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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Paradine Case

Double Life

(In News Section)

Secret Beyond the Door

JUN 5
COPY

The TOP TEN Moneymaking Stars

. . . designated by the nation's exhibitors reporting in the sixteenth annual selection by Motion Picture Herald and Fame

VOL. 170, No. 1; January 3, 1948

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THEY'LL BREAK OPEN THE PIGGY BANKS– to buy tickets for M-G-M's high-tension romance...

HIGH

Dorothy PATRICK · H. B. WARNER · Warner ANDERSON

"'HIGH WALL' punches all the way... sturdy melodramatic film... strong cast and production."
—*VARIETY* (*Weekly*)

"Dramatic entertainment bet delivers suspense, excitement."
—*FILM DAILY*

"Strong meat... suspenseful scenes... chilling entertainment... recommended."
—*MOTION PICTURE HERALD*

"Gripping, suspenseful."
—*BOXOFFICE*

"Solid entertainment for all types and classes."
—*SHOWMEN'S TRADE REVIEW*

"Fast moving action... profitable boxoffice reception ... romance, suspense... a smashing conclusion."
—*HOLLYWOOD REPORTER*

"Exciting and interesting show... highly effective."
—*MOTION PICTURE DAILY*

"Snaps like a whip... plenty of entertainment... ... another click."
—*COAST VARIETY*

SMASH HIT!

BEATS THE BLIZZARD!
S. R. O. biz at N. Y. Capitol World Premiere!



ROBERT TAYLOR

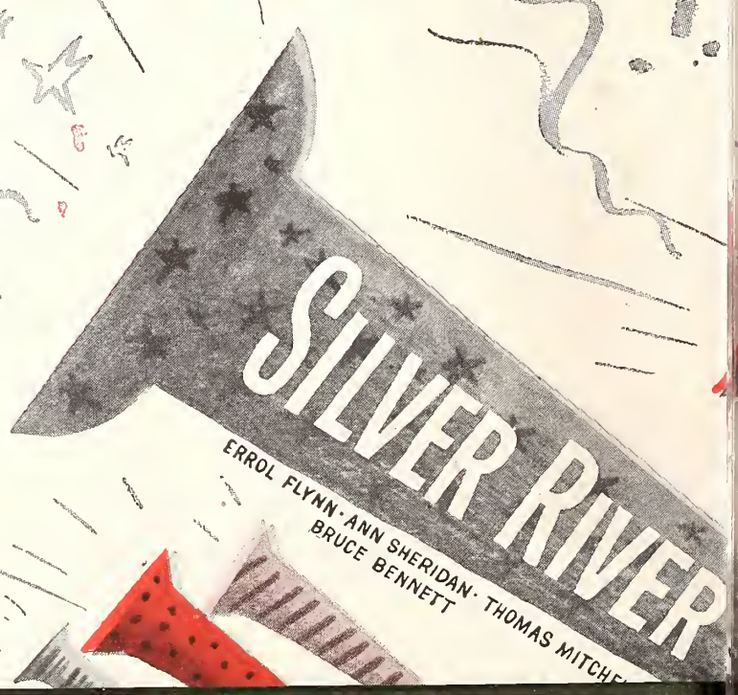
AUDREY TOTTER · HERBERT MARSHALL

HIGH WALL

A Metro-Goldwyn-Mayer Picture

Screen Play by Sydney Boehm and Lester Cole • Suggested by a Story and Play by Alan R. Clark and Bradbury Foote • Directed by Curtis BERNHARDT • Produced by Robert LORD

Hello 1948!



Happy New WARNER *Year!*

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IT STAYS MIGHTY BIG!


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MY GIRL TISA
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LILLI PALMER · SAM WANAMAKER · AKIM TAMIROFF · ALAN HALE
HUGO HAAS · GALE ROBBINS · STELLA ADLER
ALWAYS TOGETHER
ROBERT HUTTON · JOYCE REYNOLDS · CECIL KELLAWAY · ERNEST TRUEX
MY WILD IRISH ROSE
COLOR BY TECHNICOLOR
DENNIS MORGAN · ARLENE DAHL · ANDREA KING · ALAN HALE · GEORGE TOBIAS
GEORGE O'BRIEN · BEN BLUE · SARA ALLGOOD
TREASURE OF THE SIERRA MADRE
HUMPHREY BOGART · WALTER HUSTON · TIM HOLT · BRUCE BENNETT
I BECAME A CRIMINAL
EXPOSE-SENSATION OF FORCES BEHIND THE CRIME-MAKERS!
WINTER MEETING
BETTE DAVIS · JIM DAVIS · JANIS PAIGE
TO THE VICTOR
DENNIS MORGAN · VIVECA LINDFORS · VICTOR FRANCE
BRUCE BENNETT
ADVENTURES OF ROBIN HOOD
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RE-ISSUE · ERROL FLYNN · OLIVIA DEHAVILLAND
BASIL RATHBONE · CLAUDE RAINS
WB

The most acclaimed picture in the history of the screen!

and now...

THE NEW YORK FILM CRITICS' AWARD...

"THE BEST FILM OF THE YEAR"



Darryl F. Zanuck presents

GREGORY PECK
DOROTHY McGUIRE
JOHN GARFIELD

in Laura Z. Hobson's

Gentleman's Agreement



with

CELESTE HOLM · ANNE REVERE · JUNE HAVOC · ALBERT DEKKER · JANE WYATT · DEAN STOCKWELL · SAM JAFFE

Produced by DARRYL F. ZANUCK

Screen Play by MOSS HART

Directed by ELIA KAZAN

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 1 — January 3, 1948

OTHER PEOPLE'S BUSINESS

EXAMINATION of the national and world scene for the checkered year last past discloses the fact that never before in recorded history have so many persons been engaged in tending to other people's business, seeking to ordain other lives and everybody's economy. This becomes especially conspicuous to an observer and practitioner in the arena of the all-pervading medium of the motion picture.

Pointed observations have been made by Mr. Irving Maas, general manager of the Motion Picture Export Association, just back from eight weeks around the globe from Europe to Asia. He seems, in sum, to have decided that the British imposition of a 75 per cent tax set off a chain reaction. He is, to be sure, a commercial agent and must think in terms of the dollar. That is only a part of the story, a part of the tangled pattern woven of finance and politics. It is now painfully manifest that finance is largely in the hands of politicians, that economic decisions are being made with eyes on elections and the controls of authority of cliques, clans and regimes. Under assorted guises this means address at controls of press, screen and radio by the instrumentations of bureaucracy.

Prior to World War II, for some years the developments of the world scene of the motion picture indicated in film form the rising walls of acute nationalism. In sequel to that war and its economic consequences, the fires of nationalism and the hatreds inherent in isolationisms of all kinds are even more conspicuous, even amid conditions of devastation and hunger. The want of peoples is made servant to movements of strife for control. The powers of the cunning are aimed at doing things to the Common Man under the guise of doing for him. What is so separately and coincidentally being endeavoured about his entertainment, the motion picture, is but a part of the design.

Everywhere, save in the United States, there are programs, separate and political, designed to control the screen and its theatre. Here alone does the basic control continue in the hands of the people who buy the seats at the box office.

THERE are many articulate persons who would lend influence to a leading of the motion picture off to exercises of influence which are not at all concerned with the function of entertainment upon which it has been built.

For an instance there comes that curious manifestation from the Exceptional Photoplays Committee of the National Board of Review, which would decide that the psychopathic manifestation entitled "Monsieur Verdoux" should be accepted as the year's greatest motion picture.

Of a pattern there comes from over in London an internationally quoted opinion from Mr. Reginald Whitely of the London *Daily Mirror*, announcing a choice of the year's best dozen, including "The Outlaw" as the foremost of the three American pictures ending his list. It is a small manifestation, obviously enough, but significant in view of the social, artistic and cultural defiances of that piece of material. It can scarcely be anything but a method of oblique damnation of the American film.

Also to be noted among the year's end attentions is a piece by Mr. Budd Schulberg, condensed from the *Atlantic Monthly* for real national and worldwide distribution in *The Reader's Digest*, under the title of "Fifty Years of Movies—For What?" It consists of a taking apart of the output of the American screen, and a Schulberg formula for making it great and significant. The author in a fashion does admit the people have had an influence when he says:

" . . . *American film makers have taken an instrument as capable of indescribable beauty and subtle emotion as a Steinway; have set themselves before the largest audience in history—and have proceeded to play chopsticks.*"

There is no examination of how it has come to be that "largest audience in history", and there is no concession that the millions who like chopsticks on the piano and popcorn in their laps are the People.

The inter-relation between the screen and a decent people will continue in fundamental control so long as the people are free. They have an effective automatic control of which the industry has much experience to which it adds from time to time when it transgresses mores or ventures into politics and causes. Experience, in the end, rules.

■ ■ ■

MUSIC HALL POLICY

OUR esteemed contemporary down the hall, *Motion Picture Daily*, under the editorship of Mr. Sherwin Kane, brings forth this week a special number signalizing the fifteenth anniversary of the Radio City Music Hall. It is, in sum, an appreciation of that especially Rockefeller institution and the all-American showmanship of its administration, Mr. Gustav S. Eyssell.

From its beginning the Music Hall has been the world's biggest theatre and, by devotion to the service of its patrons, it has become the greatest, too.

The Music Hall and its policy are products of an evolution controlled by the customers and, unlike most of its contemporaries, it is controlled by no one else, and for no other purpose. Peculiarly enough, this has resulted in a theatre which is the neighborhood house of the nation and stands, thereby, almost alone among great theatres as having a policy of its own, while elsewhere policies and prices change with every change of program.

The Music Hall and its financial sponsors learned policy the hard way, but quickly. The house opened with a Roxy idea of super-vaudeville, while vaudeville was dying. It was an attempt at something bigger than the motion picture. The pictures moved in as the initial policy moved out. Only the pictures could expand to fill that super-proscenium. No theatre has yet outgrown the motion picture. Currently, with the world's greatest theatre on a family trade and fixed price policy, there is a questioning sort of contrast in the many advanced admission priced pictures of roadshow pretentiousness, calculated to be bigger than the theatre and to dictate its policies.

The Music Hall with its service of the millions is a constant polling and cross-sectioning of American taste. The attendance there is not to be rated a mere sampling, either.

—*Terry Ramsaye*

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THIS WEEK IN THE NEWS

Prediction

FRED WEHRENBERG'S look into 1948 is a rosy one, with only an occasional grey streak. Chairman of the board of Theatre Owners of America, Mr. Wehrenberg took a good long look at 1948 the other day and he believes that the year will "be a happy and prosperous one." No man to be content with generalities, Mr. Wehrenberg predicted in a bulletin released by TOA that "the British tax situation will be solved on an equitable basis early in 1948 and . . . due to the Marshall Plan and other post-war factors, the over-all market for American motion pictures will actually increase in the next 12 months. He doesn't however, expect net profit or gross income to equal 1946 records, or even, perhaps, to equal 1947. He sees competition for the dollar getting tougher and he sees incompetents "who have been slipping by in the lush war and post-war years" falling by the wayside. But in general, Mr. Wehrenberg was pleased with his glimpse into the future, cautioning only that the picture was rosy IF "we all work hard and efficiently to make it so."

The Old Ones

MGM is currently chortling over the returns on some of the old ones it is reissuing. Not unexpectedly leading the field is that old bottomless gold mine, "Gone With the Wind," which reportedly has already grossed $2,500,000 on its fourth time around and which stands to gross between $4,000,000 and $5,000,000 before it goes back to the cans to await another reissue. Other popular reissues are "Rage in Heaven" and "The Great Waltz," both of which will very probably gross $1,000,000. MGM says its success with reissues is accounted for by its practice of pre-testing the limited number of pictures to be re-released.

Ho Hum

COUPLE OF SHOOTINGS in Bronx, N. Y., theatres Monday. Nobody seemed to care much one way or the other. Man sitting in Loew's Burland theatre and he got into an argument with two youths sitting beside him and he shot them. Shot a sixteen-year-old in the back and a fourteen-year-old in the neck. Then he ran from the theatre. According to the police there were 1,500 persons in the theatre when the shots rang out at 3:25 P.M., but none showed any unusual curiosity. The show went right on, the patrons tensely engrossed with the real life dramas contained in "The Man in the Iron Mask" and "Gentleman After Dark." Later that day, at 7:15 P.M., two youths got into an argument, wrestled their way down the balcony stairs of the Boulevard and when they reached the bottom one of the guys grabbed a gun from a third boy and shot his wrestling match partner twice in the stomach. Police said things were quiet a few minutes after the shooting.

MOTION PICTURE HERALD

for January 3, 1948

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JAMES MASON again voted first by British exhibitors Page 16

NEW YORK theatres shelter stormbound in blizzard Page 17

INDUSTRY in England gloomy over British tax impasse Page 17

ON THE MARCH—Red Kann in comment on industry affairs Page 18

SIX British films among nine high grossers in England Page 19

MPEA may pull out of Japan and Germany over funds Page 22

FOREIGN remittances totaled $138,000,000 during 1946 Page 23

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 27

WARNER-PATHE newsreel to film Rose Bowl game in color Page 36

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New York Bests

"GENTLEMAN'S AGREEMENT," Twentieth Century-Fox's feature about anti-Semitism, is the best English-speaking picture of 1947, according to a vote Monday of the New York Film Critics. Elia Kazan was voted best director of the year for his work on "Gentleman's Agreement" and "Boomerang." Deborah Kerr was named the best actress for her work in "The Adventuress" and "Black Narcissus," both English pictures, and William Powell was judged the best actor of the year for his "Life With Father" and "The Senator was Indiscreet." "To Live in Peace," the Italian feature, was named the best foreign-language feature of the year. Sixteen of the group's 17 members were present at the voting, with a two-thirds majority necessary, up to the sixth and last ballot, for an award. Runners up for the best picture of the year were "Great Expectations" (English), "Crossfire," "Miracle on 34th Street," "Odd Man Out" (English), "The Fugitive" and "Boomerang."

Endurable

THE LONELY projectionists, sitting in the booths of the nation's theatres, doomed to see a picture over and over again, sometimes for months on end, what do they think is the "best" picture of the year? Well, they think that "Body and Soul" is the year's picture "most endurable again and again," and that John Garfield is "the male star who never palls," and that Lana Turner is the actress who can be "watched over and over again without boredom setting in." We don't know who did the polling, but it must be authentic. United Artists sent in the returns to us. "Body and Soul" is their picture and John Garfield appeared in it.

Quitting

EVER SINCE the British Government refused the MGM international newsreel an additional allocation of film stock for making copies to cover the British home market, Metro has had a chip on its shoulder. Last week it decided to call it quits. MGM closed down its British newsreel department, dismissed a technical crew of 50 and moved across the channel to Paris. There the reel, which now operates in 30 countries in 12 languages with two weekly issues, this week resumed business with W. P. Montague, MGM's European representative, in charge. The international organization began its work in London with one issue a week in April, 1946. The French Government has given the newsreel a stock allocation for its foreign and home distribution.

Dramatic Memo

PRODUCER HARRY SHERMAN got off a detailed memo to top YMCA officials in New York the other day and he said he was willing to supervise the establishment of a vast amateur dramatic project if the YWCA and the YMCA were willing to go along with the idea. The undertaking, to be known as Harry Sherman Enterprises, would offer adequate adaptations of current and forthcoming Sherman product—and of any other producer wanting to get in on the plan—and would make teachers and students of stagecraft available for coaching, makeup, directing and producing. Finances would come from the motion picture producers. Benefits of the plan, as Mr. Sherman sees it, would be the building up of a reservoir of acting talent and the stimulation of interest in things theatrical, including the motion picture.

More Television

Washington Bureau

AMERICAN TELEPHONE and Telegraph Company has a plan for expanding inter-city television relay facilities for 1948 and has relayed their plans to the Federal Communications Commission. AT&T is thinking about spending $76,000,000 on their expansion program which includes two additional coaxial cables between Washington and New York, two cables between Washington and Charlotte, two between New York and Albany, two between Philadelphia and Chicago, and two between Chicago and St. Louis. The company thought that Boston also might be tied into the system.

Happy Land

HIS OWN, his native land, the Pacific Northwest, will be more prosperous in 1948 than in any other era, Eric Johnston, president of the Motion Picture Association, has predicted in Spokane. There for the holidays, Mr. Johnston was of the opinion that the Federal Government is putting more money into the area for development than it is collecting in taxes from there.

Back Patting

THE AMERICAN LEGION has decided that it's about time the friendly witnesses in the recent Un-American Activities Committee hearings in Washington got some recognition. So far most of the attention has been directed against the unfriendly witnesses. Now the Legion is going to do something for the friendly ones. It's going to give citations to Louis B. Mayer, Jack L. Warner and 21 others in appreciation of their stand on the stand. Others to be honored January 6 at the Hollywood Legion Stadium are: Leo McCarey, Sam Wood, Walt Disney, Dore Schary, Gary Cooper, Adolphe Menjou, Jack Moffitt, Ayn Rand, Rupert Hughes, James K. McGuiness, Robert Taylor, Morrie Ryskind, Emmet Lavery, Ronald Reagan, George Murphy, Robert Montgomery, Roy Brewer, Berthold Brecht, Lela Rogers, Fred Niblo, Jr., and Richard Macaulay.

In Washington last week the Motion Picture Association was in receipt of a letter from Dr. Howard M. LeSourd, dean of the School of Public Relations of Boston University, who wanted to congratulate the industry on its democratic procedure in dealing with the problems of Communism and subversive elements. The doctor wrote: "If anyone is unwilling to accept institutional responsibility, he should free the institution from any obligation to him or expect it to write him off as a liability."

Prices Up

Hollywood Bureau

RAW STOCK costs have gone up. Film companies on Monday received letters from J. E. Brulatour, Inc., announcing increases averaging $2.50 per thousand feet, the cost being retroactive December 29. Reason for the increase was increased labor costs, Brulatour annnounced. Consolidated Film Industries, a division of Republic, will announce a similar increase and other laboratories are expected to follow right along.

Rubens Record

Brussels Bureau

THE BELGIAN GOVERNMENT has ordered that a film record be made of all extant Rubens' paintings. The paintings will be photographed by both still and motion picture cameras so as to reveal certain technical details invisible to the naked eye and to "animate" the pictures.

Useful

IN SUTTON, England, there's a woman with a super-sensitive television set that acts as a trap for burglars. According to the United Press, Miss Violet Tabor said her set was "sensitive to metal," so when her set's screen blurred Monday she went to the window to see if an automobile were passing. When she got to the window she found three men using an iron bar trying to force it open.

PEOPLE

N. Peter Rathvon, president of RKO Radio, has accepted the chairmanship for Southern California of American Brotherhood Week, to be held February 22 to 29.

Irving Helfont, MGM home office representative for the western and Canadian sales divisions, Tuesday also assumed duties as representative for the mid-Western sales division, succeeding Joel Bezahler, appointed assistant to William F. Rodgers, vice-president and general sales manager.

John Nolan, Comerford Theatres executive, was host to the hospitalized children of St. Vincent's Hospital in New York Sunday at a holiday party and special performance of Suzari's Marionettes.

Mrs. J. J. Parker, president of J. J. Parker Theatres, Portland, Ore., last week was voted one of the 10 best-dressed women in the city in a poll of members of 50 Portland civic and business organizations.

Ralph McCoy, southeastern district manager for Eagle Lion, announced his resignation last Friday.

Manny Reiner, in charge of Latin and South American sales for the Selznick Releasing Organization, was to leave New York this week for Sydney, Australia, to establish a sales organization in that country and in New Zealand for the Selznick organization.

Bob Hope received the Good Neighbor Award for International Affairs Tuesday evening during his regular weekly broadcast. The award was presented by Governor Clarence W. Meadows of West Virginia.

George Langbart, division manager for the Randforce Amusement Corporation, New York, has announced his resignation, effective this week, to organize Ross-Bart Theatres.

Morton Van Praag, sales manager for All American News, Chicago, has resigned and will announce a new affiliation shortly.

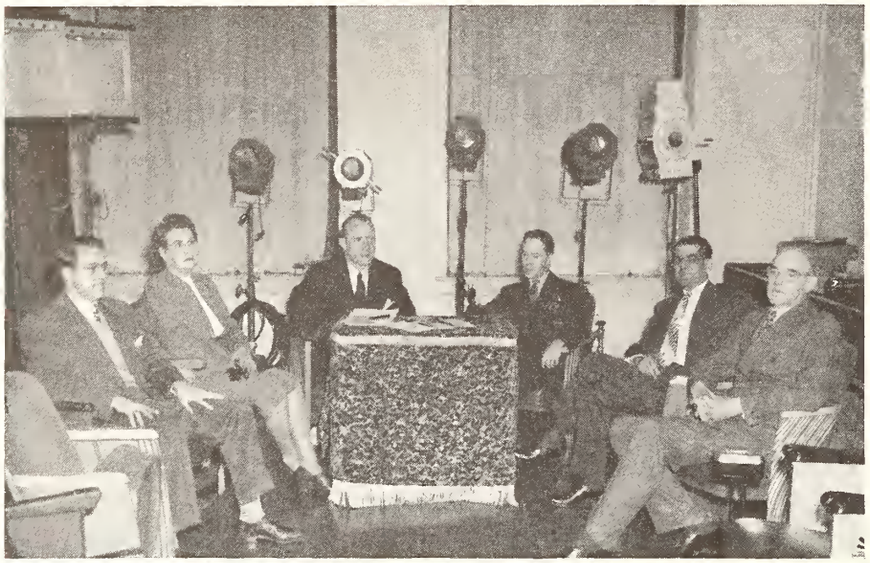
William McClure, for the past year handling publicity for Pathe News in New York, will join Warner Pathe News as its staff correspondent in Europe, effective January 4, 1948. He will leave for Paris in a few weeks.

Loyal Haight of the candy sales department of Paramount Theatres Service Corporation Wednesday was appointed director succeeding Max Schosberg, who will become a consultant and advisor to the department, which he founded some twenty years ago.

Michael Balcon, British producer, was given knighthood in the King's New Year's Honours List published January 1 in London.

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THIS WEEK the Camera reports:



AS THE DIRECTORS of the Kentucky Association of Theatre Owners met at Louisville last week. From left: J. Raymond Mattingly, Louisville; Mrs. O. J. Minnix, London; Guthrie Crowe, president; Willard Gabhart, J. E. Isaacs, and Fred J. Dolle.



J. H. SEIDELMAN, at the right, vice-president of foreign distribution for Universal-International, last week in New York received the order of the French Legion of Honor from Consul General Ludovic Chancel, left.

MEETING, in Atlanta, right, of the Dixie Drive-In Theatres circuit executives. Standing are Clyde B. Stockton, Greensboro manager; W. G. Meier, Atlanta manager; Horace Denning, Florida district manager; Eugene Skinner, Jacksonville manager; L. L. Theimer, North Carolina district manager; C. B. Washam, Jr., Savannah manager; C. M. Elliott, Augusta manager. Seated are O. C. O'Farrell, Stewart Avenue, Atlanta, Drive-In; H. T. Posey and J. H. Elwell, home office; Harris Robinson, president; R. A. Edmondson, Jr., secretary; R. J. Reynolds, Jr., attorney, and Joe Lipson, Orlando manager.

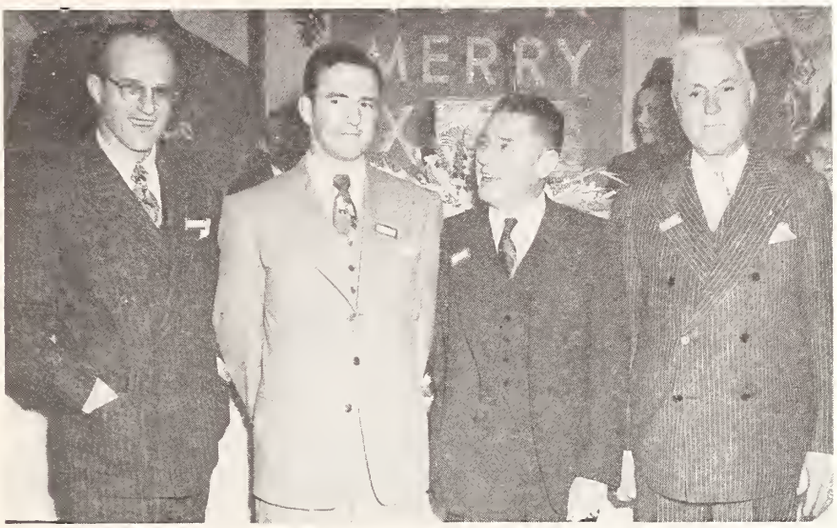




DEDICATION, left, of 15 rooms in the Washington, D. C., Children's Hospital, in memory of deceased barkers of Variety Tent 11. At the presentation recently were, left to right, George A. Crouch, vice-chairman of the club welfare committee; A. E. Lichtman, chairman of the committee; Nathan D. Golden, chief barker; Dr. Montgomery Blair, hospital superintendent, and Mrs. A. Chambers Oliphant, president of the board of lady visitors, of the hospital.



INTERVIEW BY TELEPHONE. Merle Oberon, RKO Radio, star, is shown in Hollywood at the telephone, through which writers of Mexico City's "El Universal" newspaper interviewed her, inaugurating a new Hollywood section. With her is Henri Gris, U. P. writer.





By the Herald



IRVING MAAS, Motion Picture Export Association general manager, who this week reported to the trade on a visit abroad. See page 22.

HERMAN BEIERSDORF Tuesday was appointed Eagle Lion western sales manager.

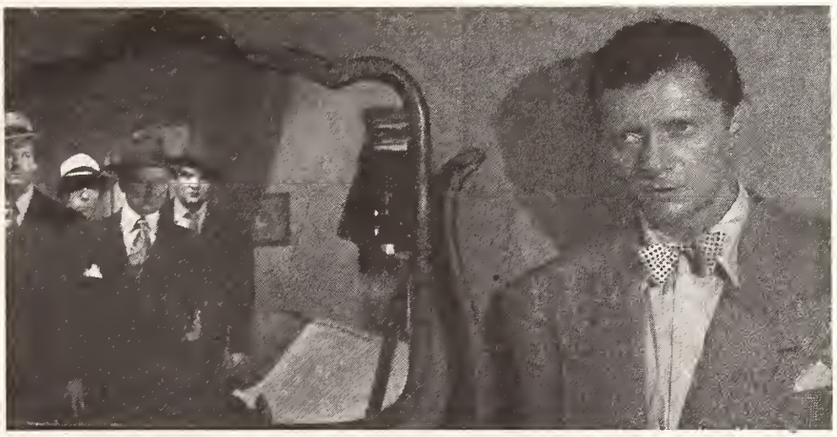


HOSTS at the Christmastime party given the employees of the Martin & Thompson theatre chain for employees. Left to right, E. D. Martin, Roy Martin, Jr., J. H. Thompson, R. E. Martin, Sr.

A PHOTOGRAPHIC PROBLEM is the topic at the left as Edgar Bergen, at the left, assistant to Charles McCarthy of radio fame, chats with William Balch, New York district manager of Ansco. Mr. Bergen is an enthusiastic cine photographer



MEETING at New York's airport: Paulette Goddard, arriving from Hollywood, and Burgess Meredith, her husband, from London. Incidentally, they both will be seen in Benedict Bogeaus' "A Miracle Can Happen".



CORNERED. A scene from Eagle Lion's "T-Men", starring Dennis O'Keefe, with Mary Reade, Alfred Ryder, Wally Ford, June Lockhart, Charles McGran.



AN AMERICAN STAR arrives in London and the crowds turn out as always. The scene is at Waterloo station, London, as George Raft arrived from the Queen Mary, pencil in hand.



DAN CHANCE LAWLER, newly appointed chief of the documentary film unit, civil affairs division, Department of the Army. Mr. Lawler will supervise production of original documentaries for release in Germany and Austria, as well as in Japan and Korea.



GERRY WOLLASTON, who has been appointed Harrisburg, Pa., city manager for the Wilmer & Vincent division of Fabian theatres. He had been manager of the State theatre in the Pennsylvania city. He began his career as a doorman.

IN ATLANTA, right, as the Variety Tent 21 gathered at the Biltmore Hotel for the annual officers' installation. In left to right order are M. E. Thompson, Governor of the state; C. D. Durmeyer, retiring chief barker; William McCraw, Variety international coordinator; Eddie Melnicker, master of ceremonies; E. E. Whitaker, new chief barker; William K. Jenkins, newly elected canvassman, and Alpha Fowler, Jr., Georgia Adjutant General.





IN ALBANY, at the testimonial dinner to Guy J. Selmser, retired Schine circuit director of maintenance, purchasing and construction: left to right: Louis W. Schine, general manager; Mr. Selmser and J. Myer Schine, president. The affair, very well attended, was at the Hotel Ten Eyck.



IN HOLLYWOOD, Richard Pritchard, left, Los Angeles Ambassador theatre manager, congratulates Richard Wallace on his 20 years as a director. Laraine Day, co-star of RKO Radio's "Tycoon", is in the center.

The Money-Making Stars of 1947

by WILLIAM R. WEAVER
Hollywood Editor

FOR THE fourth year in succession Bing Crosby's name leads all the rest in the annual MOTION PICTURE HERALD-*Fame* poll of exhibitors to determine the Money-Making Stars. This year again, the year of the sixteenth poll, Mr. Crosby was voted into Number One position by both the Independent and Circuit divisions of the poll of theatre operators.

In all the years of the poll's operation, no other player save Shirley Temple (1935-38) has held Number One rank four times. This is Bing's eighth listing among the Top Ten whose pictures have made the most money for the exhibitor. Crosby films during 1947 were "Blue Skies," "Welcome Stranger," "Variety Girl," and, late in the year, "The Road to Rio."

Betty Grable Moves Up From Ninth to Second

Betty Grable, the only glamour girl who ever topped the poll (1943), finished as runner-up this year, rising from ninth place in 1946 in consequence of 'The Shocking Miss Pilgrim" and "Mother Wore Tights." This is her fifth poll appearance.

Ingrid Bergman, second in 1946, is third this year despite the fact that she did not have a single new picture this year. Four of her last year's pictures were still in widespread exhibition this year, but her retention of dollar distinction without benefit of new pictures is a striking demonstration of strength.

Gary Cooper, appearing again this year, as last, in fourth position, had two new films during the poll period: "Cloak and Dagger" and "The Unconquered." This is his ninth Top Ten appearance.

Bogart in 3 New Films And Two Reissues

Humphrey Bogart went out to his public in three new pictures and two reissues during the poll year and moved up from sixth place last year to fifth place this year. His new films were "Dark Passage," "Dead Reckoning" and "The Two Mrs. Carrolls."

Bob Hope, who holds the poll record for comics on the Top Ten lists, had four pictures during the year, "My Favorite Brunette," "Variety Girl," "The Road to Rio" and "Where There's Life," finishing in sixth position.

Clark Gable, back in the Top Ten for his thirteenth appearance, is outstandingly the champion business-maker of the 16-year history of the poll. He was in thirteenth position last year, is seventh this year, with 'The Hucksters" his only new film.

Gregory Peck, in eighth position, is a newcomer to the list of leaders. He finished twenty-third last year. His new films were "The Yearling," "Duel in the Sun" and "The Macomber Affair."

Claudette Colbert returned to Top Ten rank in 1947 in ninth position as a result of her drawing power demonstrated in "The Egg and I," "The Secret Heart," and two reissues.

Alan Ladd is another newcomer to the list, up from fourteenth last year to tenth this year by virtue of "Two Years Before the Mast," "Calcutta," "Variety Girl" and "Wild Harvest."

Rogers Western Leader, Autry Close Behind

In the Western Stars division of the poll, Roy Rogers was voted Number One for the fifth consecutive year, and Gene Autry rose from last year's third place to second.

William Boyd, back as Hopalong Cassidy, finished third, with Bill Elliott moving from third to fourth in consequence of switching

(Continued on following page)

EXHIBITOR SELECTIONS

COMBINED	*CIRCUIT*	*INDEPENDENT*
BING CROSBY	BING CROSBY	BING CROSBY
BETTY GRABLE	INGRID BERGMAN	GARY COOPER
INGRID BERGMAN	BETTY GRABLE	BETTY GRABLE
GARY COOPER	HUMPHREY BOGART	CLARK GABLE
HUMPHREY BOGART	GARY COOPER	BOB HOPE
BOB HOPE	BOB HOPE	HUMPHREY BOGART
CLARK GABLE	GREGORY PECK	VAN JOHNSON
GREGORY PECK	CLAUDETTE COLBERT	SPENCER TRACY
CLAUDETTE COLBERT	ALAN LADD	INGRID BERGMAN
ALAN LADD	CLARK GABLE	CLAUDETTE COLBERT

WESTERN WINNERS

ROY ROGERS
GENE AUTRY
WILLIAM BOYD
BILL ELLIOTT
GEO. "GABBY" HAYES
CHARLES STARRETT
SMILEY BURNETTE
JOHNNY MACK BROWN
DALE EVANS
EDDIE DEAN

THE MONEY-MAKING STARS

(Continued from preceding page)

from regular Westerns to bigger and fewer pictures annually.

George "Gabby" Hayes, a marvel of consistency in poll performances, earned fifth placement in the 1947 totals, and Charles Starrett duplicated his 1946 record, finishing sixth.

Smiley Burnette took seventh place in his seventh year among the Top Ten and Johnny Mack Brown finished eighth in his.

To Dale Evans goes this year the distinction of being the first personality of her sex to crash the heretofore 100 per cent masculine company of Money-Making Western Stars.

She is the first feminine player to be marqueed in connection with Westerns since—way back when—the late Texas Guinan starred in a series of two-reelers before deserting pictures for night clubs.

Eddie Dean, a relatively recent recruit to the ranks of cowboy heroes, duplicated his 1946 standing, tenth, on his second appearance in the poll.

In Canada, exhibitors are practically of the same mind as the U. S. exhibitors, agreeing with below-the-border exhibitors on seven out of 10 choices, although giving their winners slightly different ratings.

Bing Crosby was first on the Canadian list, as he was on the American list. With the long-completed "Emperor Waltz" and the aborning "Connecticut Yankee" scheduled for release in 1948, possibly together with one or two more, it's going to take a powerful personality to keep Mr. Crosby from setting an all-time poll record.

The Canadians also picked, for second to seventh place, respectively, Ingrid Bergman, Humphrey Bogart, Betty Grable, Gary Cooper, Bob Hope and Gregory Peck, all of whom appeared on the American list, and then added Cornel Wilde, Larry Parks and Roy Rogers, in eighth, ninth and tenth places, respectively.

Cornel Wilde Came Along In "Song to Remember"

Cornel Wilde, who rose to prominence in "A Song to Remember," was seen this year in a modern dress feature, "The Homestretch," and again in "Forever Amber."

Larry Parks appeared in the widely popular "The Jolson Story," which though released in 1946, played several engagements in 1947. He was also seen opposite Rita Hayworth in "Down to Earth."

Roy Rogers, in addition to being tenth in the Top Ten category, was first in the Western category, as he was in the American listing. In the American balloting for Top Ten honors, he placed twelfth.

The next 15 in the Canadian voting for the Top Ten were, in order of appearance: Cary Grant, Rita Hayworth, Abbott and Costello, Margaret O'Brien, Bette Davis, Clark Gable, Maureen O'Hara, Alan Ladd, Tyrone Power, Barbara Stanwyck, Spencer Tracy, Claudette Colbert, Betty Hutton, Esther Williams and Joan Crawford.

The Canadian vote for the Top Ten Western Stars added up to this listing, from one to 10: Roy Rogers, Gene Autry, George "Gabby" Hayes, William Boyd, Bill Elliott, Smiley Burnette, Charles Starrett, Andy Devine, Sons of the Pioneers, Ken Maynard.



BING CROSBY

The Next Fifteen

COMBINED	*CIRCUIT*	*INDEPENDENT*
Cary Grant	Cary Grant	Roy Rogers
Roy Rogers	Larry Parks	Gregory Peck
Van Johnson	Roy Rogers	Alan Ladd
Spencer Tracy	Fred MacMurray	Abbott & Costello
Larry Parks	Joan Crawford	Wallace Beery
Abbott & Costello	Rita Hayworth	Margaret O'Brien
Fred MacMurray	Van Johnson	Cary Grant
Rita Hayworth	Barbara Stanwyck	Fred MacMurray
Margaret O'Brien	Tyrone Power	Larry Parks
Tyrone Power	James Stewart	Betty Hutton
Joan Crawford	Spencer Tracy	Rita Hayworth
Barbara Stanwyck	Abbott & Costello	Dana Andrews
Dana Andrews	Dana Andrews	Tyrone Power
Esther Williams	Esther Williams	Esther Williams
Cornel Wilde	Maureen O'Hara	John Wayne

THE WESTERN WINNER



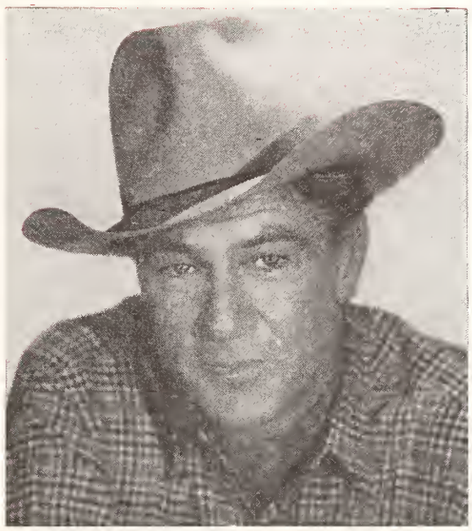
ROY ROGERS



BETTY GRABLE



INGRID BERGMAN



GARY COOPER



HUMPHREY BOGART



BOB HOPE



CLARK GABLE



GREGORY PECK



CLAUDETTE COLBERT



ALAN LADD

Mason Again Wins Top Ten Honors in British Poll

by PETER BURNUP
in London

Although temporarily absent from his native adulating shores, expatriate James Mason, the moody, the cane thrashing, the always romantic, this year, for the fourth consecutive time, has been voted to the top of the British Top Ten in the MOTION PICTURE HERALD-*Fame* poll of British exhibitors to determine which star makes the cash register tinkle the merriest.

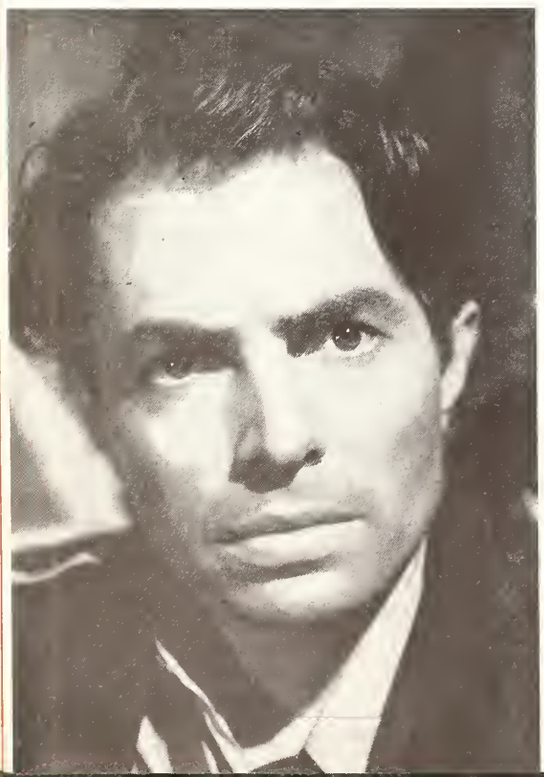
This year, however, Britain's favorite was somewhat shaken from his position last year. Then he led the International classification. This year he places second to Bing Crosby, America's top favorite.

But his recent to-do's in New York City, where he has lately appeared in only a fairish Broadway play, has written engaging articles for the New York *Times* and appeared on several programs of a popular radio comedian, has not dimned his considerable lustre appreciably, for this side his followers have found him as menacing as ever in such of his recent releases as "The Upturned Glass."

This year's Top Ten is at considerable divergence from last year's—only five, including the popular Mr. Mason, having successfully held the public's esteem for the 12-month.

Of the survivors, Anna Neagle is up from fifth to second place; Margaret Lockwood is down from second to third; John Mills is up from eighth position to fourth, and Stewart Granger is down from third to fifth position.

JAMES MASON



THE MONEY-MAKERS

British exhibitors participating in the Motion Picture Herald - Fame poll vote for three groups: the top 10 British players, the top 10 international players, including both American and British performers, and the top 10 Western stars. The British exhibitor tabulation follows:

BRITISH	*INTERNATIONAL*	*WESTERN*
JAMES MASON	BING CROSBY	ROY ROGERS
ANNA NEAGLE	JAMES MASON	GENE AUTRY
MARGARET LOCKWOOD	ANNA NEAGLE	WILLIAM BOYD
JOHN MILLS	MARGARET LOCKWOOD	RANDOLPH SCOTT
STEWART GRANGER	BETTE DAVIS	GARY COOPER
PATRICIA ROC	JOHN MILLS	RAY MILLAND
MICHAEL WILDING	ALAN LADD	JOHNNY MACK BROWN
DEBORAH KERR	HUMPHREY BOGART	JOHN WAYNE
ROBERT NEWTON	INGRID BERGMAN	HENRY FONDA
TREVOR HOWARD	BOB HOPE	FRED MacMURRAY

Miss Neagle had to her credit appearances in the successful "Courtneys of Curzon Street" and "Piccadilly Incident." Miss Lockwood was in three successes: "Jassy," "The White Unicorn" and "Hungry Hill." "So Well Remembered" and "Great Expectations," both known to American audiences, used the services of Mr. Mills. Mr. Granger appeared in "Caravan" and the recently released "Captain Boycott."

Newcomers to the list were Patricia Roc, in sixth place, having appeared in "Jassy," "The Brothers" and "So Well Remembered"; Michael Wilding, in seventh, by virtue of his leading man activities opposite Miss Neagle in "Courtneys" and "Piccadilly"; Deborah Kerr, in eighth, for her performances in "The Adventuress" and "Black Narcissus"; Robert Newton, in ninth, in recognition of "Odd Man Out," and "This Happy Breed," and Trevor Howard, Miss Kerr's leading man in "Adventuress," in tenth place.

By now the Mason antics and biography are as well known in America as here—not only by virtue of his American activities, but by the numerous atmosphere pieces in American magazines written about him and articles written by himself on actors, actresses and cats.

He is an accomplished writer, no mean caricaturist, and, as this poll shows, indisputably an actor. He is also quite a hand as a producer, having done a first-rate job with "The Upturned Glass."

Not so well known to American audiences is Anna Neagle, but here she is famed for a variety of roles—appearing successfully either in novelettish Victorian period pieces or in modern day, war dress dramas. Her "Piccadilly Incident," released the latter part of 1946, was a modern drama and brought to the fore her rose-fresh personality, cunningly underlined and adroitly exploited by producer-director Herbert Wilcox, her husband. Miss Neagle has a glowing liveliness and tenderness betokening near-greatness.

When British exhibitors transferred their attention to voting places in the International poll, they found only four on their British list—Mason, Miss Neagle, Miss Lockwood and Mills—able to compete with the Americans.

Bing Crosby, tops on the American list, tops the International list here. He was second on that list last year to Mr. Mason, who then made a clear clean sweep of honors.

Alan Ladd, Humphrey Bogart, Ingrid Bergman and Bob Hope, all safely ensconced on the American list, are as safely home on the British International list, although not quite in the same order. British exhibitors put Bette Davis on the Top Ten list; the Americans did not.

J. Arthur Rank's new documentary, "This Modern Age," placed first in the British selection of the 10 best short subjects of the year. Others, running from second to tenth, were: Walt Disney Cartoons, March of Time, Crime Does Not Pay, Three Stooges Comedies, Pathe Pictorials, Guess What?, Technicolor Cartoons, FitzPatrick Travel-talks, and Speaking of Animals.

LATE REVIEW

Secret Beyond the Door

***U-I - Diana*—Psychological Drama**

The expert hand of Fritz Lang, responsible for direction and production, is clearly visible in this tense and exciting Diana production presented by Walter Wanger. The psychological theme here is put to excellent use as the basis for a compact, well-paced package, graced by sparkling performances.

Joan Bennett exercises a restraint that fits in well with the pattern of subdued tension that prevails. Michael Redgrave, popular British actor known here, does his best without being entirely convincing in the part. His accent is not pronounced, but it can hardly be denied.

Silvia Richards did the screenplay from a story by Rufus King. Dialogue is used sparingly and is subordinated to dramatic situations. There are several spots where, while nothing visibly dramatic happens on the screen, photography and dialogue are such that the audience will be roused to a high pitch of tension.

When heiress Miss Bennett meets magazine editor Redgrave in Mexico she marries the comparative stranger. Their happiness is marred when, after she playfully locks her bedroom door, Redgrave departs. She finds out that he has lied to her when claiming that he received a telegram that called him away. She goes to live at his house near New York, where she meets his sister, Anne Revere, his jealous secretary, Barbara O'Neil and, to her surprise, his son, Mark Dennis, of an earlier marriage which he had kept secret.

Redgrave's actions are strange. At a party he shows his friends his collection of rooms. They all turn out to be places where murder has been committed in the past. One room remains locked. One night she opens it and discovers it to be a replica of her own room. Then she knows Redgrave plans to kill her.

She realizes there is a psychological reason for Michael's motivation, yet she flees. Later, urged by her love for him, she returns and settles in the room he prepared. Redgrave advances to kill her, but, by unlocking his mental "door" and by showing him the reason for his urge to kill in terms of an explanation of something that happened back in his childhood, she brings him back to sanity.

Seen at the Universal-International home office in New York. Reviewer's Rating: Very good.—FRED HIFT.

Release date, not set. Running time, 99 min. PCA No. 12621. General audience classification.
Celia Lamphere .....Joan Bennett
Mark Lamphere .....Michael Redgrave
Caroline Lamphere .....Anne Revere
Barbara O'Neil, Natalie Schafer, Anabel Shaw, Rosa Rey, James Seay, Mark Dennis

NEW YORK HOUSES SHELTER STORMBOUND IN BLIZZARD



HOUSE OF REFUGE, in the great storm of 1947, New York's record breaking snowstorm of 25 and 8/10 inches which on Friday night, December 26, crippled the metropolis and stranded thousands. The scene is at Loew's Valencia, in Jamaica, with Rod Rodmaster, assistant manager, serving early morning coffee to a storm refugee. Hundreds flocked to the house when word spread it had remained open.

New York's December 26 blizzard, which prevented thousands from reaching home or haven, found theatre managers alert to the opportunity for showmanship plus service.

In Queens, five Loew theatres gave shelter and coffee and sandwiches to 2,000 persons who slept in seats and on lounge couches. The circuit informed the public the theatres would remain open all night, by announcements over loudspeakers at railroad terminals and on the radio.

In Brooklyn, the Century Circuit's Patio theatre was a haven for 400. These, too, received coffee and cake, courtesy of the management. In this instance, the announcement that the theatre was open was made at the nearest subway station, the Prospect Park, of the BMT lines.

Also on Long Island, where transport had been badly hit, the Interboro circuit kept its 11 Jamaica area theatres open. It announced the fact on radio stations, and added: "Hot coffee and doughnuts will be served, and everyone will be made as comfortable as possible."

On Broadway, the Rivoli stayed open to accommodate 150 persons. In that area, too, receipts dropped. However, the Radio City Music Hall reported only a 10 per cent reduction. The Roxy reported taking in $20,000 on Saturday and Sunday, following the storm. The Paramount reported very little business the night of the storm; the Strand estimated the drop at 70 per cent. However, both, like the Roxy, reported a weekend comeback.

British Gloomy On Tax Impasse

London Bureau

Motion picture men here tend to despondence at the inclusive ending of the second official tax talks between Sir Wilfrid Eady, joint second secretary to the British Treasury, and Fayette W. Allport, representing the Motion Picture Associa-

Despair was intensified by the iron-curtained secrecy with which the conference was enshrouded. Mr. Allport clearly could say nothing. The British Treasury never does talk in the midst of negotiations. Added gloom was occasioned by the latest woe-charged warning of Sir Stafford Cripps in the House of Commons of the perilous state of the country's dollar balance.

The facts are simple. Mr. Allport, in accordance with his brief from Eric Johnston, MPA president, proposed a variation of the now well-ventilated suggestion that an alternative to the *ad valorem* duty lies in the indefinite freezing here (as approved investment) of a proportion of the film hire remittances normally due the U. S. Sir Wilfrid was not satisfied with the proposed treatment of the retained balance. Without his brief, Mr. Allport could go no further without instruction.

Although Treasury officials have nothing to say about what happened at the talk, they point out that the position remains the same:

1. The Government is prepared to allow up to £4,000,000 ($16,000,000) or £5,000,000 to proceed to the U. S. annually on account of film hire.

2. Government Ministers have declared frequently that they will welcome any proposal which will afford a reasonable influx of American pictures which, at the same time, does not cost the country more than the postulated millions of pounds.

In well-informed political circles it is freely said, "Cripps is playing the Cold War game." The present discussions are openly compared with a mammoth poker game.

Back of the whole situation is the fact that the Government does not want, except in the ultimate resort, to deprive the populace of yet another of its little luxuries. The Government and Labour Party managers evince considerable touchiness at their possible fate at the next elections. Sir Stafford is the last man to put expedience before principle, but his Cabinet colleagues badly want that settlement of the tax business.

ON THE MARCH

by RED KANN

NOW that you have hopped Pages 13-16 with their facts about the Money-Making Stars of 1947 and have arrived at this terminus, travel with us through the years for an interesting analysis of star values reflected by that court of last resort—the public—through its middleman—the exhibitor.

In the pursuit of these polls, a MOTION PICTURE HERALD-*Fame* institution of nation-wide acceptance long since established, the critical does not enter. Art and its handmaidens are left calmly and unprotestingly in the hands of such other voting bodies as the Academy of M. P. Arts and Sciences, the National Board of Review, the New York Film Critics and that myriad of critics and groups who seek to draw the however reluctant Muse from her lair.

Crass, maybe, and inconclusive, possibly where the Art is concerned, the HERALD-*Fame* poll nevertheless has been faithful to its conception since its inception 16 years ago. It's simple, too. The exhibitor each year is asked by ballot to name those top ten personalities who have attracted the greatest volume of $$$$ to his box office.

We turned somewhat curious about these past 16 years and began to conjecture what an analysis or two might point up. It was fact, and remembered, that Bing Crosby had captured No. 1 position these last four years. Lurking in ready memory was the recollection Shirley Temple had been uncontested leader for four years, also hand-running. Then Mickey Rooney uncrowned Miss Temple, who held undisputed sway from 1935 through 1938, for the succeeding three years. But how many stars had come through this overall period? Was the female more popular than the male? Who had displayed the greatest stance, anyway? It's like this:

More male stars had been No. 1 than female. Nine times the males had it and seven the females, but it is noteworthy that a breakdown of the sexes compresses top honors to seven personalities spread over the 16 ballots to date. Crosby with his four firsts and Rooney with his three had in their company Abbott and Costello for 1942 and Will Rogers for 1934. Miss Temple with her four firsts, Marie Dressler with her two [1932-33] and Betty Grable for 1943 comprised the females. Thus, it was four males and three females unless A. and C. are to be broken up as a team for a total of five men. Bud and Lou, in all probability, wouldn't like that.

OF the 161 members of the Famous Ten family—10 each year plus a tie between Humphrey Bogart and Gary Cooper for sixth place in 1945—there were 26 male stars, if A. and C. are not to be dissolved, and 21 female. It appears obvious, therefore, that many of these 47 name players were returned year after year.

They were. Clark Gable has been among the Top Ten 13 times in these 16 years, yet curiously enough has never made No. 1 throughout his remarkable run. Cooper has been enrolled nine times, but never bettered his No. 2 spot in 1944. Crosby has made the grade eight times, four of them firsts. Bob Hope shows seven times, his best No. 2 in 1943. Spencer Tracy, too, has been in the poll seven different years; his highest No. 2 in 1940. James Cagney, Rooney and Miss Temple were voted six times each. Cagney never succeeded in improving No. 6 in 1940 and again in 1942. Rooney registered No. 1 three years and Shirley four years. Miss Grable, six times one of the Famous Ten, was their leader once—in 1943.

Five times apiece, but never in first position, were Wallace Beery, Bogart, Joan Crawford, and Greer Garson. Four times apiece were Abbott and Costello, with one first, Bette Davis with no first, and Will Rogers with one first.

Three times apiece were 11 players, only one of whom emerged as No. 1. She was Miss Dressler, who earned the top rank in two of her three citations; the years, 1932-33. The remaining ten were Fred Astaire and Ginger Rogers, as a team; Gene Autry, Joe E. Brown, Claudette Colbert, Judy Garland, Janet Gaynor, Sonja Henie, Tyrone Power, Norma Shearer and Robert Taylor.

Of the nine stars who rated Famous Ten membership twice each, not one managed No. 1. They were Ingrid Bergman, Alice Faye, Van Johnson, Myrna Loy, Margaret O'Brien, Dick Powell, Roy Rogers, Mae West and Jane Withers.

In this sometimes fleeting aggregation were 10 others who appeared once each, but never in the leadoff. They were Eddie Cantor, Charles Farrell, Errol Flynn, Greta Garbo, Cary Grant, Jean Harlow, Alan Ladd, Jeanette MacDonald, Gregory Peck and William Powell.

One of the arresting manifestations of the Money-Making Stars Poll was the persistence with which some players remained on top and others fell off it. Bogart has been in for the last five years, unbroken; Cooper, the last seven; Crosby, the last five; Gable, 12 from 1932 through 1943, when he entered the Air Corps, and now back for '47; Miss Garson, five from '42 through '46; Miss Grable, the last six; Hope, the last seven; Rooney, six uninterrupted from '38 through '43; Miss Temple, six without a break from '34 through '39; Tracy, five from '38 through '42, out in '43, back in '44 and '45.

Fame may be illusive, but it is never so illusive that it cannot ever be recaptured. Miss Colbert, one of the Famous Ten in '35 and '36, disappeared from the roster thereafter. But in '47, largely on the intensive screen circulation of "The Egg and I" and "The Secret Heart," she has returned.

. . . The power and the glory. . . .

MPTOA Seeks Intervention in Anti-Trust Case

Urging retention of the industry's arbitration system and attacking the competitive bidding order of the New York District Court, Motion Picture Theatre Owners of America last Saturday filed motion with the Clerk of the Supreme Court seeking permission to intervene in the Paramount, et al, anti-trust suit as *amicus curiae*.

Defendants Refuse Comment

While the Government has consented to such a brief, the defendants have not, so that the Supreme Court must make the yes or no decision. Under similar circumstance the high court last week accepted the *amici Curiae* briefs of the Conference of Independent Exhibitor Associations and the SIMPP.

The MPTOA brief, signed by Herman M. Levy, counsel, protests that the competitive bidding order has "led the industry into a more restricted area of competition than it had ever been in before." The organization sees increased licensing fees under the systm, with resultant higher admissions and the independent theatre operator, "the forgotten middle-man, will spend a good deal of his time and energy attempting to keep his profit at its former level."

Although now merged with Theatre Owners of America, MPTOA kept its identity for the express purpose of entering the anti-trust suit.

Where the MPTOA holds no brief for divorcement, the CIEA is definitely urging divorcement in its *amicus curiae* brief. "The Conference," the brief reads, "supports the purpose of the Attorney General to secure the principal relief prayed for, namely, the complete, permanent and effectual separation of the production and exhibition branches."

Report to District Court

Meanwhile, the five theatre-owning defendants in the suit were due, according to court order, to report to the New York District Court before January 1 on the degree of their compliance with the decree's provision that no company should own more than five per cent nor less than 95 per cent of any theatre. The defendants were again to tell the court that they were awaiting the Supreme Court's decision before ridding themselves of any of their interests.

Arguments on the appeal are now scheduled for the week of February 9, having been postponed from the week of January 12.

New QP Chicago Office

The Chicago editorial office of Quigley Publications has been moved from 624 South Michigan Avenue to the office of the advertising representative, Urben Farley, at 120 South LaSalle Street, Chicago, 3. The telephone number is Andover 6449.

SIX BRITISH FILMS AMONG 9 HIGH GROSSERS IN ENGLAND

Compares with Four in '46; Wilcox - Neagle "Courtneys" Rated Best Picture

by PETER BURNUP
in London

Meticulous nationwide check on the year's box office traffickings reveals that the Britons' predilection for the home product stiffens. Critical observers professed to discern symptoms of running-down in the first fine rapture of wartime resurgence of British pictures. The paying customers don't think so.

MOTION PICTURE HERALD's 1946 survey disclosed that four British exhibits figured in the nine top-grossers. In the year just concluded, Britain rates six among the nine leaders.

There is the Roster of the Nine Elect, listed in strict order of box office take:

THE COURTNEYS OF CURZON STREET (British)
THE JOLSON STORY
GREAT EXPECTATIONS (British)
BLUE SKIES
DUEL IN THE SUN
HOLIDAY CAMP (British)
JASSY (British)
ODD MAN OUT (British)
FRIEDA (British)

British entries were up against tough American competition as the following list of the 20 runners-up, listed in their grossing order, discloses:

"Black Narcissus" (British), "Till the Clouds Roll By," "The Outlaw," "The Two Mrs. Carrolls," "The Upturned Glass" (British), "Calcutta," "Wild Harvest," "Man About the House" (British), "Bachelor Knight," "Razor's Edge," "Master of Bankdam" (British), "Night and Day," "Captain Boycott" (British), "Green Years," "So Well Remembered" (Joint British-American), "Nora Prentiss," "Song of the South," "Margie," "Notorious," "Kid from Brooklyn."

British Films Earned Strong Grosses in 1947

American offerings, already in Britain but not do date in general release, of the calibre of "Best Years," "Variety Girl," "I Wonder Who's Kissing Her Now," would undoubtedly have figured high. But it doesn't need the bland assurance of J. Arthur Rank that British films earned "over £100 more than foreign films per average operating week." The box office has its own ruthless logic.

There's varying quality and content in the British harvest. "Great Expectations" and "Odd Man Out"—so earnest evangels of English art-form claim—might rate any country's Oscar. "Frieda"—cool, detached depiction of the Anglo-German problem—scared the orthodox. Yet it scored handsomely. "Holiday Camp" and "Jassy," colts from the prolific Sydney Box stud, were examples of well-timed craftsmanship.

But the palm goes to Herbert Wilcox with his "Courtneys." Mr. Wilcox is the epitome of showmanship. When other persons roam around intemperately preoccupied with "prestige" or this or that, he follows his trade of filling the booths. In 1946, the Wilcox-Anna Neagle "Piccadilly Incident" came precious near the top. Following the same pattern of showmanship, "Courtneys" has romped home this year.

Hollywood Leaders Were Well-Paced Musicals

American students of the British scene may well find significance also in the circumstance that Hollywood's leaders were well-turned, nicely-tuned musicals in "Jolson" and "Blue Skies." That's primarily due, maybe, to the chilly pall of drabness which currently enclouds the local scene.

It certainly accounts for that spate of psycho-frenzies being completely on the box office outs; also for the disdain the customers evince towards busked, brocaded, amber-lighted essays. The British have had their fill, it seems, of pseudo-historical flauntings of inferred, albeit yawn-making, naughtinesses.

According to all the omens, threatre-men will need all Britain's current preference for home-made product unless the American embargo quickly lifts.

Registrations for 1947 in the books of the Board of Trade, in accordance with the now expiring Cinematograph Films Act, numbered 109 British, 355 "foreign"; the comparable figures in the previous year being 93 and 330, respectively.

Once again the melancholy fact emerges that the flattering facade of British output was a great deal larger than truth. True, there was an increase in the number of acceptable first features. The various Rank factories, for example, turned in 28 pictures against 19 in the previous 12 months. But a considerable proportion of the British total was composed of those much-deprecated "featurettes" which only just qualify for the Quota ticket but have little appeal at the marquee.

Also, there was a flood of reissues—American and British—with which the exhibitor had to eke out his programme.

Estimates of Product Supply Too Optimistic

During the year, unduly optimistic, producers vouchsafed the view that, left to their own devices, they could contribute 120 features. That pipe-dreamed promise was also made in the House of Commons. But no exhibitor believed it.

Even the Board of Trade's new president, Harold Wilson, taking an admittedly roseate glance at the position, now opines that Britain "should" be able to make 75 worthwhile pictures in "a good year." Mr. Rank cautiously predicts his studios will make 44 major films in 1948.

By all possible counts, Britain's theatres, without a supply of new Hollywood films, will have to make do with less than 100 films in 1948. American companies are loath to divulge what pictures they have in store and when they will be launched into exhibition.

Columbia, 20th-Fox, RKO Radio, Republic politely decline any information. Other ascertainable American new product is as follows: MGM, two; Paramount, four; United Artists, six; Warners, two. G. F. D. has one Universal picture to screen and Monogram, it is understood, has 12 films in its backlog.

Outlook Is Bleak for British Exhibitors

It's a bleak outlook for the exhibitor and his thinning queues of patrons. Vendors of reissues are rushing to market. Major American companies have on current offer 24 "re-presentations." British renters say they are reviving 28 of past proven winners. But from the smaller independent renting houses—their number rapidly grows—no less than 117 American reissues are announced.

The reissue traffic has been remarkably lucrative under wartime stringencies. Exhibitors, generally, are devoutly grateful to the reissue houses which, the showmen say, have helped them round many a dangerous corner.

But they discern a danger in the make-do practice. Obliged though they be to the reissue specialist, threatre-men—they have already noted the first symptoms of box office recession—have a fear that the remedy may ultimately prove to be noticeably worse than the malady.

It's just another reason for the apprehensive exhibitor wishing that those Eady-Allport talks might get a move on.

Allied Back to Justice Department on Ascap

Allied States Association will return to the Department of Justice for help in its fight against Ascap, according to Abram F. Myers, Allied counsel, in Washington. When Allied last went to the Department for aid it was advised that the Government could not prosecute Ascap until exhibitors had exhausted all remedies under the consent decree, including the per-piece basis of licensing. Allied has, according to Mr. Myers, been gathering considerable data and will be ready shortly to present its findings to the Department.

DRAMA WITH AUDIENCE



COLUMBIA PICTURES
presents

Franchot TONE · Janet BLAIR

I Love Trouble

with JANIS CARTER
ADELE JERGENS · GLENDA FARRELL
STEVEN GERAY · TOM POWERS

TREMENDOUS

THRILL POWER!



5 Women...

all sleek...
all smart...

all mixed up in a strange case of Murder!

S. SYLVAN SIMON Production

Screenplay by Roy Huggins • From his novel, "The Double Take" •

Produced and directed by S. SYLVAN SIMON

COLUMBIA PICTURES

MPEA MAY LEAVE REICH AND JAPAN

Maas Warns of Withdrawal Unless Some of Frozen Funds Are Cleared

Having spent in excess of $900,000 in preparing prints for the German and Japanese markets, the Motion Picture Export Association is taking the stand that it cannot afford to invest further amounts without getting a penny in American money in return and it may withdraw its product from these occupied areas unless arrangements are made to convert a portion of the accumulated frozen funds in those countries into dollars to meet expenses.

A prediction to this effect was made in New York this week by Irving Mass, vice-president and general manager of the MPEA, who returned last week from an eight-week trip through Japan, Java, Holland, Czechoslovakia as well as some of the non-MPEA territories such as China, Siam and the Philippines.

Picture Was Bright in 1947

The year 1947 has been a bright one for the Export Association and in addition to meeting expenses MPEA will distribute profit earnings among its nine member companies. But the picture painted by Mr. Maas for 1948 was dark with mounting restrictions patterned in many cases after the 75 per cent British tax.

"The British move in imposing their tax was the wrong thing at the wrong time," Mr. Maas declared. "It has poisoned the atmosphere of foreign trading everywhere. Somehow this problem has to be worked out, and fast." His trip had been undertaken, he said, at the suggestion of Eric Johnston, president of the Motion Picture Association, who felt that the foreign trade problem should be dealt with "right on the ground."

Following, country by country, are Mr. Maas' reports and observations on prevailing conditions.

Business Good in Japan

Japan: Business is very strong. The MPEA distributed American newsreel plays to 1,600 of the country's 2,000 houses. Occupation authorities are cooperating fully. Some 600 theatres are playing U. S. features and, as everywhere else in the world, the demand for U. S. films is exceeding the supply, which is being kept down artificially. MPEA has spent $375,000 for prints since it started operating in the country. It plans to release from six to seven films a month in Japan, providing some settlement of the remittance question, now being negotiated in Washington, is arrived at. It costs MPEA $5,000 to prepare a print for release in Japan. So far the Americans have not been able to use or to convert any of their earnings.

In Germany, both the occupation authorities and local officials are primarily out to protect the native industry. This is not the case in Japan, which also produces pictures. All future release plans in Germany and Japan "are contingent on future fiscal arrangements," Mr. Maas said, adding that the matter was largely up to the U. S. Treasury.

Java: The country has 120 theatres (excluding the Republican territory.) There is hope for getting some dollars out in 1948.

Czech Outlook Bleak

Holland: The 32-week screening restriction will be lifted February 1, but will be replaced by currency restrictions. The Americans will be allowed to take out the same amount as for the year which ended in September, 1947. For all American importers that total was $1,800,000. A percentage of that money will be remittable each month.

Czechoslovakia: MPEA took out a substantial sum of money during 1947. During two conferences in Prague the Czechs insisted on a barter arrangement whereby the Americans would be able to take out as much as Czech pictures were able to earn in the U. S. This was turned down by Mr. Maas and there was no renewal of the pact which called for the delivery of 80 pictures a year. Of these, 20 are still unreleased and will be played off. The whole country was interested in the outcome of the negotiations, Mr. Maas said. Under the present pact the Czechs get 35 per cent from the theatres as distribution fee. Of that money, MPEA gets 65 per cent, or only about 10 per cent of each admission ticket.

Limit Imports to Hungary

Hungary: The 1948 importation of U. S. films will be limited to eight and the dollar exchange problem is aggravating the situation. In Roumania, where 100 pictures were in circulation, retaliatory political censorship based on the recent Washington hearings has cut this total down to five. There are definite indications. Mr. Maas reported, that other countries behind the Iron Curtain also may increasingly tend to censor pictures on a political basis.

"Captain," "Tender Years" 20th-Fox's First in 1948

Twentieth Century-Fox will release "Captain from Castile" and "The Tender Years" this month as the first of its 1948 product, A. W. Smith, Jr., general sales manager, announced Monday. "Captain," a Technicolor film, stars Tyrone Power. "The Tender Years," an Alson production, stars Joe E. Brown.

Theatres Band To Demand End Of Canadian Tax

by W. M. GLADISH
in Toronto

The National Committee of Motion Picture Exhibitors' Associations of Canada is completing a brief in which it will demand that the Dominion Government remove the 20 per cent excise tax on theatre grosses.

The committee, headed by J. J. Fitzgibbons, president of Famous Players Canadian, and which was formed early in December by representatives of all regional theatre associations, will hold a second meeting before the middle of January to complete the brief before it is presented to D. C. Abbott, Minister of Finance.

The tentative committee selected to present the brief includes P. W. Mahon, president of the Saskatchewan Motion Picture Exhibitors Association; Charles Bourassa, secretary of the Quebec Allied Theatrical Industries; A. J. Mason, president of the Maritime Allied Exhibitors Association, and Floyd Rumford, MPTA of Ontario.

The 20 per cent Federal excise tax made a difference of $12,000,000 to the theatre field in 1946, the last year for which the total figure is available, and this was in addition to other amusement taxes imposed in many of the provinces. The aggregate in admission taxation for the year 1946 was $15,052,994, while the net receipts to the theatres was $59,888,972.

Praise Regular Admission Prices for "Castile"

Twentieth Century-Fox's sales policy of releasing "Captain from Castile" at regular admission prices has been commended by the Allied Theatre Owners of New Jersey in a letter from its president, Edward Lachman, to Spyros Skouras, president of Twentieth Century-Fox. In his letter Mr. Lachman said in part: "No theatre can exist for long if its prices are to fluctuate at the will of the producers. Therefore, your decision to release this picture recognizes the fundamental importance not only of providing good, wholesome entertainment at fair and normal prices, but also establishes the priciple that a theatre's scale is not to be trifled with because it is a contributory factor to the habit of going to the movies."

Film Dividends Increased, Commerce Report Shows

Dividend payments by motion picture companies rose to $13,403,000 for the quarter from September through November, from the $12,459,000 of the same period in 1946, the U. S. Department of Commerce reported in Washington last Friday. Payments in November, 1947, however, were only $228,000, compared with $320,000 for the same month last year.

Loew's Report Year Net Profit Of $11,626,427

Loew's, Inc., in its annual report mailed to stockholders Tuesday shows net income for the fiscal year ended August 31, 1947, of $11,626,427, after provision for depreciation, taxes and all other deductions, equivalent to $2.26 per share on 5,142,615 shares.

The corresponding net income for the previous fiscal year was $18,691,533, equivalent to $3.66 on 5,100,327 shares outstanding.

The profit and loss statement:

Operating Revenues:		
Theatre Receipts, Rentals and Sales of Films, Accessories and M-G-M Records	$176,342,036.79	
Rent Income	4,003,677.57	
Miscellaneous	3,603,185.88	
(Includes $22,599,085 from Operations of Partly Owned Corporations)		$183,948,900.24
Operating and General Expenses:		
Theatre and Office Buildings, including Film Rental Expense	$54,343,133.96	
Film Division Expenses and M-G-M Records Division Costs and Expenses	21,645,175.51	
Amortization and Write-off of Film Costs	64,274,210.42	
Film Advertising Accessories	743,574.89	
Outside Producers' Share of Film Rentals	2,412,290.99	
General and Administrative	2,637,494.11	
Contributions to Employees' Retirement Plan	3,448,739.12	149,504,619.00
		$34,444,281.24
Depreciation of Buildings and Equipment:		
Properties of Wholly Owned Corporations (Excluding Studio Depreciation Charged to Film Costs)	2,417,424.62	
Properties of Partly Owned Corporations	868,668.79	
Real Estate and Other Taxes	6,367,000.75	
Rent on Leased Properties	3,765,082.12	13,418,176.28
		$21,026,104.96
Other Income:		
Dividends Received	$338,163.85	
Interest and Discount Earned	250,795.09	
Refund of Foreign Excess Profits Taxes	809,462.63	
Miscellaneous	277,035.65	1,675,457.22
		$22,701,562.18
Other Deductions:		
Interest on Debentures and Notes Payable—Loew's Incorporated	$1,198,851.91	
Interest on Bonds, Mortgages and Notes Payable ($382,403 on Indebtedness of Partly Owned Corporations)	593,868.10	
Preferred Dividends — Subsidiary and Affiliated Corporations	45,115.87	
Premium on Securities Retired (Net)	51,333.15	
Loss on Sale of Fixed Assets (Net)	607,318.07	
Miscellaneous	250,795.25	2,747,282.35
Income Before Taxes		$19,954,279.83
Federal Incomes Taxes (Net after credit for $127,208 claim for Excess Profits Tax Carryback)		7,277,478.28
Net Income after Taxes		$12,676,801.55
Minority Interests' Share		1,050,374.25
Loew's Incorporated Share of Net Income—All Corporations		$11,626,427.30
Less—Net Undistributed Income —Partly Owned Corporations		1,093,736.51
Net Income of Loew's Incorporated and Wholly Owned Subsidiaries		$10,532,690.79

For the 12 weeks ended November 20, 1947, net income after depreciation, taxes and other deductions, subject to year-end audit, totaled $1,354,761 equivalent to 26 cents a share, compared with $3,650,967 or 72 cents a share for the corresponding 12 weeks the previous year. Gross sales and operating revenues for the 12 weeks were estimated at $37,960,000, compared with $41,460,000 for the same period last year.

The company also announced that substantial economies had been effected throughout the organization, the benefits of which should be reflected in future operations.

FOREIGN REMITTANCE IN '46 AT RECORD $138,000,000

Washington Bureau

U. S. film companies received record remittances of $138,000,000 from abroad during 1946 and preliminary data indicates that total receipts in 1947 will be at approximately the same level, according to a Department of Commerce report Tuesday.

The figures, the department says, represent the American producers' share of income received from films rented to foreign distributors after the payment of their expenses in foreign countries. They do not include returns on investments abroad, which might add another $7,000,000 to $10,000,000.

The effects of the *ad valorem* tax in England, imposed last August, probably will not be shown in the tabulation of figures until at least the second quarter of 1948, according to the report which points out that official British figures put 1946 payments to U. S. companies at a record total of $70,000,000.

The importance of the overseas profits is shown by the fact that earlier Commerce Department reports showed the entire film industry's 1946 profits at $316,000,000 before taxes.

The previous high was in 1942, when remittances hit an estimated $125,000,000. But this figure included dollar accumulations from earlier years released by the British. The estimate for 1943 was $114,000,000; for 1944, $110,000,000, and for 1945, $111,000,000. The pre-war high was an estimated $100,000,000 in 1937.

Free importation of films into Italy for 1948 was confirmed Tuesday by the Italian Government. Proceeds from imports may be used for modernizing Italian studios, coproduction of Italian films, foreign production in Italy and purchase of Italian pictures.

Federation Releasing Film To Aid European Children

An 18-minute black and white sound film, "Restoration Begins," has been released by the Save the Children Federation, of New York. Utilizing many scenes from an earlier picture—"Children of Tragedy"—the new picture is introduced and concluded with a talk by Charles Boyer and shows scenes of destruction, suffering and privation in western Europe. Many new scenes show American children collecting food and clothing for the destitute of other countries.

Technicolor Deliveries Increase 20 Per Cent

Dr. Herbert T. Kalmus, president of Technicolor, announced in Hollywood last week that the number of Technicolor prints sold and delivered monthly during 1947 had increased about 20 per cent over 1946. He reported that approximately 182,000,000 feet were delivered during the first 10 months of this year, compared with 153,000,000 feet for the same period of 1946. When Technicolor's expansion plans are completed, he said, the company's capacity will be doubled.

New Zealand Orders Inquiry Into Industry

by R. A. USMAR
in Wellington

Under the chairmanship of the Minister of Industries and Commerce, a Parliamentary Select Committee has been set up to enquire into the motion picture industry here. It comprises 10 members of the New Zealand Parliament, in addition to the Minister, and powers have been given to the committee to sit during the Parliamentary recess. The enquiry will be open to the press and matters to come before the committee will include film hire tax, film rentals, the licensing system, working conditions generally, the tendency toward monopolies and related matters. The enquiry, which was set during the session just closed, was sought neither by exhibitors nor distributors.

Four Film Classics Releases January 15

The first four of a new group of pictures which Film Classics will release will be given national distribution January 15, according to Joseph Bernhard, president. The Italian-made "Furia"; "Women in the Night," produced by Louis K. Ansell, prominent St. Louis exhibitor; "For You I Die," an ARPI production, and "Discovery," the story of Rear Admiral Richard E. Byrd's South Pole expedition.

Theatre Ads Cut

A printers' strike on three Allentown, Pa., daily newspapers has curtailed theatre advertising but otherwise has not effected film business. The three newspapers are being put out through the typewritten photoengraving process since the strike was called.

Red Hot Box Office!







WORLD PREMIERE

State Theatre, San Francisco

January 5

The kind of a picture you make money on because it's got everything your audiences want including a title that is sparked with showmanship.

John CARROLL · Vera RALSTON

Robert PAIGE · Broderick CRAWFORD



The FLAME

The story of a double life and a double love!

TRAVERS · Blanche YURKA · Constance DOWLING · Hattie McDANIEL

Play by LAWRENCE KIMBLE · Based on a Story by ROBERT T. SHANNON · Associate Producer-Director—JOHN H. AUER



A REPUBLIC PICTURE

Cincinnati and Cleveland Area Theatres Total 796 and 506

Statistical summaries of the Cincinnati and Cleveland directories, others in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, were released this week.

CLEVELAND EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	479	371,013	Circuit-operated theatres‡	246	242,086
Closed theatres**	27	10,027	Non-circuit theatres	260	138,954
Totals	506	381,040	Totals	506	381,040

Seating capacity of theatres now in operation, according to population groupings*:

Population##	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,000-500,001	1 (Cleveland)	..	102	...	124,229	.....	1,218
500,000-250,001	1 (Toledo)	2	28	130	29,608	153,837	1,057
250,000-100,001	3 (Youngstown) (Canton)	5	55	185	49,490	203,327	900
50,000- 25,001	8	13	38	223	34,811	238,138	916
25,000- 10,001	24	37	59	282	46,273	284,411	784
10,000- 5,001	29	66	51	333	30,502	314,913	598
5,000- 2,501	43	109	55	388	27,438	342,351	499
2,500 and under	85	194	91	479	28,662	371,013	315

*Excluding twenty-three drive-in theatres, total capacity 7,480 automobiles.
**Excluding two drive-in theatres, total capacity 1,100 automobiles.
#A circuit is defined as "four or more" theatres operated by the same management.
##There are no cities in this exchange territory ranging in population from 50,001-100,000.

CINCINNATI EXCHANGE TERRITORY

Statistical Summary

	Number	Seating Capacity		Number	Seating Capacity
Theatres in operation*	704	372,172	Circuit-operated theatres‡	292	202,671
Closed theatres**	92	29,152	Non-circuit theatres	504	198,653
Totals	796	401,324	Totals	796	401,324

Seating capacity of theatres now in operation, according to population groupings*:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	2 (Cincinnati) (Columbus)	..	127	...	97,311	.....	766
250,000-100,001	1 (Dayton)	3	28	155	22,389	119,700	800
100,000- 50,001	5	8	43	198	33,764	153,464	785
50,000- 25,001	8	16	40	238	35,686	189,150	892
25,000- 10,001	13	29	36	274	24,243	213,393	673
10,000- 5,001	38	67	74	348	40,396	253,789	546
5,000- 2,501	49	116	72	420	30,545	284,334	424
2,500 and under	264	380	284	704	87,838	372,172	309

*Excluding eight drive-in theatres, total capacity 3,641 automobiles.
**Excluding three drive-in theatres, total capacity 1,400 automobiles.
‡A circuit is defined as "four or more" theatres operated by the same management.

Shea House Reopens

The Auditorium theatre in Newark, Ohio, a house in the Shea circuit of New York, has reopened after extensive renovation which cost $200,000, the circuit has announced. The project included complete remodeling of the interior with the installation of a modern balcony, new seats, draperies, carpeting and sound and projection equipment.

3 Pennsylvania Towns Vote Tax

Three eastern Pennsylvania communities have passed amusement tax levies and two more are perparing to impose similar measures shortly.

In Chester, the City Council passed an ordinance levying a 10 per cent tax on all amusements, with an additional 10 per cent penalty for failure to comply. A 10 per cent amusement tax was voted in Carbondale, while in Honesdale, a 10 per cent tax was imposed, plus a levy of $1 per seat, increasing the existing tax from $60 to $700 for the city's one theatre.

In a talk before the Lancaster County Boroughs Association, meeting at Ephrata, Dr. Harold F. Alderfer, secretary of the Pennsylvania Boroughs Association, said the local taxes on theatre admissions will prove to be one of the most popular sources of revenue in the state, cities and boroughs.

In Reading, the City Council is expected to act before January 5 on a proposed theatre admissions tax. Theatre owners are fighting the proposal.

Harrisburg theatre men are fighting the City Council in singling them out as a source of added revenue for 1948 in suggesting a 10 per cent tax. Spokesmen for the 13 theatres pointed out that theatre attendance in the 1946-47 season dropped as much as 25 per cent, and predicted a further decline if an amusement tax is imposed.

Exhibitors Preparing Case on St. Louis Tax

St. Louis theatre owners will file a suit attacking the constitutionality of the city's new five per cent tax on theatre admissions as soon as it can be prepared by attorneys, James H. Arthur, president of the Fanchon & Marco circuit, announced last week following passage of the tax by the Board of Aldermen. Meanwhile, a meeting of the Motion Picture Theatre Owners' committee, which convened to discuss the new tax, announced that if the levy is imposed it will not be absorbed by the theatres but will be added to the current admission prices.

Eagle Lion Holds "T-Men" Meeting in Cleveland

An Eagle Lion sales meeting to discuss selling and distribution plans on Edward Small's "T-Men" was held Monday and Tuesday in Cleveland. Plans were completed for the launching of day and date engagements, and final instructions on sales policy as determined by the company executives were outlined. Harold S. Dunn, assistant general sales manager, presided and discussions were led by Max E. Youngstein, director of advertising, publicity and exploitation, and Frank Soule, in charge of branch operations. Attending the meeting were district, division and branch sales representatives and sales personnel from 10 eastern exchanges. Similar meetings are set for other regions.



ALBANY

Holiday bills included: "Where There's Life" and "For You I Die" at the Strand; "Good News" and "Roses Are Red" at the Palace; "The Fabulous Texan" and "Driftwood" at the Grand (which moved up its starting day to Thursday); "Lured" and "Hollywood Dance Band" at the Ritz; "Dark Journey" and "Dinner at the Ritz," at the Colonial; "Exposed," "Don Ricardo Returns" and the Joe Louis-Jersey Joe Walcott fight pictures, at the Leland. Managers expected business to emerge from the doldrums by New Year's Eve. It fell away in early December and continued to drop until Christmas. The Colonial had no performances the day before the holiday. Warner Albany theatres did business with a big pre-Christmas giveaway. An unexpected snowstorm reduced attendance. . . . Alexander Weiss reopened the Lincoln, Schenectady, after closing it for a three-week improvement project. . . . William Kennedy has built a 400-seat modern theatre in Champlain. He will close the Lyceum there.

ATLANTA

The Annual Xmas Party of the Dixie-Drive Theatres, was held at the Capital City Club, on the night of December 22. . . . Newman Corker, Athens district manager, Georgia Theatres, Inc., has been named president of the Athens Y.M.C.A. . . . Robert Helms, formerly with Universal-International, has been appointed branch manager Kay Exchanges, New Orleans. . . . Charles Richelieu has reopened the Vogue theatre in New Port Richy, Fla. . . . City commissions are planning a new license fee for theatres in Phoenix City, Ala., a boost of about 100 per cent. Chickasaw, Ala., will double the theatre license from $250 to $500 per year. . . . Cumberland Amusement Company is building a new $150,000 house in McNinnville, Tenn., to seat 1,600. . . . Arnold Haynes has opened a new house in Naples, Fla. seating 500.

BALTIMORE

Ten new pictures offered at the first run theatres and patronage leaping back to the box offices following the holiday spree. "Killer McCoy," very good at the Century. "I Love Trouble," with vaudeville excellent at the Hippodrome. "Road to Rio," fine at Keith's. "Captain from Castile," sensational at New theatre with the regular price schedule instead of advanced prices. "Always Together," good at the Stanley. "I Know Where I'm Going," big at the Little built up with favorable reviews. Mayfair O.K. with "Hal Roach Comedy Carnival." Town doing well with "Out of the Past," Valencia put in first run "Cynthia," and doing nicely. Times and Roslyn good with "Gas House Kids Go West," plus "Roman Scandals."

BOSTON

The severe drop in box office receipts continued for a second week in the Hub, with the heavy storm reducing weekend business to a new low. The only bright spot in the picture locally was the deluge of reservations for New Year's Eve which flooded in at all houses featuring special midnight shows. Both the Boston and Memorial theatres which offered stage shows plus heavily advertised films were sold out by the week's end. The 4,736-seat Metropolitan, featuring "Road to Rio" at the midnight show, was also close to capacity on December 29. . . . Interstate Theatres announced the opening of the completely redecorated Coniston theatre in Newport, N. H. . . . M & P Theatres gave a big Christmas Eve cocktail-buffet party for all employees and district managers. It was topped off by the announcement of a four week's bonus for all employees. M & P heads, Martin Mullen and Sam Pinanski, were presented with gifts.

CHARLOTTE

The theatre at Nichols, S.C., was destroyed by fire Saturday night, December 20. Origin of the fire is still undetermined. The theatre was completed in July and was the first to be established in the small community. Floyd Hayes owns the house. . . . Charles Myers, Sr., Levy Overton, James Earnhart, Pete Lassiter, Roy Champion and Charles Myers, Jr., was host to all the bookers, salesmen and branch managers at an open house Monday evening December 22 at the Charlotte Hotel. . . . George Roscoe, manager of the Charlotte branch of the Columbia, has been appointed fire marshal of the Charlotte exchanges. He succeeds Cy Dillon. As fire marshal Mr. Roscoe will make monthly inspections of the exchanges with members of the Charlotte Fire Department. . . . Seen along Film Row were: Carey Caudell, Wallace, N. C.; W. G. Fussell, Bladenboro, N. C.; R. D. McGowen, Spring Hope, N. C.; Max Zager, Greensboro, N. C.; Jay Workman, Woodruff, S. C.; Henry Nelson, Loris, S. C.

WHEN AND WHERE

January 5: Meeting of the Theatre Owners of America members in the Albany, N. Y., exchange area to elect three additional directors.

April 6–8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention at Lake Wawasee, Ind.

CINCINNATI

Although grosses in this situation experienced the traditional Christmas slowdown, "Road to Rio" at the RKO Palace theatre proved an exception by giving this house the biggest gross in some months. It was held for a second week. . . . All persons presenting a birth certificate at the RKO Albee theatre, showing that they were born on December 24, were guests of the management on that day, as part of the theatre's 20th anniversary celebration, the house having formally opened December 24, 1927. . . . Edwin M. Booth, M-G-M branch manager, recently elected first assistant chief barker of the Cincinnati Variety Club, Tent No. 3, has resigned. Harry Hartman, WCPO sportscaster, elected second chief barker, succeeds Mr. Booth. Mr. Hartman's post will be filled shortly. . . . W. G. Carmichael, Eagle Lion sales manager of the local branch is taking care of Ohio accounts, as a result of transfer of Sam Haber to the West Virginia territory. . . . Dayton and Georgetown, Ohio, interests operating under the name of Century Productions, will build a 500-car drive-in theatre near Lancaster, Ohio, with opening scheduled for April 1. . . . Another drive-in will be built on a 36-acre tract near Newark, Ohio, by F. E. Price and associates, at an estimated cost of $150,000. . . . Jack Hazlett, operating the subsequent run Lyric theatre, in Hamilton, Ohio, has taken over the Lennox theatre, in Springfield, Ohio, previously owned by Charles Yocum.

CLEVELAND

Downtown theatres report the best Christmas Eve and holiday business in years, while neighborhood houses report a 25 per cent drop. . . . Gertrude Tracy, manager of the Knickerbocker theatre, promoted 10 bicycles for giveaways at a special Christmas kiddie party and ten turkeys for adult giveaways. . . . Community Circuit held open house for exchange personnel the day before Christmas. . . . Jerry Weschler, Warner branch manager, is resting comfortably at Cleveland Clinic Hospital. . . . Earl Seitz, owner of the State, Plaza and Sandusky theatres, Sandusky, announces plans to start immediate construction of a 500-car drive-in theatre on Cleveland Road.

COLUMBUS

Christmas week meant a decided tonic to local box offices after several weeks of drooping receipts. All theatres brought in special attractions, including "Daisy Kenyon" at

(*Continued on page 30*)

1947

OH! WHAT A BEAUTIFUL RECORD!
OH! WHAT A WONDERFUL YEAR!!

for



Anna and Herbert

And the Record's Tally . . . .

SIX EVENTS—SIX FIRSTS

Anna Neagle

(1) MOTION PICTURE HERALD POLL OF FAME
TOP BOX OFFICE ACTRESS IN ALL BRITAIN'S FILMS

1. ANNA NEAGLE
2. Margaret Lockwood
3. Patricia Roc
4. Deborah Kerr

BUT MORE THAN THAT!

Anna Neagle

(2) TOP BOX OFFICE WOMAN STAR IN
THE WHOLE INTERNATIONAL FIELD!

1. ANNA NEAGLE
2. Margaret Lockwood
3. Bette Davis
4. Ingrid Bergman

Herbert Wilcox

(3) MOTION PICTURE HERALD OFFICIALLY LISTS
THE COURTNEYS OF CURZON STREET
the TOP at Britain's Box-Office 1947

(4) *THE KINEMATOGRAPH WEEKLY*
LIKEWISE LISTS "THE COURTNEYS"
BRITAIN'S TOP BOX OFFICE GROSSER FOR 1947

Anna Neagle

(5) AWARDED *PICTUREGOER* GOLD MEDAL FOR THE
BEST PERFORMANCE of any ACTRESS IN 1947 in
PICCADILLY INCIDENT

(6) AWARDED SILVER STAR *NATIONAL FILM AWARD* FOR
for 1947 WITH

Herbert Wilcox

THE BEST BRITISH FILM
PICCADILLY INCIDENT.

(Continued from page 27)

the Ohio, "Fun and Fancy Free" at the Palace, "Christmas Eve" at the Broad and "Jezebel" and "A Slight Case of Murder" at the Grand. Forty-one neighborhood houses closed Christmas Eve so that their employees could spend that time with their families. . . . Eddie Edmiston is the new steward of the Variety Club. . . . Mrs. Lelia Stearn, operator of the Southern, pulled a surprise by a one-performance booking of "Forever Amber" at the midnight show New Year's Eve. . . . 1,400 *Dispatch* carriers were treated to a Christmas preview of Walt Disney's "Fun and Fancy Free" at the Palace through arrangements made by Harry Schrieber, RKO city manager. . . . The L. J. Gardiner Co., manufacturer of moving picture projectors, has been acquired by the Columbus Production Manufacturing Co. which will continue the Gardiner business. Harry L. Mellman is general manager of the merged firm with other members of the partnership including Myer W. Mellman, office manager and Ralph G. Shroyer, production manager. Mr. Gardiner plans to retire.

DES MOINES

Iowa enjoyed a record year, from the standpoint of income, during 1947. Total received by farmers, manufacturers, merchants and workers reached an estimated $4,350,000,000. Figures show that people had more money to spend than ever before and that bank balances hit an all-time high in the state. Farm income was 50 per cent higher than 1946; industrial income 10 per cent higher. . . . Theatre business during the Christmas holidays fell off sharply while stores in downtown Des Moines were doing the biggest business of any holiday season on record. . . . Work has begun on the What Cheer theatre, recently destroyed by fire. . . . A showing of "Forever Amber" was canceled by the management of the theatre at Algona following receipt of complaints from the public. . . . The new Arrow theatre has opened at Inwood. It is the first building ever erected in the town exclusively for the showing of pictures.

HARTFORD

The following new Connecticut corporations have filed certificates of organization at state capitol in Hartford: Elmwood Theatre Corp., New Britain; Peter, Sperie, Peter, Jr., John, and Steve Perakos, incorporators; Yale-Star Amusement, Inc., New Haven; Charles Costellen, Henry Cosenza, and L. Chiappo, incorporators. . . . The various film exchange and theatre circuit groups held Christmas parties in the Connecticut territory during last week. . . . Hartford visitors: Harry F. Shaw and Morris Mendelsohn, Loew's Poli Theatres; Bob Kaufmann, 20th-Fox exploitation representative; I. J. Hoffman, New England zone manager for Warner circuit. . . . The Warner Strand, Hartford first run house, has reopened, following extensive remodeling.

INDIANAPOLIS

First run business was off as usual the week before Christmas. "Golden Earrings" made the best mark, $10,000, at the Indiana, but "Lured" was down to $6,000 at Loew's



and "They Won't Believe Me" fell to $5,000 in six days at the Circle. A nice rebound set in Christmas Day. . . . Five neighborhood theatres closed Christmas Eve, giving employees the time off. Four others held free matinees for the kids. . . . George E. Jaegers has been named city manager for the Switow Theatres at Seymour, Ind. . . . Clarence Brown, 59, Republic shipper and one of first on Film Row, died of a heart attack December 23. . . . The UP state wire carried a story from Columbia City, Ind. stating exhibitor Jack Hancock "had withdrawn the showing of 'Nightmare Alley' because it was too 'gruesome and unwholesome' for his theatre patrons."

KANSAS CITY

Mild, clear weather, with Christmas Day only a few degrees below freezing, the weekend having temperatures into the 50's, may have helped to keep attendance from a low record; both first runs and subsequents had just a fair holiday trade. . . . Herman Illmer, operator of the Tivoli Fiesta and Southtown theatres, Kansas City, Mo. (the last named acquired a few years ago from Stanley Schwartz) has bought the building occupied by the Tivoli, from Mr. Schwartz. . . . Senn Lawler, manager for the Infantile Paralysis collection in January, appearing before the school board, presented a check for $1,100 as December contribution of the Jackson County chapter to the public school work for this project. . . . Everett Buchanan opened the Star at Langton, Kan., remodeled business building, December 19. . . . Paul Milberger reopened his Gauntier theatre, Kansas City, Kan. . . . Recent visitors on Film Row included Roy Watson, Ace, Grenola, Kas.; R. C. Davison, Binney, Pattonsburg, Mo.; H. B. Doering, People's, Garnett, Kas.; Fred Wilcox, Cozy, Lockwood, Mo.

LOS ANGELES

"Claude Ezell, of the Underwood and Ezell Drive-In Theatres of Dallas, was a visitor on the Row. . . . Dick Ettlinger, Eagle Lion office manager, has resigned. . . . Ruth East, secretary to Tommy Charack, Eagle Lion branch manager, has resigned on account of ill health. . . . Charles Feldman, U-I western sales manager, has arrived in town and will spend several days at the exchange. . . . Beverly Beckley, U-I booker, has resigned, as has Joyce Lipkis, secretary to F. M. Blake, district manager. . . . Ben Hayward, Savoy theatre, San Diego, was visiting on the Row. . . . Colin Dexter, Pacific Coast manager for Alexander Preview films of Colorado Springs, has left to attend the sales convention starting December 29. . . . Leon Glasser, 59, was struck by an automobile and instantly killed. He operated the Princess theatre for Harvey Goldman.

LOUISVILLE

A state Fire Marshal regulation prohibiting parking in front of theatres, churches, hotels and other public meeting places was held valid by Attorney General Eldon S. Dummit. . . . A city fireman was overcome by smoke while combating a blaze that caused several hundred dollars damage to the basement of the Ben Ali theatre on Main Street in Lexington, Ky. . . . As a Christmas present to the populace of Marengo, Ind., an the nearby communities, Eddie L. Ornstein turned his Rialto theatre over to "Free Shows" on Tuesday, December 23. . . . Recent visitors included: Jesse Fine, Premier Theatres, Evansville, Ind.; O. D. Hopper, Arista theatre, Lebanon, Ky.; E. L. Ornstein, Ornstein Theatres, Marengo, Ind.; Edwin St. Clair, St. Clair theatre, Lebanon Junction, Ky.; B. Robertson, Majestic, Springfield, Ky.; Willard Gabhart, Harrodsburg Amusement Co., Harrodsburg, Ky.; Mrs. O. J. Minnix, Southland theatre, London, Ky. . . . With the large number of holdovers and reissues being given the local patrons of recent date, it was somewhat of a Christmas treat to have all first runs open with new product on Christmas Day. At the Rialto was a double bill headed by "Fun and Fancy Free," coupled with "Wild Horse Mesa." The Strand had a double Western bill. The National brought in "The Exile," coupled with "Bush Christmas." Also going in for the double feature was Loew's with "Killer McCoy" and "Glamor Girl." Sticking to the single features were the Mary Anderson with "My Wild Irish Rose" and the Scoop with "Before Him all Rome Trembled."

MEMPHIS

The year of 1948 finds theatre attendance very good at first run Memphis houses. A steady increase which started about mid-December is continuing, managers reported without exception. Loew's State showed "Out of the Past." Loew's Palace had "Killer McCoy." Malco showed "It Had To Be You." Ritz had "Nicholas Nickleby," Strand showed "Robin Hood of Texas." Warner had "My Wild Irish Rose." . . . Loew's State reported $1,250 raised to buy Christmas baskets at its midnight show for the fund. . . . Two special Christmas features in the Memphis territory were added this year. Loew's State staged a boys' and girls' special show at 8:30 a.m., December 27. Mr. and Mrs. J. J. Rhodes, owners of Crittenden theatre, West Memphis, staged a special show December 23 with all proceeds going to needy families of the territory. . . . Film Row visitors: Grady Cook, Pontotoc; Sam Kirby, North Little Rock; Neely Bradford, Savannah; C. D. McAllister, Grand Junction; R. E. Lee, Potts

(Continued on page 32)

"Taut, tense melodrama of impending murder. Great entertainment for all types of audiences!"
—Showmen's Trade Review

"'Love From a Stranger' develops into one of the most terrifying thrillers you ever sat through. The suspense of the last part of the picture is almost more than you can stand!"
—N. Y. Daily Mirror



"If you're looking for chills and thrills see 'Love from a Stranger!'" —Hedda Hopper

"Sylvia Sidney always excellent...John Hodiak fine as the menace, building to his killer role skillfully from a quiet, self-effacing type to the maniac!"
—Daily Variety



Eagle Lion Films presents

JOHN HODIAK
SYLVIA SIDNEY
ANN RICHARDS

who found... **THERE'S DANGER** in

LOVE FROM A STRANGER

With

JOHN HOWARD ISOBEL ELSOM

ERNEST COSSART • PHILIP TONGE • ANITA SHARP-BOLSTER • FREDERIC WORLOCK

Screenplay by Philip MacDonald • From a play by Frank Vosper • Based on a Story by Agatha Christie

DIRECTED BY RICHARD WHORF · PRODUCED BY JAMES J. GELLER



(Continued from page 30)

Camp; Walter Gray, Rutherford; N. H. Miller, Bradford; Jimmie Smith, Middleton; Roy Dillard, Wardell; Lyle Richmond, Senath; and W. F. Sonneman, Fayetteville.

MIAMI

Eggnog was served to Variety Club members on the Alcazar roof headquarters last Friday. . . . When the Embassy theatre opens Monday for the first time, showing "Magic Town," the premiere will be a benefit for the South Florida Children's Hospital. It's Ed Claughton's new theatre. . . . All managers and assistants received hams for Christmas from their Wometco bosses, while other employees received boxes of fruits and jellies. . . . Bernard Shaft, manager of the Strand theatre, makes sketches of his patrons each evening from 7 to 9, gratis. . . . Wometco's main office's purchasing department held a Christmas party on Wednesday. . . . The half-hour short subject of the Royal Wedding is attracting many theatre-goers. . . . "The Bells of St. Marys" returned with the aid of Claughton theatres, which are showing it at the Royal and Variety. . . . "The Prince of Thieves" has come to the Capitol as a first showing in Miami. . . . "Gentleman's Agreement" was the New Year's Eve midnight show at the Miami, Lincoln and Cameo. . . . Midnight shows last weekend were "Out of the Blue" at the Capitol and "My Wild Irish Rose" at the Paramount. . . . "Key Witness," another first, opened at the State. . . . "Road to Rio" is popular at the Paramount, Sheridan and Beach. . . . Eleven theaters held New Year's Eve shows.

MONTREAL

Business still spotty around the main stem. . . . "Unfinished Dance" at the Loew's, however, managed to hold on for a second week. . . . Rest of parlay in Consolidated Theatre houses included "Magic Town" at Palace, "Red Stallion" at Capitol, "Fun and Fancy Free" at Princess and "Hal Roach Comedy Carnival" at Imperial. . . . "It Happened on Fifth Avenue" getting first run at Snowdon theatre. . . . Kent theatre had special showing for children of Royal Wedding films. . . . Children under 16 are not admitted into theatres for regular program, therefore, the special showing. . . . Federal Government's reimposition of embargo on structural steel puts crimp in theatre building for the time being. . . . those that are started can be finished. . . . New National Committee of Motion Picture Exhibitors Association of Canada to meet in Ottawa in January to make representations to the government for the removal of amusement tax. . . . Arthur Hirsch (Consolidated Theatres) and Basil Salamis are officials on the exhibitor organization.

OMAHA

The box office lull didn't break until Christmas Day. . . . One of the best holiday stories in town concerned the MGM Club. The club held its regular party, but instead of exchanging presents put out the money to buy food for a family of six during Christmas week. . . . J. J. Shinback, RKO Theatres assistant divisional manager from Chicago, was in town. . . . George Cappers



was to take over the State theatre, Hurley, S. D., from Darwin Evans January 1. . . . Carl Knudsen, Red Cloud (Neb.) exhibitor, will be confined to his home for some time as a result of a heart attack. . . . George Hall, Franklin (Neb.) exhibitor, is recovering from a major operation. . . . Glen McKenzie has opened a new 165-seat Star theatre at Lyons, Neb., giving the town two theatres.

PHILADELPHIA

Box offices at the center-city houses enjoying real holiday cheer with "My Wild Irish Rose" at the Mastbaum and "Captain from Castile" at the Fox, among the new openings leading the field. . . . Lewen Pizor, independent circuit head and MPTO president, chairs the entertainment committee for the second annual national conference of the Joint Defense Appeal to be held at the Bellevue-Stratford Hotel here January 3-5 with a special showing of "Gentleman's Agreement" among the features planned. . . . Joe Linsky, of Eagle Lion; Carl Munzer, of the independent Hollywood exchange; Nat Abelove, Quality Premium distributors; Jack Cohen and Harry Low, of National Screen Service, admitted to membership in Motion Picture Associates. . . . Abraham Cooper set up the new independent Franklin Film Exchange in the Widener Building. . . . Marjorie Dawson, of the Motion Picture Association, will speak at a motion picture forum at the Friends Select School on January 12. . . . Beatrice Duffy, Monogram, was elected president of Local F-7, Front Office Workers Union, at the local exchanges, with Carrie Marano elected president of Local B-7, the back room employees. . . . In Wilmington, Del., the stagehands' union, Local 284, reelected Herb Springbett to serve a second term as president. . . . 20th Century-Fox is working on a plan for moving up subsequent run clearance in the local area, providing for subsequent runs moving up with the distributor's share also being adjusted upwards. . . . Variety Club, Tent No. 13, staged a New Year's Eve party at club headquarters.

PITTSBURGH

For the first time in many years a first run house ran a reissue double bill over the Christmas holidays. The Senator featuring "The Spoilers" and "Diamond Jim Brady." . . . Holiday crowds jammed the Loew's Penn for "Killer McCoy," and the Stanley where "My Wild Irish Rose" held forth and the Warner did its best business in many weeks with "Tycoon." . . . Bert Stearn's Co-operative organization has been named local representative for Jules Weil's Masterpiece Productions (40 United Artists reissues) . . . Irene Rosen, formerly with Paramount, is branch manager Ike Sweeney's new private secretary at the Republic exchange.

SAN ANTONIO

Booking along the Mexican Film Row were H. A. Daniels, Seguin; Hiram Parks, Lubbock; Father Richard Ruiz of the San Marcos Catholic Church, who runs weekly shows in Uhland for his parish, and Alfred Pena, Natalia. . . . Christmas Day openings included "My Wild Rose," at the Aztec; "Good News," Majestic; "Green Dolphin Street," Texas. . . . Albert Coppel, manager of Azteca Films here, has been elected a trustee in the Lulacs, a Latin-American organization.

SAN FRANCISCO

Grand opening of the New Rita theatre, at Vallejo, 1,000-seat neighborhood house, was held this week. The theatre is owned and operated by Ray Syufy, formerly associated with M. Naify of T & D Enterprises. . . . Articles of incorporation were filed this week in Sacramento for a new independent producing company, Eronel Productions, Inc. Officers listed in the papers were: Alan H. Posner, president; Walter D. Compton, vice-president, and Sam X. Abarbanel, secretary-treasurer. . . . Dave Petersen moves in as district manager for George Mann's Redwood and Trinity theatres in Humboldt County. . . . Earl Baughman, formerly in the Humboldt berth, has been appointed district manager in Modesto. Other managerial changes in the territory include the transfer of Harry Schlinker from the San Pedro Playhouse, to Warners' Fresno theatre, where he succeeds Harry Olmstead who has held that post for the past five years. Olmstead goes to Huntington Park as Warner Brothers manager there. . . . Walter Preddy, local theatre supply man, will open another theatre soon in Galt, in partnership with Schauer and Spiess, real estate brokers. House will accommodate 500. . . . Purchase of the old Metropolitan hotel site in San Andreas has been made by Robert Patton, operator of several central valley theatres. Patton will erect a 500-seat theatre on the location at an estimated cost of $75,000.

SEATTLE

"Body and Soul" in its fifth week at the Roosevelt was the city's number one holdover. The week's big openings included: "Captain from Castile," at the Fifth Ave.; "The Swordsman," at the Liberty; "Golden Earrings," at the Orpheum, and the British "Bush Christmas" at the Varsity. . . . Christmas Day featured three theatre openings. Arthur Fox opened his American theatre in Rainier Valley. Eldon Pollock and Lee Kirby introduced their new Bothell theatre, and Walter Coy opened the doors

(Continued on page 34)

THE RETURNS ARE COMING IN...AND IT'S A LANDSLIDE!



ACROSS THE NATION THEY'RE RAVING ABOUT YOUR NEW STAR SENSATION!

"Feminine fans are bound to receive him with the same fervor as a new Gable or Boyer." —DETROIT NEWS

"He has personality and the ability to put over a role. Jimmie singing his own songs is delightful." —LOS ANGELES TIMES



It's a Dixieland Joy Ride!

ONOGRAM PICTURES presents

Governor JIMMIE DAVIS in LOUISIANA

co-starring

MARGARET LINDSAY

with

JOHN GALLAUDET · FREDDIE STEWART

RALPH FREETO · DOTTYE BROWN

and

"THE SUNSHINE SERENADERS"

Produced by LINDSLEY PARSONS

Directed by Phil Karlson

Screenplay by Jack DeWitt

Original Story by Steve Healey



with

A CAVALCADE OF JIMMIE DAVIS HITS!

Including—

"You Are My Sunshine"

"There's A New Moon Over My Shoulder"

"Nobody's Darling"



"HERE IS RICH AMERICANA!"
—Film Daily

From MONOGRAM

(Continued from page 32)

of his Hi-Line theatre on Christmas Day. . . . The series of exchange parties ended with the Universal-International Christmas festivities at the Film Club on December 23.

ST. LOUIS

The pre-Christmas doldrums broke promptly Christmas Day with "Road to Rio" at the Fox and "Killer McCoy" at Loew's State leading the box office spurt. . . . Many neighborhood houses were dark Christmas Eve, in spite of their failure to get an all-industry agreement to this effect. But everybody was open for a special Christmas Day matinee. The usual extra feature and midnight shows were scheduled for New Year's Eve. . . . There is general agreement that the new city admissions tax will be added to admissions, and passed on to the public. Fred Wehrenberg said the increase will be as near the five per cent tax as possible. . . . A regional meeting of the MPTO of St. Louis, Eastern Missouri and Southern Illinois is set for Hannibal, Mo., January 15. . . . Tommy James has been installed as new chief barker of Tent No. 4, Variety Clubs.

TORONTO

Toronto's theatre business returned to normal after the Christmas diversion and the managers juggled their playdates to break with new shows for the New Year's Eve performances. Shea's theatre held "Fun and Fancy Free" for another five days until introducing "Road to Rio," while Loew's continued with "This Time for Keeps" for a second week. Manager Tom Daley drew crowds to the Imperial for "Thunder in the Valley" with his first public endorsement of a picture in his long career. The Odeon Fairlawn did very nicely with "London Town" plus the Royal Wedding film in color, after the latter had played Loew's and the Uptown. Extensive crowds saw a return engagement of "Midsummer Night's Dream" at the International Cinema, while the Kino theatre featured "Russian Ballerina" and the Royal Alexandra, the local legitimate theatre, brought back "Henry V." Ten theatres around town had the Louis-Walcott fight film. . . . The three anniversary dinners of Famous Players' 25 Year Club for the induction of new members start at Toronto on January 13 with subsequent banquets at Winnipeg, January 21 and at Vancouver, January 26, President Fitzgibbons to officiate at all ceremonies. . . . Harry Kaufman, former general manager of Monogram Pictures of Canada, is in line for the post of eastern division manager of Cardinal Pictures, Ltd., which has been formed by H. J. Allen. The Famous Players' Nortown is due to open at Toronto around February 1.

VANCOUVER

The Municipal theatre at Bow Island, near Calgary, Alta., has been sold to Henry Guamm, former merchant at Orion, Alta. The local box offices lost out to the Christmas shopping spree; last week's grosses were mostly below average. Best of the crop was "Christmas Eve," at the Paradise which holds over. The third week of "Body and Soul," at Vogue, was around average. . . . The former Lyric, taken over by Famous Players, reopened Christmas Day. House is now called Cinema International. Policy will be to present English and foreign language pictures and unusual attractions. Norman Duncan, formerly western Canada exploiteer for F. P., has been made house manager under the supervision of Maynard Joiner. . . . Both Famous Players and Odeon circuit held Christmas cocktail parties for their managers, film exchange personnel, and the press. . . . Sam Karby, of Regina, Saskatchewan, opened his new Rex theatre at Rivers, Manitoba.

WASHINGTON

All new pictures opened up for Christmas showings, after a fair pre-Christmas week. New openings including: "Always Together," at the Warner; "The Fabulous Texan," at the Metropolitan; "Good News," at the Palace; "Killer McCoy," at the Capitol; "Thunder in the Valley," at the Columbia; and "Tycoon" at RKO Keith's. . . . Disabled veterans from Walter Reed and Bethesda Hospitals were guests of the Little theatre at a double feature showing of "Miracle on 34th Street" and "Jeannie." . . . Newest members of Variety Club Tent No. 11 are Frank Grad, Hirsh de La Viez, and George C. Ritch. Pete Prince, of Loew's, Inc., has transferred to Tent 11 from the Charlotte, N. C., tent, and Michael Siegel, United Artists, has returned to Tent 11, having transferred from the Baltimore tent. . . . Henry Clark, manager of the Virginia theatre, Harrisonburg, Va., received excellent newspaper and radio cooperation on his "toy show." Admission was by toys, canned goods or clothing. . . . The annual induction of officers of the Variety Club for 1948 will take place January 5 at a luncheon in the Congressional Room of the Willard Hotel.

Kulesza Program Chairman For Television Meeting

Chester Kulesza, film supervisor of Batten, Barton, Durstine and Osborn, New York advertising agency, has been named program chairman of the television industry's first all-film conference to be held in New York January 26 at the Hotel Commodore. The conference is being sponsored by *Televiser* magazine. Topics to be discussed include: "Television's 25 uses for Film," "Filming One-Minute Video Commercials," "Reducing Film Costs," "Film Standards for Television" and "Film Package Shows." Four reports to be presented are: "Film Rental and Booking Practices Among Television Stations," "Video Clearance Rights for 16mm," "Types of Films Wanted by Today's Video Stations" and "Getting Film Business Today."

Erecting Ohio Drive-In

The first drive-in theatre in Fayette County, Ohio, is being erected on the CCC Highway by Associated Theatres of Lynchburg. The theatre is being constructed for J. Henry Davidson and K. R. Roberts, who operate drive-ins at Hillsboro, Peebles, Osborn, Greenfield and Georgetown.

Sarnoff Predicts Big Television Year for 1948

So strong will be television's impact as a major economic and social force in 1948 that it will make the new year one of the greatest in the history of radio, as a science, an art and an industry, David Sarnoff, president and chairman of the board of the Radio Corporation of America, predicted in a year-end statement released in New York Monday.

In his opinion, factors creating the promising outlook for television in 1948 include: an increasing number of television stations throughout the country; a vastly enlarged radio audience; the establishment of cable and radio relay facilities linking stations into inter-city networks; the general improvement of programs; increased advertising support, and vigorous competition.

Mr. Sarnoff said that the Republic and Democratic national conventions and the presidential campaign in 1948 would be the outstanding events on the air both in sound and sight.

Currently there are 18 television stations now on the air with regular programs, he said, estimating that in 1948 there will be approximately 50 or more television stations in operation.

"Between 150,000 and 175,000 television receivers are in use," Mr. Sarnoff continued. "By the end of 1948, a total of approximately 750,000 is foreseen, and it may reach 1,000,000."

Mr. Sarnoff predicted that the opportunities for television would extend into many fields aside from the home—for example, theatre television, industrial television, department store television and educational television.

In his year-end statement the RCA president discussed the advances that have been made and are to be made in radio broadcasting; the progress of international radiotelegraphy; the peacetime advances of radar; the progress of Ultrafax, a combination of television, radio relay and photography, and the future of frequency modulation.

OHE Approves Theatre Plan for Connecticut

The Elwood Theare Company has been authorized to build a new $200,000 theatre in Hartford, Conn., the Office of the Housing Expediter announced in Washington last Wednesday. During the week ending December 19 the OHE approved 10 theatre projects valued at $370,156, and denied 11 valued at $691,200.

"Turtle" Classified

The National Legion of Decency this week classified Warners' "The Voice of The Turtle" as Class A-2, unobjectionable for adults.

THE *HOLLYWOOD SCENE*

Production Off, With 22 In Work, But Future Plans Show Optimism

by WILLIAM R. WEAVER
Hollywood Editor

Old Father Time slowed down to a crawl at the weekend, departing unlamented and unsung a Hollywood where but 22 pictures were in production, a new low for the year-end in modern times. The figure was a drop from the 29 of the week before, a mark considerably below what might be called the subsistence level, and resulted from completion of nine features and start of camera work on but two.

Optimists around town were anticipating an upswing starting in January, and pessimists were citing six months of unremitting decline by way of contesting the issue, but nobody was disputing local newspaper surveys which estimated current unemployment among the production community's 30,000 workers at about 20,000.

Republic started "Recoil," with Stephen Auer producing and George Blair directing. William Wright, Janet Martin, Bill Henry and James Cardwell are the principal players.

Arko Productions, which releases through RKO Radio, started "Mr. Joseph Young of Africa," with Merrian C. Cooper producing, Ernest B. Schoedsack directing, and Ben Johnson, Terry Moore, Robert Armstrong and Frank McHugh the principals.

Some Production Plans Which Look Optimistic

The kind of news on which the optimists base their expectations are such as this:

From Republic, "With the new year expected to bring a big acceleration in production, Republic Studios currently has 12 producers preparing a record number of 25 properties for screening the early months of 1948, half of which are slated as high-budgeters."

From RKO Radio, "Preparing for a renewed upswing in production right after the holidays, RKO Radio is now busily engaged in clearing the decks for new set construction for five pictures to be turned out by the studito in the ensuing seven weeks."

From Warner Brothers, "Twenty-four writers were at work this week on 21 properties, netting an all-time high for year-end scripting on the Burbank lot."

And from Universal-International, "U-I opens the new year with 17 producing units, eight directors, four writer-producers, two producer-directors and a writer-director ending or beginning top-bracket productions on the Valley lot."

Completion of Shooting on "Joan" Good Omen

But perhaps the brightest omen, in the reasoning of the optimists, is not a report of future undertakings at all, but the following, from the quarter which came first into the news after the British blow had fallen and the budget ax became a center of news interest. "'Joan,' Sierra Pictures' $4,600,000 Technicolor life of Joan of Arc, completed principal photography, after being before the cameras since September 16. Added scenes are scheduled to start shooting around February 1."

It's to be recalled that the first major news story out of Hollywood concerning budget reductions cited "Joan," then nearing camera stage, as coming down from a loosely reported $6,000,000 figure to half that or less. Not so much space or attention was given to follow-stories asserting that the original budget had been $5,000,000, and almost none at all to the official statement that this figure had been arrived at, and was still in effect, wthout contemplation of getting the investment back on fast turnover, but in expectation of getting it back several times over the long period of years during which the picture was expected to be played and re-played.

Last week's mention of the expenditure of $4,600,000 on a picture brought no less than a thrill to production people, who have been hearing that no such costly product is likely ever to be made in Hollywood again. The fact that "Joan" was made in the face of conditions which have slowed most budgeting departments to a creep does not disprove the prevalent contention that $2,000,000 is to be Hollywood's utter and infrequently touched ceiling for a long time to come, but it does furnish an exception to the rule.

Academy Completes Plans For Awards Coverage

The Academy of Motion Picture Arts and Sciences announced last weekend the completion of plans for thorough and expeditious coverage of its annual Awards ceremonies at the Shrine Auditorium the night of March 20, inclusive of the placement of the newsreel cameramen in the center of the first row of the balcony.

This and other details of arrangement were worked out in close collaboration with the gentlemen of the press, radio and screen by Margaret Herrick, executive secretary of the Academy; Arch Reeve, of the MPA and AMPP; Howard G. Mayer, Academy public relations counsel, and Delmer Daves, program chairman for the 20th Awards ceremonies.

One way and another, the amount of news lineage (and air-age, to coin a term) devoted to the Academy's annual exercises always has been regarded as the measure of the affair's success. And for more years than most Academedicians can remember, the Awards event has been staged on Thursday night, so the wire services could get the news to all the newspapers everywhere in time for a flash break in Friday or Saturday editions and a whopping pictorial splurge Sunday.

But this year the Academy board of governors switched to a Saturday night, at a cost in ultimate lineage and airage appalling to estimate, so that Academy members, being off duty around noon that day, would have more time to dress for the ocacsion than if, as formerly, they had to sprint from studio to home to the scene of the ceremony.

Ah, as someone has said, Hollywood.

STARTED

REPUBLIC
Recoil

RKO
Mr. Joseph Young of Africa (Arko)

COMPLETED

COLUMBIA
Best Man Wins
The Eternal Melody

MGM
Master of Lassie

MONOGRAM
Rawhide Trail

PARAMOUNT
A Connecticut Yankee
Hazard

REPUBLIC
The Bold Frontiersman

RKO RADIO
Guns of Wrath

20TH CENTURY-FOX
Sitting Pretty

SHOOTING

COLUMBIA
Gallant Blade
Loves of Carmen

EAGLE LION
The Cobra Strikes
Assigned to Danger
Rampage (Crestview)

MGM
A Date With Judy
Easter Parade

MONOGRAM
The Tenderfoot (Allied Artists)

PARAMOUNT
Sealed Verdict
A Foreign Affair

RKO RADIO
Mr. Blandings Builds His Dream House
The Window

20TH CENTURY-FOX
The Street With No Name
The Iron Curtain
Walls of Jericho

UNIVERSAL-INTERNATIONAL
That Lady in Ermine (Formerly "This Is the Moment")
Are You With It?
Another Part of the Forest
Man-Eater of Kamaon (Monty Shaff)

WARNERS
Key Largo

Warner Pathe Plans Rose Bowl Scenes in Color

The January 5 issue of the Warner Brothers Pathe Newsreel will contain a 300-foot sequence of Thursday's Tournament of Roses Parade and the Rose Bowl football game in Pasadena shot in Cinecolor, Warner Bros. announced in New York this week.

Special efforts will be made both by the Cinecolor plant and by the Warner Bros. studio to process the footage in record time so as to permit its inclusion in all of the 700 issues of the reel. Warner theatres and other Warner Pathe clients in Los Angeles will show the color shots January 6.

No Plans for Regular Schedule

According to Norman Moray, president of Warner Pathe News, the coverage of the two events in color represent "a practical step towards the issuance of newsreels entirely in color." He stressed, however, that no plans for regular coverage on newsevents in color were in the offing. He explained that in the future it still would be impossible to cover anything in color unless arrangements could be made a considerable time in advance. In the case of Thursday's parade and the football game, color will be brought into play only if the weather permits.

Cinecolor is a two-color process. Mr. Moray said it had been chosen for use in the newsreel because of its speedy developing qualities. It is not cheaper than Technicolor, he said. The color footage of the parade will be running through the developing machines in Cinecolor's Los Angeles plant by kick-off time in the bowl. Three Warner Pathe crews will cover the game from all angles. Barely 24 hours after the final gun of the Michigan-University of Southern California fracas, completed clips of the Rose parade will start for New York by air with game shots closely following.

Lab Personnel Doubled

Laboratory personnel at the Cinecolor plant has been doubled and two eight-hour shifts have been assigned to expedite the processing. Editing, titling and narration will be handled by the Warner studio.

The presentation of Thursday's events in color represents a cinematic scoop, but newsreels have offered news subjects in color on at least two earlier occasions. The first was about 1912 when, on the instigation of Charles Pathe, hand-tinted features and newsreels were put into circulation by the Pathe newsreel. Later, in 1929, Pathe, under the editorship of Terry Ramsaye, now editor of MOTION PICTURE HERALD, again took to color in covering the story of the New Orleans Mardi Gras.

Open Favorite Branch

Gordon G. Wallinger has been appointed head of the new Favorite Films exchange in Seattle, Wash.

IN NEWSREELS

MOVIETONE NEWS—Vol. 30, No. 35—Year-round review.

MOVIETONE NEWS—Vol. 30, No. 36—Snowstorm. . . . Wallace will run for President on 3rd Party ticket. . . . Philadelphia fire. . . . Friendship Train in Paris. . . . Navy's jet engine fighter. . . . The Iceberger Club at Coney Island. . . . Chicago Cards beat Philadelphia Eagles.

NEWS OF THE DAY—Vol. 19, No. 233—Symposium of 1947.

NEWS OF THE DAY—Vol. 19, No. 234—New York's greatest snowstorm. . . . Wallace bolts. . . . Cardinal's win football championship. . . . Lighter side of the news. . . . Margaret Truman holds press conference.

PARAMOUNT NEWS—No. 36—1947 in review.

PARAMOUNT NEWS—No. 37—1947 review—Year of division.

UNIVERSAL NEWS—Vol. 30, No. 103—Low-priced helicopter. . . . New troop transport glider. . . . Students in Germany. . . . Presentation of Collier trophy. . . . Novelties of France. . . . Woman celebrates 106th birthday. . . . President Truman's new dog, Feller. . . . Basketball. . . . Ice hockey.

UNIVERSAL NEWS—Vol. 30, No. 104—New York buried in record snow. . . . Miss Truman meets the press. . . . Navy's newest jet fighter. . . . Sports: tennis, football.

WARNER PATHE NEWS—No. 38—Sports review of 1947.

WARNER PATHE NEWS—No. 39—Record snow smothers New York. . . . Admiral Nimitz takes it easy. . . . Paris hails Friendship Train. . . . Margaret Truman meets the press. . . . Riggs beats Kramer. . . . Feller is White House pup. . . . One million dollar fire in Philadelphia. . . . Cardinals top Eagles.

Picker Sees Production Moving Overseas

Production costs are so much lower in Europe that American producers not only may, but will have to transfer some of their activities abroad, Leonard Picker, who has just produced "Adventures of Casanova" for Eagle Lion in Mexico, said in New York this week. He recently returned from a trip to Italy, England, France and Switzerland.

Mr. Picker now is preparing "Sons of the Musketeers," the first production from Hollywood International Corporation. He left for the coast at midweek to discuss the possibilities for shooting the film in Italy, France or possibly Sweden.

Italy, where costs are about 50 per cent lower than in Hollywood, is a good country to make pictures, Mr. Picker said, adding that, with no pictures being produced now in France, French studios also are available. To demonstrate the comparative low costs abroad, the producer said a film would cost $400,000 to produce in Italy, $600,000 in Mexico, and from $900,000 to $1,000,000 in Hollywood. Frozen funds could be used abroad, he said, and in some cases also were able to take out dollars not available to the major companies.

Would Cut Canadian Remittances in Half

A 50 per cent reduction in dollar remittances to the U. S. for films is being urged in Ottawa by M. J. Coldwell, Parliamentary leader for the Canadian opposition party, the Commonwealth Cooperative Federation. Mr. Coldwell criticized the Canadian Government for not cutting the expenditure of $17,000,000 annually for American films.

INS Offers Daily News Service For Television

International News Service and International News Photos, in association with Telenews Productions, Inc., climbed aboard the television bandwagon this week with the announcement of plans for a daily service of newsreels, still newsphotos and teletype news fitted especially to television requirements.

At the same time, Seymour Berkson, general manager of INS-INP, said in New York that his company was experimenting with the transmission of motion pictures over a wire, using the same principle that now is applied to the transmission of sound photos. The experiments have been successful so far, he said, adding that the greatest obstacle to be overcome now consisted in the compression of the time it now takes to transmit the frames.

The television services to be offered by the three organizations—newsreels, still photos and teletype news—will be sold as "packages" to the country's television stations, networks and sponsors. Tests with the reel have been under way for some time, but operations will get under way officially in February. All sales will be handled by the INS-INP television department.

John Tobin of Telenews will be in charge of producing the daily reel, which is expected to run from five to 10 minutes, depending on the wishes of the sponsor. Plans call for the inclusion of international news events starting with the first reel. The price to be charged stations for the three-way service was not disclosed, but it is understood it will vary according to local conditions. Arrangements have been made to offer stations local events.

According to Mr. Berkson the service will follow the logical course taken in covering any event in the shortest possible time. First the stations will receive the bulletin over a special news tape. Then they will show still photos and lastly they will offer the newsreel. The sequence of these presentations may be speeded considerably when it is possible clearly to transmit regular footage over leased wires, Mr. Berkson said.

Philadelphia Group Forms Distributor Organization

Independent film distributors in Philadelphia have organized themselves on a non-profit cooperative basis as the Independent Film Distributors of Philadelphia, Inc., for closer cooperation and assistance among members. Officers of the new group are Jack Engle, Screen Guild; Benny Harris, American Film; Carl Munzer, Hollywood; Edward Gabriel, Capital; Nelson Wax, Box-office Films, and David Moliver, Principal. Headquarters are located in the Philadelphia Saving Fund Building.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLIND SPOT: Chester Morris, Constance Dowling—Good little picture. A few complaints regarding the drinking and I think the complaints were justified.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—Some liked it; others came out making with India talk. How much longer are we going to put up with these impossible situations. Wake up, scenario writers. Get on the beam. Played Sunday, Monday, Dec. 7, 8.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

LONE HAND TEXAN: Charles Starrett, Smiley Burnette—The Durango Kid series is the best Western we play, according to our Saturday patrons. Plenty of action by Starrett and comedy by Smiley Burnette. Business excellent. Played Saturday, Dec. 13.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

Eagle Lion

WILD COUNTRY: Eddie Dean, Roscoe Ates—Although not a big name Western, it filled the bill to our satisfaction on a dual showing. Played Friday, Saturday, Dec. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

CYNTHIA: Elizabeth Taylor, George Murphy—A fine picture. We played this picture two days, Sunday and Monday, and the weather was bad. It was cold and raining and we did not do as much business as I thought we would. With a push, this picture will stack up with almost any of them at the box office. All my patrons had favorable comments on "Cynthia." Played Dec. 14, 15.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

FIESTA: Esther Williams, Ricardo Montalban—This is a wonderful picture and all my patronage had favorable comments on it. We had average business. If you live in a small town, I think you should play this picture. Played Sunday, Monday, Dec. 7, 8.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

LIVING IN A BIG WAY: Gene Kelly, Marie MacDonald—Excellent picture, but terrible business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Monogram

HARD BOILED MAHONEY: Leo Gorcey, Huntz Hall—Here's a picture that you shouldn't overlook. Everybody raved about it. Play it by all means. If you can get them in, they will go out satisfied. Played Monday, Tuesday, Dec. 15, 16.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

BLAZE OF NOON: Anne Baxter, Sterling Hayden—Nice program picture. Weather against us. Business just fair. Played Monday-Wednesday, Dec. 15-17.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

DEAR RUTH: William Holden, Joan Caulfield—This was really a wow of a picture. It pleased 100 per cent of our customers and business was above normal. Played Sunday, Monday, Dec. 7, 8.—A. C. Edwards, Winema Theatre Scotia, Cal. Small lumber town patronage.

JUNGLE PRINCESS: Ray Milland, Dorothy Lamour—This is the third time we have played this picture and still find that it has box office appeal. Played Wednesday, Thursday, Dec. 17, 18.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PERILS OF PAULINE: Betty Hutton, John Lund—This was very good here. A real small town crowd pleaser. Miss Hutton registered her best performance to date. Played Sunday, Monday, Dec. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumher town patronage.

PLAINSMAN, THE: Gary Cooper, Jean Arthur—Although old it still has a lot of punch in it. No regrets. Played Thursday-Saturday, Dec. 18-20.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

WORD FROM BRAZIL

Harland Rankin, of Chatham, Ont., Canada, that indefatigable contributor to What the Picture Did for Me, passes on his most recent letter from Nelson Cousino, who operates in Caruaru, Brazil, and is one of Mr. Rankin's worldwide circle of friends, acquired through these pages. Mr. Cousino says in part:

I have shown some great pictures, such as "Gone With the Wind" (for the second time), "Madame Curie", "The Spiral Staircase", "Yolanda and the Thief".

Do you play serials up there? We are playing "The Monster and the Ape", Columbia, and "The Masked Marvel", Republic. In the interior, this kind of adventure film does the most business. Theatre business here is not as good as during the war. Of a population of 30,000, perhaps 700 attend the theatre on Sunday, and during the week about 300.

RKO Radio

SONG OF THE SOUTH: Disney Feature Cartoon—We played this picture second run, but we did O.K. on it. Some of my patrons said it was the swellest picture they had ever seen. I don't think you will go wrong if you show this feature the second time. Played Wednesday, Thursday, Dec. 10, 11.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

Republic

APACHE ROSE: Roy Rogers, Dale Evans—Good picture. But we had about a dozen old patches to break while running this. We couldn't patch it so that it would hold together. We used what Republic recommended, but the patches wouldn't hold.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Philip Dorn—Very good of its kind. No business, but I'm about used to that. My people rather pay their grocery bills. I received a bad print, but this is not unusual from Republic.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TRAIL TO SAN ANTONE: Gene Autry, Peggy Stewart—Used on weekend double bill. Not up to the standard set by "Sioux City Sue." Played Saturday, Dec. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

YANKEE FAKIR: Douglas Fowley, Joan Woodbury—Used on weekend double bill. Not strong enough for top spot. Played Friday, Saturday, Dec. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Twentieth Century-Fox

ALEXANDER'S RAGTIME BAND: Tyrone Power, Alice Faye—A very pleasing reissue that was well received. We have had very nice business on reissues of this year. Could use a lot of new pictures like this. Played Sunday, Dec. 7.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

BACKLASH: Richard Travis, Jean Rogers—Used on top half of double bill to fair business. Played Friday, Saturday, Dec. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BACKLASH: Richard Travis, Jean Rogers—Used on top half of double bill to fair business. Played Friday, Saturday, Dec. 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CARNIVAL IN COSTA RICA: Dick Haymes, Celeste Holm—Good picture. Played with the fight picture to above average business. Played Monday-Wednesday, Dec. 15-17.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

HOMESTRETCH: Cornel Wilde, Maureen O'Hara—An excellent picture. Don't let the title mislead you. My patrons are very particular about pictures and they all gave this one the O. K. Played Monday, Tuesday, Dec. 8, 9.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

United Artists

FUN ON A WEEKEND: Eddie Bracken, Priscilla Lane—Good program picture with lots of laughs. They all enjoyed it with the Western. Played Friday, Saturday, Dec. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MARAUDERS, THE: William Boyd, Andy Clyde—Used on weekend double bill to fair business. Played Friday, Saturday, Dec. 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

ANGEL AND THE BADMAN, THE: John Wayne, Gail Russell—Good pictnre. John Wayne popular with fight picture. Did extra business. Played Thursday-Saturday, Dec. 18-20.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

DESTRY RIDES AGAIN: Marlene Dietrich, James Stewart—An excellent Western. A little too much toughness on the part of the dance hall girl. But why not put Jimmy Stewart back in the good Westerns; more good deeds and less of this silly gun play. Whenever we play a purely historical or literary picture, or one on music of the masters, we play it primarily for our own family and our help has to endure it. Where are our teachers of the high school, students, and some of the others who know a little about the better things? It makes us wonder sometimes and feel sorry for the coming generation. Played Tuesday, Dec. 9.—E. J. Bunnell, Crist Theatre, Loveland, Ohio. Rural and small town patronage.

Warner Bros.

LOVE AND LEARN: Jack Carson, Martha Vickers—Used on midweek to fair business. Good for many laughs. Played Wednesday, Thursday, Dec. 10, 11.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SAN ANTONIO: Errol Flynn, Alexis Smith—Good Western picture. Lots of action. Good coloring. Business not up to par. This was probably due to the pre-Christmas slump. Played Thursday-Saturday, Dec. 18-20.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

STALLION ROAD: Zachary Scott, Alexis Smith—

(Continued on following page)

(Continued from preceding page)

The trailer didn't show enough of the horses; therefore business was off on this one. Many of my patrons were disappointed because they didn't come to see it. Another case of poor trailers hurting business. Played Wednesday, Thursday, Dec. 10, 11.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

THAT WAY WITH WOMEN: Dane Clark, Sydney Greenstreet—Used midweek to very light business due to holiday slackening. Played Wednesday, Thursday, Dec. 17, 18.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TIME, THE PLACE, THE GIRL: Dennis Morgan, Jack Carson—This was an excellent musical worthy of the film industry. Although we didn't have a sellout, we were proud to meet our customers. Played Monday-Wednesday, Dec. 15-17.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Serials

Columbia

THE VIGILANTE: 15 Episodes—This seems to be pretty good.—S. J. Jackson, Jackson Theatre, Flomaton, Ala.

Republic

THE CRIMSON GHOST: 13 Episodes—Fair serial, but Republic serials don't seem to be as good as Columbia's for me.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Columbia Shows $370,000 Profit

The estimated consolidated net profit of Columbia Pictures Corporation for the 13-week period ended September 27, 1947, was $370,000, compared with $965,000 for the same period in 1946, the company announced Monday. The statement, subject to a final check by accountants, follows:

	13 Weeks Ended Sept. 27, 1947	13 Weeks Ended Sept. 28, 1946
Operating profit	$630,000	$1,540,000
Estimated provision for federal taxes	260,000	575,000
Net profit for 13-week period	$370,000	$965,000
Earnings per share of common stock	.46	1.39

The comparative earnings per share of common stock after preferred stock dividends, are calculated on the increased amount of common stock which was outstanding on September 27, 1947. The number of shares outstanding at that time was 638,352, compared with 622,782 outstanding on September 28, 1946.

Frank J. Nally Dies

Frank J. Nalley, Nitro, W. Va., retired motion picture operator, died December 23 in a Charleston Hospital. He formerly operated theatres at Carnegie, Pa.

A. Seymour Brown

A. Seymour Brown, 65, song-writer and a founder of the American Society of Composers, Authors and publishers, died December 22 at his home in Philadelphia. He is survived by his widow.

Unveil Mix Memorial

A memorial to Tom Mix was unveiled last week 18 miles south of Florence, Ariz., near the spot where the popular Western star was killed in an automobile accident several years ago. The memorial is topped by a saddled, but riderless, horse.

Short Product in First Run Houses

NEW YORK—Week of December 29

CAPITOL: Miracle in the Cornfield....MGM
Fishing Bear.....MGM
Feature: High Wall.....MGM

CRITERION: Brooklyn Makes Capital.Universal
Pickle Puss.....Columbia
Feature: The Senator Was Indiscreet....Universal

MUSIC HALL: Border Without Bayonets RKO Radio
Chip an' Dale.....RKO Radio
Feature: Good News.....MGM

PALACE: Bootie Beetle.....RKO Radio
Feature: Tycoon.....RKO Radio

PARAMOUNT: Midnight Serenade.Paramount
Safari So Good.....Paramount
Popular Science, No. 2.....Paramount
Feature: Where There's Life.....Paramount

ROXY: Swiss Cheese Robinson.20th Cent.-Fox
Aqua Capers.....20th Cent.-Fox
Feature: Daisy Kenyon.....20th Cent.-Fox

STRAND: Fishing the Florida Keys Warner Bros.
Stars in the Night.....Warner Bros.
Horse Fly Fleas.....Warner Bros.
Feature: My Wild Irish Rose.....Warner Bros.

WARNER: Action in Sports.....Warner Bros.
Two Gophers from Texas.....Warner Bros.
Feature: The Voice of the Turtle.....Warner Bros.

WINTER GARDEN: Jack the Giant Killer Universal
Feature: The Exile.....Universal

CHICAGO—Week of December 29

CHICAGO: Follow the Hounds...Paramount
Naughty but Mice.....Paramount
Feature: Moss Rose.....20th Cent.-Fox

GRAND: Football Highlights of 1947 RKO Radio
Feature: Black Narcissus.....Universal

ORIENTAL: Gummed Up.....Columbia
Harmonica School.....Warner Bros.
Screen Snapshots.....Columbia
Zulu Land.....20th Cent.-Fox
Feature: Wyoming.....Republic

ROOSEVELT: Wotta Knight.....Paramount
Feature: Anthony Adverse.....Warner Bros.

UNITED ARTISTS: Fishing the Florida Keys Warner Bros.
Feature: Escape Me Never.....Warner Bros.

H. L. Salsbury, Paramount Pictures Executive, Dies

Henry L. Salsbury, 62, an executive of Paramount Pictures, Inc., and one of the company's oldest employees, died in his sleep Christmas Eve, December 24, in New York. While practicing dentistry in 1919 Mr. Salsbury met Jesse L. Lasky, then an executive of Paramount Pictures, and joined the company to work on the acquisition and building of theatres. Later he became chief assistant to Walter Wanger, general manager of the production department, and aided Mr. Wanger when he was head of the Paramount Studio in Astoria, Long Island, N. Y. When Mr. Wanger was succeeded by Russell Holman, Mr. Salsbury became an executive on Mr. Holman's staff and held that position at the time of his death. He is survived by his wife, three brothers and four sisters.

Frederick Anderson

Frederick Irving Anderson, 70, retired fiction writer for national magazines and author of "The Notorious Sophie Lang," which was made into a motion picture in 1934, died at Pittsfield, Mass., December 24. Following the success of the first picture, Paramount made "The Return of Sophie Lang" and, in 1937, "Sophie Lang Goes West."

Harry Kallaher

Harry Kallaher, 56, stage manager for Loew's Palace, Memphis, for 25 years, died December 21 at St. Joseph's Hospital, Memphis. He was credited with helping to originate the city's famed Cotton Carnival.

Meyer B. Strouse

Meyer B. Strouse, manager of the Grange theatre, Philadelphia, died December 22 at his home in Philadelphia. He is survived by two sons, a daughter and a sister.

Eagle Lion Sets 11 Million Loan

Eagle Lion Films has completed negotiations for an $11,000,000 loan through the First National Bank of Boston, Robert W. Purcell, chairman of the board of Pathe Industries, parent company of Eagle Lion, announced last Friday.

Taking part in the negotiations were Serge Semenenko, senior vice-president of the bank; Mr. Purcell; Arthur B. Krim, president of Eagle Lion Films, and Robert S. Benjamin, a member of the board of Pathe Industries. In addition to the first National Bank of Boston, other banks participating in the financing are the Bank of Manhattan Company, Marine Midland Trust Company, and the Continental Bank & Trust Company.

Mr. Krim announced that the loan is earmarked for the increased number of high calibre productions planned by Eagle Lion during the coming year, four of which will go into production shortly.

It was also announced that the company had a total of 11 pictures completed and awaiting release. They include "T-Men," "Adventures of Casanova," "The Man from Texas," "Prelude to Night," "Corkscrew Alley," "Mickey," "Northwest Stampede," "The Noose Hangs High" and three British productions from the J. Arthur Rank Organization—"The Smugglers," "The October Man" and "Take My Life."

Gene Autry to Tour

Gene Autry, Columbia's singing cowboy star, will leave Hollywood January 4 on a six-week public appearance tour of 17 cities in 10 southern states. He will be accompanied by the Cass County Boys.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

BETTE Smith, press agent for Detroit's Fox theatre, is a gal with ideas. Recently she dreamed up a honey for publicizing "Slave Girl," by finding Detroit's "most overworked" housewife. The Detroit newspapers cooperated, through letters from housewives who believed they had the hardest tasks, and a winner was selected.

Reporters and photographers accompanied Miss Smith to the home, where they found a distraught mother of three small children. Miss Smith congratulated her and arranged her day in Detroit, to include everything from a free beauty-shop visit to dancing at a night club, until the wee small hours.

Miss Smith had promised to provide a competent nurse for the children. Then she started hunting. No Detroit agency would accept the "dawn to dawn" assignment. Bette advised her boss to call everything off, but instead, he suggested that she fill the role herself, since it was all her idea.

So she did and somebody tipped off the papers. They went to visit Bette and found her on the verge of tears, but they gave her a good press break. She stuck it out for 14 hours, then took a week off to recuperate.—*Editor and Publisher*

The Heppner (Oregon) *Gazette Times,* in a lead editorial, says that if the Chamber of Commerce has no other in mind for honors this month, they suggest the "Bouquet of Roses" to be presented to Mrs. Elaine George, owner and manager of Star theatre, for an outstanding civic achievement. In the opinion of the Editor, the civic performance that merits the thanks of a grateful community is the manner in which the theatre solved the problem of traditional juvenile "pranks" on Hallowe'en and Thanksgiving, by putting on such a good program of planned entertainment at the Star theatre that no vandalism was reported, nor was there any cleaning-up to do on the streets the morning after. Elaine is a good member of the Round Table, and we note her advertising of "Stairway to Heaven" was originally suggested here by Dale Thornhill, of Waterville, Kansas.

"ALL BUSINESS IS LOCAL"

We've said it before and we'll say it again, now that Mr. William R. Weaver, Hollywood editor of *Motion Picture Herald*, has outlined the industry's plan to tell the public about itself, in a cooperative project for the betterment of public relations through the release of nine short films.

Scanning the proposed list, we note—with regret—no film of the theatre manager, most important contact with the public. Such a film should be made, not only to convey to the public the job a typical manager has in community relations, but also to let more managers in more places know the dimensions of their jobs.

Hollywood has been oversold, overpublicized in almost every department, and that's one thing that's wrong with this business. The exhibition end, by far the broadest edge in actual contact with the public, has been written down, if not written off, in the fallacy that a theatre needs no personality.

As a matter of cold, hard fact, the manager of the Bijou is more important to a lot of people who buy tickets at his boxoffice than the producer of a picture. Let's have an industry film of the typical small-town manager and what he has to do. It would be an antidote.

"All business is local" and the industry's public relations program should be as local as the next transaction at your box office.

Reports from England say that 500,000 children attend the special Saturday morning shows of the Gaumont-British Junior Club and that's worth noting. Probably, more children do much the same thing in this country, but there's no coherence; it doesn't show as a mass effort, you can't put your finger on it and say this is our balance sheet in children's shows. We still believe that the circuits should lead, if for no other reason than that it would represent a uniform program. We don't need many men of many minds in this activity; rather many of the same mind. Let's try to do it one way and see if it won't attract as much national attention as it has in Great Britain. The industry would benefit by it.

More than 100 replicas of the house in "Mr. Blandings Builds His Dream House," will be built during the next six months in key cities across the country, as promotional activity for the new Selznick picture. Contractors, department stores, home furnishers and real-estate operators will cooperate in the building of the houses from plans supplied by the Selznick Releasing Organization. Homes will be completed, furnished and put on display at least one month before the June release.

And, furthermore, it's not in the least necessary that the list be confined to the 100 houses originally planned by Paul McNamara, and tied to the key-city first runs of this picture. Any forward-looking manager can catch a ride on this spectacular promotional activity, by planning well in advance to tie-in with the idea in connection with his own run of the film. There's building, everywhere, with developments dying for new ideas in promotion, and exploitation to be had for the asking, if you want to do the same thing in your town, for your own advantage and profit. —*Walter Brooks*

Our Own "4-H" Page

Heads, Hearts, Hands—and Hoofs, represented here, to display showmanship, with difference in method. From a Royal Command Performance to pitching horseshoes, from masks on the street to toys in the lobby, it's all part of the business of attracting customers.





Manager William Boht (above), of the Ritz theatre, Birkenhead, England, had a replica of London's command performance of "The Bishop's Wife" and put it over with pomp and circumstance.

Interesting street characters (at left), created by Jack Matlack as ballyhoo for "Merton of the Movies" at the J. J. Parker theatre, in Portland, Oregon.



Active manager Lester Pollack, of Loew's Rochester theatre, displayed this poster with the cast talking about "Ninotchka".



Toys worth more than $3,000 in the lobby of the Stanley theatre, Bridgeton, N. J., and more on the way, are gifts to children in a giant Christmas Party arranged by manager Dan Dandrea, with the cooperation of the Bridgeton Exchange Club.



"Lost & Found" items on display at the Broadway Cinema, Stratford, England.

Down south, this is a year 'round contest. (Right) Pierce McCoy awards winners in cooperation with newspapers, radio and city officials of Augusta, Ga., to advertise "Red Stallion". Pitching horseshoes is one sport that doesn't fill stadiums in competition with the movies.



British Showmen Offer Their New Campaign Books

R. D. (Dennis) Bowden, manager of the Regal Cinema, Bridlington, Yorkshire, is entitled to special fanfare for his campaign on "The Beginning or the End" as he was limited to a budget of £5 extra expense ($20 at the regular rate of exchange). And, considering that he landed in 400 newspapers (that's no typographical error, we mean *four hundred*) we think it was phenomenal. In few words, Dennis buried another "Time Capsule" in Bridlington, for exploitation purposes, with His Worship the Mayor interring the sealed casket, not to be dug up for 250 years. The Borough of Bridlington joined with the Regal Cinema in the ceremonies, to the delight of the English press, marking the beginning of "The Atomic Era" and rolling up publicity for the picture.

Outstanding Showmanship

Meanwhile, the Ritz theatre, biggest cinema in Birkenhead, north-country shipbuilding town, staged a replica of the Command Performance of "The Bishop's Wife," the day following the London premiere, and realized £2,200 for charity, which is good going for a provincial town. The theatre is one of 60 houses belonging to Southan Morris, who felt London shouldn't have a monopoly on these Royal Command affairs. The Mayor and many notables attended.

L. Stanley Hodnett, manager of the Gaumont, Middlesbrough, and winner of third quarter Quigley Overseas Citation, submits his campaign book on "The Magnificent Doll," which won him first price of £100 in a competition sponsored by Gaumont-British. Highlight of his campaign was a special pre-view for ladies only, with cocktails, sandwiches, and Stanley seeing them all home in chartered busses. "The Magnificent Doll" had an extraordinary amount of free publicity as a result of the campaign, with four successful contests, and window tie-ups in quantity and quality.

Old Friends Represented

Our old friends. Preston Swan, of the Elephant Cinema, and Miss Lily Watt, of the Florida Cinema, both in Glasgow, submit new examples of their skills and R. M. Ainsworth, of the Regent Cinema, Brighton, had a successful mock trial for the exploitation of "Long Night." A. M. Burton, manager of St. George's theatre, Bradford, made a cut-out transparency to advertise "Down to Earth" from his office window, using light that was otherwise unavailable for that purpose, and W. E. Case, manager of the Picture House, Monmouth, billed "Great Expectations" with reviews from the Motion Picture Herald, "direct from its successful run at the Radio City Music Hall, New York, U. S. A."

Quigley Awards Contenders

Final Fourth Quarter Listing

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on this list of showmen.

ELMER ADAMS
Bison, Shawnee, Okla.

R. H. AINSWORTH
Regent, Brighton, Sussex, England

DENVER ALESHIRE
Page, Luray, Va.

GEORGE BERNARD
Odeon
Bury, Lancs., Eng.

JOHN BODLEY
RKO Rivoli,
New Brunswick, N. J.

HUGH S. BORLAND
Louis, Chicago, Ill.

DENNIS BOWDEN
Regal,
Bridlington, England

JOSEPH BOYLE
Poli-Broadway,
Norwich, Conn.

A. J. BROWN
Empire,
Cardiff, Wales

BILL BROWN
Poli-Bijou,
New Haven, Conn.

A. M. BURTON
St. George's Hall
Bradford, Eng.

IRVING CANTOR
Eckel, Syracuse, N. Y.

A. M. CARPENTER
Gaumont Palace
Barnstaple, Eng.

BERT CLASTER
Town, Baltimore, Md.

H. CLAYTON-NUTT
Broadway, Eccles,
Lancashire, England

LOU COHEN
Loew's Poli,
Hartford, Conn.

W. J. COY
Ritz, Holmside,
Sunderland, England

HARRY CURL
Melba, Birmingham, Ala.

H. S. DUNBAR
New Savoy
Glasgow, Scotland

KENNETH D. EDMONDSON
Gaumont Palace,
Chester, England

RON FAILES
Laurel, Long Beach, N.Y.

NICK FALZONE
Avon, Stamford, Conn.

BIERNEY FELD
Jersey, Morristown, N.J.

RICHARD FELDMAN
Paramount,
Syracuse, N. Y.

R. J. FRANCIS
Regal, Chester, England

ARNOLD GATES
Loew's Stillman,
Cleveland, Ohio

ELAINE S. GEORGE
Star, Heppner, Ore.

STANLEY A. GERE
Rialto, Racine, Wis.

NATE GOLDBERG
Plymouth,
Worcester, Mass.

FRED GREENWAY
Poli-Palace,
Hartford, Conn.

MIKE GUTTMAN
Century,
Minneapolis, Minn.

E. HANDFORD
Rex, Bristol, England

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace, Cleveland, Ohio

W. T. HASTINGS
Orpheum, Denver, Colo.

THOR HAUSCHILD
Plaza, Milford, Del.

ELMER HECHT
Park, Tampa, Fla.

E. HERBERT
Broadway,
Stratford, England

THOMAS HOAR
Ritz, Woking, England

L. STANLEY HODNETT
Gaumont,
Middlesbrough, England

EARL HUBBARD
20th Century,
Buffalo, N. Y.

E. F. JOHNSON
Majestic,
Leeds, England

ELLIOTT JOHNSON
Malco, Memphis, Tenn

PHIL KATZ
Kenyon, Pittsburgh, Pa.

WALTER KESSLER
Loew's Ohio,
Columbus, Ohio

SID KLEPER
Poli-College,
New Haven, Conn.

JOHN KOHLER
Paramount,
Plainfield, N. J.

GEO. E. LANDERS
E. M. Loew's,
Hartford, Conn.

LEONARD LIGHTSTONE
Hobart, Woodside, N.Y.

WALTER B. LLOYD
Allyn, Hartford, Conn.

NORMAN W. LOFTHUS
California,
Santa Barbara, Calif.

EARL LONG
Paramount,
San Francisco, Calif.

ABE LUDACER
Valentine, Toledo, Ohio

P. E. McCOY
Miller, Augusta, Ga.

D. MACKRELL
Playhouse,
Dewsbury, England

I. K. MAKOVER
New Albert,
Baltimore, Md.

G. B. MARKELL
Capitol,
Cornwall, Ont., Canada

JIM MASON
DeLuxe,
Cherry Valley, Ohio

JACK MATLACK
Broadway,
Portland, Ore.

CURTIS H. MILLER
State, Tampa, Fla.

JOHN MISAVICE
Forest, Forest Park, Ill.

BILL MORTON
RKO Albee,
Providence, R. I.

P. A. J. MURPHY
Trocadero,
Humberstone, England

LOUIS NYE
Hoosier, Whiting, Ind.

TAKI J. PAPPAS
Vogue,
East Chicago, Ind.

HARRY PEASE
Odeon
W. Hartlepool, Eng.

DICK PEFFLEY
Paramount,
Fremont, Ohio

RAY PEFFLEY
Indiana,
East Chicago, Ind.

CHARLES PENLEY
Empire,
London, England

MIKE PICCIRILLO
Loew's Dyckman
New York, N. Y.

SAM PIERCE
Capitol, Macon, Ga.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIM PREDDY
Telenews, Dalas, Texas

G. E. RATHMAN
New Marion,
Marion, Iowa

J. READ
Gaumont State,
London, England

GEORGE B. REINERT
Rialto, Allentown, Pa.

H. W. REISINGER
Loew's, Dayton, Ohio

J. ROCK-GIBBARD
Ritz, Nuneaton, England

HARRY A. ROSE
Majestic,
Bridgeport, Conn.

J. G. SAMARTANO
State, Providence, R. I.

DWIGHT SEYMOUR
Arbor,
Nebraska City, Neb.

WILLIS SHAFFER
Atchison,
Atchison, Kansas

LEO SIDOSKY
Post Road,
New York, N. Y.

L. K. SLINGER
St. George's Hall,
Bradford, England

SOL SORKIN
Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's, Indianapolis, Ind.

FLOYD STAWLS
National, Richmond, Va.

REG STREETER
Mission,
Santa Barbara, Calif.

PRESTON SWAN
Elephant,
Glasgow, Scotland

RUPERT TODD
Doncaster,
Yorkshire, England

GERTRUDE L. TRACY
Knickerbocker,
Cleveland, Ohio

HELEN WABBE
Golden Gate
San Francisco, Calif.

MISS L. WATT
Florida,
Glasgow, Scotland

E. WICKS
Playhouse,
Dewsbury, England

SID WOLF
Loew's Dyckman
New York, N. Y.

ELI ZULAS
Ritz, Berwyn, Ill.

Augusta Showman Makes Career of Award-Winning

Pierce E. McCoy, city manager for Augusta Amusement Company's Miller, Imperial, Rialto, Modjeska and Dreamland theatres, Augusta, Georgia, is one who keeps his end up in the business of competing for the Quigley Awards. There isn't any lack of evidence of his showmanship, for hardly a week goes by that we don't receive one or more of his blue campaign books, complete and conclusive proof that he operates as a showman, day by day.

Pierce has won more than forty showmanship awards since he assumed his present job as city manager of five major theatres, in a city of 65,000. Nineteen of his 37 years have been spent in the theatre. Back in 1935, when the Lucas & Jenkins circuit took over the operation of theatres in Athens, Ga., Pierce and other employees "went along with the deal." In 1936, he was given his first managerial opportunity, and he built up his promotional and exploitation activities by carrying the extra burden without extra pay, an investment on his part that has paid dividends in his career.



PIERCE E. McCOY

Winner of Top Honors

During his active participation in the Managers Round Table, in the last three years, Pierce has won the Silver Grand Award, top honor for 1945, and the Fourth Quarter Desk Plaque for the same year, together with nine Scrolls of Honor and citations for showmanship. He has acquired dozens of company awards and honors won in local competitions, and is one of three honorary life members of the Associated Motion Picture Advertisers.

But we believe these honors merely reflect something that is more basic, and the reason we recite the list is to point out where this strength lies, literally back home in Georgia, where Pierce has added to his own stature by building the place of his theatres in community relations. He says that early in his theatre experience he made it a daily habit to visit the offices of newspapers and radio stations, contacting almost every employee from the owner down the line. He visited stores and knew the merchants, and he followed through in every civic opportunity.

Today he is president of the Augusta Advertising Club, a director of Kiwanis, a member of the Chamber of Commerce, an honorary member of the Gridiron Club, a member of the "G" Club and the Hammer & Coffin Club of the University of Georgia. He has done his part notably in every local drive through the war years, even to recruiting a squad of WACs. His newest activity is to become Cubmaster for a pack of Scouts, and he recently served as chairman in a $250,000 drive for the Augusta "Aidmore" Hospital for crippled children. It is in such activities that he helps film industry.

Here, at the Round Table desk, we wish there were many more like Pierce McCoy, who could fit in as capably in community affairs. We insist that the theatre man is too often left out and the theatre itself seldom comes up to the mark in civic responsibilities. Here is a compact example of how much you can do, how far you can go, in putting your theatre, and yourself, in the foreground; leading, not trailing others, in community progress.



The Miller theatre, flagship of Augusta, Ga., theatre operations, is headquarters for cooperation in civic affairs.

Mails Birthday List

John Misavice, manager of the Forest theatre, Forest Park, Ill., sent out 900 mimeograph letters to children on the birthday list, to tell them about his special Saturday morning programs. Kids appreciated getting a letter in the mail and parents were glad to know about it.

Schine Circuit Puts Out Special Holiday Manual

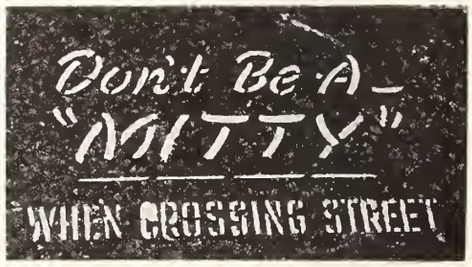
Seymour Morris, of Schine's advertising and publicity department, at Gloversville, N. Y., has prepared a special manual covering the holiday season, which will mean a Merry Christmas for managers who win $675 in cash prizes, offered by the circuit for the largest advance sale of New Year's Eve and midnight show tickets. Typical of Schine thoroughness, they offer a complete pressbook, with every detail well planned in advance.

Managers are urged to encourage theatre rentals, which have become a tradition in Schine houses at this time of year. Lou Hensler reports that every Schine theatre in the Kentucky zone has sold 25c tickets equal to their respective capacities to local merchants. Fred Lentz, of the Athena theatre, Athens, Ohio, promoted $1,000 in gifts from local merchants for a holiday giveaway. Glenn Lazar, at the Capitol, Ilion, N. Y., has six Bendix radios to give away with the sponsoring merchant paying for newspaper advertising, additionally.

General slant of the Holiday promotion is that the best family treat is to go out for dinner and then to the movies. Thus putting restaurants, florists, candy and other shops directly in line to benefit by promotions which involve the family theme. Mostly, Schine managers are urged to have their theatres sold out, in advance, and to make holiday programs colorful and exciting. In the "snow country" the advance sale of tickets is real "snow insurance."

Children Buy Admission With Food for Charity

Every child with a can of vegetable soup, a jar of jelly, or other foodstuff, was admitted free to the Christmas Party given by the Walter Reade Community theatre, Saratoga Springs, N. Y., in cooperation with the local Parents-Teachers Association. The party is an annual affair in which the food collected is turned over to Saratoga charities. City manager Harry Burke arranged a special program, with the screen feature donated by RKO Pictures.



All over Los Angeles, at 4,500 street intersections, this gentle reminder of "The Secret Life of Walter Mitty" appeared as a stencil, a total of 18,000 times, wherever you crossed the street, with all the work, and cost, assumed by the city!

OldRoundTabler Has Cooperative Merchants Assn.

Ronald Failes, manager of the Laurel theatre, Long Beach, N. Y., and a member of the Round Table since '41, writes to say that "after many years he has at last decided to send in one of his promotions as a contender for the Quigley Awards."

Welcome home, Ron, and we've taken you out of the inactive list and put you in the top drawer of live ones. We know that Round Tablers will be interested in your car promotion, one of the best examples we've seen. Ron promoted a Kaiser car giveaway in his complete fashion: First, he signed up thirty-four merchants at $75 each to underwrite the cost of the car and the necessary advertising, which consisted of 20,000 heralds, 100 auto bumper cards, 200 window shields, three full pages in each of three local newspapers, and 300,000 coupon tickets.

Then, for four weeks, the theatre, the newspapers and the 34 merchants plugged the contest. At the end of the second week, 21 additional merchants wanted to get aboard, just to prove how successful it was. Now they've formed a merchants organization in Long Beach, with the theatre as the focal point and 65 merchants have signed up; and they're working for a membership of 300 to give away a house and lot! He says it may sound fantastic, but that's how merchants will cooperate with a theatre in a live town. The days of just putting up the marquee letters and letting it go at that are about over.

British Manager Employs Lightning Sketch Artist

W. J. Joy, manager of the Ritz Cinema, Holmside, Sunderland, England, took advantage of the artist's role which Humphrey Bogart has in "The Two Mrs. Carrolls" to place a lightning sketch artist in the lobby of the theatre, for a week in advance, to exploit this picture. The idea resulted in much favorable talk and many of the sketches were passed on for display elsewhere, making excellent tieups. A drawing competition was also arranged with an art school, and a 72-sheet poster displayed in front of the house. All trolley cars carried poster cards for the week.

Hometown Football Rally Really Pays Dividends

Louis Nye, manager of the Hoosier, Whiting, Ind., arranged a rally after the football game between the two high schools. Cheer leaders and baton twirlers did their stuff on stage and the school band was in the pit to play school songs, after which prizes of gold football watch charms were awarded to the best player of each team. It paid dividends at the box office, and there wasn't a soaped window in town.

Century Adds "Sat-R-Day" Camps

Century Circuit's new series of special Saturday shows for children, known as the "Sat-R-Day Camps" have proven so popular in five of their theatres that the idea will soon be extended to other houses of the circuit. A camp counsellor, just as in real summer camps, supervises activities and program events for the entertainment of the children. Here, Curtis Brail, camp counsellor at Century's Freeport theatre, Freeport, L. I., determines winners and awards prizes for best juvenile costumes at a Thanksgiving party on stage. Entertainment in which the children take an active part is planned for every program. City born children understand the idea of the "Sat-R-Day" Camps, patterned after the camps where they enjoy vacations, and they submit to the discipline of the Counsellor, keeping the affairs always under control, with plenty of good fun, created and directed by a professional who has a full understanding of children's activities.

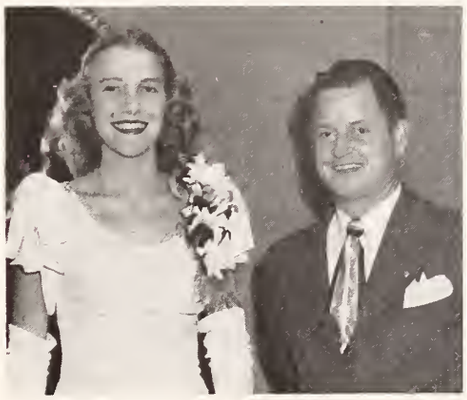


Theatre Patrons Really Enjoy Chasing Chickens

Walter Reade theatres have decided to do it all over again, as a result of the success of their "Thanksgiving Barnyard Nights" in several situations. So, they are planning Christmas repeats of the program in which patrons are called to the stage to try to catch live turkeys, ducks and chickens. The novel give-away program will be held again at the St. James, Asbury Park, and the Strand theatres in Freehold and Long Branch, as a special Christmas Eve attraction.

Sparrow Protests Hair-Do

Boyd Sparrow, manager of Loew's Indianapolis theatre, had a local hair stylist design a "Body and Soul" hair-do, in protest against the too plain style worn by Hazel Brooks in the film, which won plenty of newspaper comment.



Big event each year in Kansas City is the selection of the Queen of the American Royal, and this year the winner was Miss Carol Tarrant of Atchison, Kansas, shown here with her promotion manager, Willis E. Shaffer, who is also manager of the Fox Atchison theatres. It's no wonder Atchison wins.

Tiff Cook Puts Pep in Halifax

Tiff Cook had 'em palpitatin' again, up in Halifax, N. S., when he put girls out on the street with little folders addressed, both sides, "For Ladies Only," and "Please, Gentlemen, this is for the ladies, and it's personal, too." Inside, the folder invited the ladies to see "Mother Wore Tights" and to sign a giant post-card of protest, addressed to the Dressmakers Guild, "If Mother wore tights, why can't we wear short skirts once again?" Tiff has had good success with this giant post-card stunt; he used one before addressed to "Dear Ruth" that won attention among the younger set.

Another good one, from Halifax's leading fashion designer, was the sign Tiff painted on the lobby steps, most prominent spot for this message: "In our family Dad wore the pants, but "Mother Wore Tights," November 26th, four days." The Capitol theatre, Halifax, N.S., has a Showman on Duty.

Posts a Pied Display

Reg Streeter, manager of Warners Mission theatre, Santa Barbara, Calif., posted a pied lobby display with everything cockeyed, then apologized by saying they were so excited with "Fun On a Week End" and "I Wonder Who's Kissing Her Now" on a double bill.

A HAPPY NEW YEAR
TO ALL OUR FRIENDS
J. S. BERKSON
SCREENCRAFT PICTURES

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

"GREEN FOR DANGER" — Eagle Lion. The screen's unparalleled adventure in suspense! A slick murder mystery, with "the world's greatest detective"— introducing a shrewd Scotland Yard man with uncommon manners and sly wit. There's a generous assortment of newspaper ads for this thriller—one kind, in particular, where they have achieved a suggestion of green, in a black-and-white ad, by clever styling. Look for mat 306 and you can use the same format that was used on Broadway. Another thing that Eagle Lion does particularly well is the series of 80-line "teasers", all punchy. There are too many big ads—more than will be used—but you will find the one and two-column styles sufficient. There is a two-color herald; buy it and find a cooperating merchant to pay all costs. The 24-sheet and the 6-sheet have the same idea and you can make effective cutouts from either or both. Radio spot announcements are available on a free transcription record. Did you ever play back a one-minute spot on your own theatre loudspeaker? The mystery theme and "the world's greatest detective" are sold by suspenseful trailers. You may get police department interest in this character. His professional trademark seems to be an umbrella, which suggests tie-ins. There's even green nail polish "as dangerously exciting" as the picture. Use the Billy Rose quotation. He says, "It makes other thrillers look like pillow fights in a girls dormitory." Book was written by Christianna Brand, well-known writer of whodunits, and suggests store tie-ins.

"NINOTCHA" — Metro-Goldwyn-Mayer. Not only a timely reissue, because of all the stimulated interest in Communists, but brings back Greta Garbo, with a big potential audience waiting to see her. *Time* magazine says: "It kids the pants off the Commissars". Smaller newspaper ads, one-, two- and three-column sizes, are better than the bigger ones, and sell the comedy to better advantage. A lot of people have pleasant memories of Ernst Lubitsch and his way of playing smart comedy in a gay setting. The advertising plugs the idea: "Don't pronounce it; see it!" Apparently, no posters are available larger than the six-sheet which is, by long odds, the best. But Metro has prepared the new Showmanship Photographic Package of advertising and production stills; you can see opportunities to create special poster art and lobby display, with a complete set of miniature reproductions to choose from. An amusing lobby stunt is suggested by a rough layout to display these actual articles with text: "Veto silk undies—they take the workers' minds off work." "Veto champagne—it gives people ideas." "Veto love—it's just a biological urge set to music." Also, there's a set of actual quotes from the picture, framed in gigantic quotation marks, for lobby use. A street ballyhoo of "commissars", complete with fur hats, boots, wigs, etc., would attract attention at the sidewalk line. Laughing heads, laughing records will suggest the laughing background of the picture. You can promise them that this lifts the iron curtain to reveal smart comedy.

Formerly Lawyer, Manager Prefers Show Business

Manager Jules Vincent Stark, "Uncle Jules," of the Regent theatre, Newark, N. J., says he literally started in the show business when he was seven, playing the violin at concerts and other public places. His ambition was sidetracked, however, and he became a lawyer. In 1943 he managed to break away from his law practice and joined the Ritz in Newark as assistant manager and also worked in that capacity at the Branford in Newark. In just a year and a half from the time he entered show business, he had become manager of the Hawthorne theatre. This was during the war years, and "Uncle Jules" distinguished himself by selling a quarter of a million dollars worth of war bonds and winning the "Silver Button" from the War Activities Committee.



Jules Vincent Stark "Uncle Jules"

Has Advertising Style

Elaine George, manager of the New Star theatre, Heppner, Ore., has a new heading for her standing newspaper advertising. She now writes under the caption, "The Star Reporter" and gives them all the news of the theatre in her usual chatty style.

Texas Manager Campaigns For Western Short Film

Banks Lyons, manager of Interstate's Ideal theatre, Corsicana, Texas, put on a real campaign to exploit Universal's short film, "Tex Williams and His Western Caravan" which helped to increase the theatre's average receipts by 70 per cent. The campaign began a week in advance, with special 30x40 displays in the lobby, radio spot advertising and special heralds



We invited Mike Piccirillo, manager of Loew's Dyckman theatre, up at 207th Street and Broadway, New York, and his assistant, Sid Wolf, to come down some day and have their pictures taken. But Mike did it his own way—and we like it. Here is Mike, at his desk, with Sid looking on, while they both sit in at a recent meeting at the Managers' Round Table, via the Motion Picture Herald.





PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

OUT OF THE PAST (RKO)

Final Report:

Total Gross Tabulated	$283,500
Comparative Average Gross	272,900
Over-all Performance	103.8%

BOSTON—Metropolitan 69.3%
(DB) Linda Be Good (EL)
CINCINNATI—RKO Albee 73.3%
CINCINNATI—RKO Shubert, MO 1st week . 78.5%
LOS ANGELES—Hillstreet, 1st week 149.4%
(DB) Sweet Genevieve (Col.)
LOS ANGELES—Hillstreet, 2nd week 74.7%
(DB) Sweet Genevieve (Col.)
LOS ANGELES—Pantages, 1st week 131.4%
(DB) Sweet Genevieve (Col.)
LOS ANGELES—Pantages, 2nd week 68.5%
(DB) Sweet Genevieve (Col.)
NEW YORK—Palace, 1st week 122.5%
NEW YORK—Palace, 2nd week 142.1%
NEW YORK—Palace, 3rd week 117.6%
NEW YORK—Palace, 4th week 95.5%
PITTSBURGH—Stanley 98.2%
SAN FRANCISCO—Golden Gate, 1st week . . 120.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . . 97.2%
(SA) Vaudeville

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NIGHTMARE ALLEY (20th-Fox)

Final Report:

Total Gross Tabulated	$519,700
Comparative Average Gross	557,100
Over-all Performance	93.2%

ATLANTA—Fox 118.6%
BALTIMORE—New, 1st week 107.4%
BALTIMORE—New, 2nd week 86.7%
BOSTON—Boston 94.1%
(SA) Vaudeville
BUFFALO—Buffalo 111.2%
(DB) The Invisible Wall (20th-Fox)
BUFFALO—Teck, MO 1st week 122.6%
(DB) The Invisible Wall (20th-Fox)
CHICAGO—State-Lake, 1st week 78.1%
CHICAGO—State-Lake, 2nd week 56.2%
CHICAGO—State-Lake, 3rd week 50.0%
CINCINNATI—RKO Palace 102.0%
CINCINNATI—RKO Lyric, MO 1st week . . 115.3%
CLEVELAND—Hippodrome 84.6%
CLEVELAND—Warner's Lake, MO 1st week . 83.3%
DENVER—Denver 110.3%
(DB) Sweet Genevieve (Col.)
DENVER—Webber 80.0%
(DB) Sweet Genevieve (Col.)
DENVER—Rialto, MO 1st week 92.1%
(DB) Sweet Genevieve (Col.)
INDIANAPOLIS—Indiana 74.1%
KANSAS CITY—Tower 77.8%
KANSAS CITY—Uptown 88.5%
LOS ANGELES—Carthay Circle 85.1%
LOS ANGELES—Chinese, 1st week 143.9%
LOS ANGELES—Chinese, 2nd week 68.1%
LOS ANGELES—Loew's State, 1st week . . . 147.9%
(DB) Roses Are Red (20th-Fox)
LOS ANGELES—Loew's State, 2nd week . . 75.8%
(DB) Roses Are Red (20th-Fox)
LOS ANGELES—Loyola, 1st week 138.6%
LOS ANGELES—Loyola, 2nd week 77.6%
LOS ANGELES—Uptown, 1st week 142.8%
(DB) Roses Are Red (20th-Fox)
LOS ANGELES—Uptown, 2nd week 78.9%
(DB) Roses Are Red (20th-Fox)
MINNEAPOLIS—State 81.9%
MINNEAPOLIS—Lyric, MO 1st week . . . 109.0%
OMAHA—Omaha 93.0%
(DB) High Tide (Mono.)
PHILADELPHIA—Fox, 1st week 116.2%
PHILADELPHIA—Fox, 2nd week 88.3%
PITTSBURGH—J. P. Harris 110.2%
PITTSBURGH—Senator, MO 1st week . . . 105.7%
SAN FRANCISCO—Fox 105.2%
(DB) High Tide (Mono.)
SAN FRANCISCO—United Nations, MO 1st week 88.2%
(DB) High Tide (Mono.)
SAN FRANCISCO—United Nations, MO 2nd week 58.8%
(DB) High Tide (Mono.)
ST. LOUIS—St. Louis, 1st week 119.5%
(DB) Adventure Island (Para.)
ST. LOUIS—St. Louis, 2nd week 108.7%
(DB) Adventure Island (Para.)
ST. LOUIS—St. Louis, 3rd week 86.5%
(DB) Adventure Island (Para.)

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RIDE THE PINK HORSE (Univ.)

First Report:

Total Gross Tabulated	$459,100
Comparative Average Gross	493,700
Over-all Performance	92.9%

ATLANTA—Paramount 104.3%
BALTIMORE—Keith's 81.0%
BOSTON—Memorial 118.9%
(DB) The Invisible Wall (20th-Fox)
BUFFALO—Lafayette 82.1%
(DB) Blondie in the Dough (Col.)
CHICAGO—Grand, 1st week 104.4%
CHICAGO—Grand, 2nd week 79.6%
CINCINNATI—RKO Palace 68.0%
CLEVELAND—RKO Palace 71.7%
DENVER—Paramount 112.2%
(DB) Philco Vance's Secret Mission (EL)
DENVER—Webber 77.1%
(DB) Philco Vance's Secret Mission (EL)
KANSAS CITY—Tower 64.4%
KANSAS CITY—Uptown 73.7%
LOS ANGELES—Guild, 1st week 107.1%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Guild, 2nd week 71.4%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Iris, 1st week 107.1%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Iris, 2nd week 71.4%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Ritz, 1st week 104.5%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Ritz, 2nd week 86.3%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—Studio, 1st week 116.8%
LOS ANGELES—Studio, 2nd week 84.4%
LOS ANGELES—United Artists, 1st week . . 90.9%
(DB) Winter Wonderland (Rep.)
LOS ANGELES—United Artists, 2nd week . . 64.9%
(DB) Winter Wonderland (Rep.)
MINNEAPOLIS—RKO Orpheum 64.7%
NEW YORK—Winter Garden, 1st week . . . 172.1%
NEW YORK—Winter Garden, 2nd week . . . 114.1%
NEW YORK—Winter Garden, 3rd week . . . 90.1%
NEW YORK—Winter Garden, 4th week . . . 65.5%
PHILADELPHIA—Earle, 1st week 98.0%
PHILADELPHIA—Earle, 2nd week 60.5%
PHILADELPHIA—Arcadia, MO 1st week . . 123.0%
PITTSBURGH—Fulton 97.0%
SAN FRANCISCO—Orpheum, 1st week . . . 102.4%
(DB) Little Miss Broadway (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . . 59.0%
(DB) Little Miss Broadway (Col.)
TORONTO—Uptown 140.1%

Discuss Drive-In Plans

At a meeting December 22 held at the Capital City Club in Atlanta, executives of the Dixie-Drive-In Theatres discussed plans for the construction of new drive-in theatres in Atlanta, Jacksonville and Charlotte. The meeting was presided over by Harris Robinson, president.

Monogram Has 15-Film Backlog

With the addition of five Allied Artists productions to its regular releasing schedule, Monogram has a backlog of 15 completed feature pictures with which to begin the new year, Samuel Broidy, president, announced in Hollywood last week.

The Allied Artists films completed but not released are "Song of My Heart," produced by Nathaniel Finston and J. Theodore Reed; "Panhandle," starring Rod Cameron; "The Hunted," with Belita and Preston Foster; "Smart Woman," starring Brian Aherne, Constance Bennett and Barry Sullivan, and the King Brothers' "The Tenderfoot," with Eddie Albert and Gale Storm.

The 10 backlog films from Monogram include "Jiggs and Maggie in Society"; two Teen-Agers films, "Smart Politics" and "Death on the Downbeat"; Jack Wrather's "Perilous Waters"; The Bowery Boys in "Angels Alley"; Roddy McDowall's "Rocky"; Charlie Chan in "Docks of New Orleans"; the Joe Palooka film, "Fighting Mad"; Jimmy Wakely's "Song of the Drifter" and "Rawhide Trail," starring Johnny Mack Brown.

Goldenson Heads Industry Campaign for Boy Scouts

Leonard Goldenson, vice-president of Paramount, has been appointed chairman of the amusement division's fund raising campaign for the Greater New York Council's Boy Scouts of America. He will be assisted by Emil Friedlander, chairman of the board of Dazian's, Inc. The drive, which will seek to raise $1,000,000 for Boy Scout activities, will be launched at the Annual Dawn Patrol breakfast at the Waldorf-Astoria Hotel in New York January 7.

Fifth New Rank Theatre Opens in Ontario

The fifth of J. Arthur Rank's new Canadian Odeon theatres opened at Peterborough in time for the holiday business. The Peterborough Odeon, in eastern Ontario, has eliminated the proscenium arch and both booth and auditorium have been planned to provide for television. It was designed by the late Jay I. English and completed under the supervision of Leslie H. Kemp. Five additional Odeon houses are in the final stages of construction.

Watch Costs, Warner Managers Are Warned

Some items of theatre operation have increase as much as 200 to 300 per cent during the last five years for Warner theatres in Albany, Troy and Utica. This was brought out last Friday when C. J. Latta, Warner zone manager and his assistant, C. A. Smakwitz, addressed Warner theatre managers at Albany. They were urged to check expenses and reduce them to a minimum.

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PRESTO CHANGEOVERS, $27.50 PAIR; BRENkert Enarcs, rebuilt, $425 pair; Strong LOU low intensity late model, rebuilt, $225 pair; Peerless, $204.75; Forest LD-30 Rectifiers, like new, tubes, $105 pair; 800 spring Seats, excellent, $3.25; what do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

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288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 Hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1,200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18

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GENERAL EQUIPMENT

NEW 25W COMBINATION PHONOGRAPH PA Amplifier, worth $125, $49.50; Sound Projectors, 16mm from $149.50; 35mm from $89.50; WE Dynamic Mikes, $22.50; PM Driver Units, $14.95; Semi Permanent phononeedles, 39c; PA Systems, Microphone, Amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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November Tax At $35,073,227

Washington Bureau

The November tax collections from all amusements totalled $35,073,227, compared with the $36,393,291 collected in the same month last year, the Bureau of Internal Revenue reported this week.

The November collections also showed a decrease of $7,985,200 from this year's October receipts, which totaled $43,058,427, compared with the $48,597,428 collected in October, 1946.

General admission tax collections for November, 1947, including admissions to legitimate theatres, sporting events, motion picture theatres and other places of amusement, but excluding cabaret collections and certain miscellaneous charges, totaled $31,091,909, compared with $31,265,451 in November, 1946, and $37,743,023 in October of this year.

Tax receipts for a particular month usually reflect business at the box office for the previous month.

Eagle Lion Contest Is Won by Elliott Johnson

Elliott Johnson, advertising manager of the Malco theatre in Memphis, Tenn., has won Eagle Lion Films' first prize of $1,000 for the best all-around campaign in the company's "Repeat Performance" contest. A $500 second prize went to Earl Hubbard of the Twentieth Century-Fox theatre in Buffalo, N. Y., and the $200 third prize was awarded to Curtis H. Miller, city manager of the State theatre in Tampa, Fla. Eight other theatre men received prizes of $100 and $50 to bring the total cash awards to $2,500.

RKO Unexchanged Stock On Sale February 16

According to its original plan of reorganization, RKO has reported that it will sell promptly after February 16 on the New York Stock Exchange all common stock which is at that time not claimed by stockholders and creditors of the predecessor corporation who are entitled to receive common stock under the reorganization plan. Cash received from the sale will be available until January 12, 1953, to those formerly entitled to receive common stock.

Judge Approves Extension

Judge Richard S. Rodney of the U. S. District Court in Wilmington, Del., has approved an extension to January 3 for defendants to answer plaintiff's interrogations in the anti-trust action of Cinema Amusements, Inc., of Colorado, against Loew's, RKO and Twentieth Century-Fox. The suit seeks to recover damages in the sum of $1,000,000 and three times that amount under the triple damage provisions of the anti-trust laws.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS
SHORT SUBJECTS CHART
COMPANY CHART
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Paradine Case

***Selznick*—Melodrama**

Gregory Peck, whose initial top ten listing in the HERALD'S Money-Making Stars is announced in this edition, is the top name in mainstay of this fame-laden David O. Selznick production, directed by Alfred Hitchcock, with Charles Laughton, Charles Coburn, and Ethel Barrymore also contributing to billboard strength, and with the widely publicized newcomers, Valli and Louis Jourdan, introduced to American audiences.

The picture is a fastidiously produced murder story, adult in subject and treatment, told entirely in dialogue, and it classifies as a class package. Names should get it a strong opening, and veneer figures to carry it from there.

Producer Selznick also wrote the script, adapted by Alma Reville and James Bridie from the Robert Hichens novel, and Lee Garmes photographed it attractively.

The scene is England, in 1946, and Peck plays a famous trial lawyer engaged to defend Valli, charged with poisoning her blind husband. Fascinated by her, although made acquainted with her premarital promiscuity, he sets out to defend her by proving that the deceased's manservant killed him, but she resists this line of action stubbornly without explaining why.

His wife and friends become aware he has fallen in love with the accused, and he believes likewise, but when he persists in proving the manservant guilty, and the latter commits suicide, the prisoner confesses the crime on the stand. Afterward his wife takes him back. The principal scene is an English courtroom, where Peck gets in his most effective moments and Laughton, as presiding judge, supplies colorfully contrasting characterization. Here and elsewhere British setting, mannerisms and procedures appear punctiliously approximated.

While nominally a murder mystery, "The Paradine Case" is much more than that. It is an extremely interesting study of the actions and reactions of a group of sensitive and intelligent adults caught up in murder. Full of suspense, shot through with psychologically sound motives, cleverely exploiting sound, but false suspicions, the picture is a smooth production with Hitchcock drawing top performances from his cast.

Out of "The Paradine Case" there emerges a new star in the Italian actress billed simply as Valli. She is a striking brunette with throaty voice and interesting accent and photographs, in this instance anyway, like the treasure at Fort Knox. But beyond this, she also displays dramatic power which future pictures should reveal further.

Jourdan, the other newcomer, is dark and attractive in a way which suggests he may prove to be a bobby soxer's delight when he gets sufficient screen circulation. His performance here indicates he can also act. The international flavor of this atraction is further attested to by the competent performance of Ann Todd, actress borrowed from London for the role of Peck's wife.

Previewed at Bruin and Village theatres, Westwood, to cross-industry audience which displayed keen interest. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 132 min. PCA No. 12320. Adult audience classification.

Anthony Keane.....Gregory Peck
Gay Keane.....Ann Todd
Lord Horfield.....Charles Laughton
Sir Simon Flaquer.....Charles Coburn
Lady Horfield.....Ethel Barrymore
Valli, Louis Jourdan, Leo G. Carroll, Joan Tetzel

A Double Life

***U-I - Kanin*—Distinguished Entertainment**

The greatest performance in Ronald Colman's long career would be in itself enough to carry this Michael Kanin production to impressive grosses, but is not required to do so, since production, direction, script, and matching performances by Signe Hasso, Edmund O'Brien, Shelley Winters, Ray Collins, Philip Loeb and supporting players round out a powerful, fascinating, innately theatrical attraction sure to make its mark in any market. Strictly adult in subject and treatment, it is at once a character study, a literary work and a melodrama, and in the aggregate distinguished entertainment.

Colman portrays a famous stage actor, beloved by some who know him, and despised by others, who co-stars in "Othello" with Miss Hasso, from whom he is two years divorced but still in love. He concentrates on his characterization so profoundly that his own personality and conduct become indistinguishable by him from those of the insanely jealous Shakespearean nobleman who slays his wife in the play. His suspicion that Miss Hasso is in love with the play's press agent, O'Brien, leads him to the point of murdering her, but his own personality intervenes to the extent of diverting his murderous impulse to another girl with whom he has had a secret affair. When, by interesting complications and developments, the crime is traced to him and he is about to be arrested in mid-performance, he makes Othello's onstage suicide his own real one.

The script by Ruth Gordon and Garson Kanin is an extremely well balanced and effective presentation of cause and effect, and George Cukor's masterly direction makes every scene and sentence of dialogue count importantly.

Scenes from Shakespeare's "Othello" figure vitally and substantially in the film, but do not shunt the picture into the "arty" classification. By no means for children, the film is a quality job in every respect and a fine cinema experience for adults.

Seen at the studio. Reviewer's Rating: Excellent.—W. R. W.

Release date, not set. Running time, 103 minutes. PCA Cert. No. 12847. Adult audience classification.

Anthony John.....Ronald Colman
Brita.....Signe Hasso
Bill Friend.....Edmond O'Brien
Shelley Winters, Ray Collins, Philip Loeb, Millard Mitchell.

(Review reprinted from last week's HERALD*)*

ADVANCE SYNOPSES

JOE PALOOKA IN FIGHTING MAD (Monogram)

PRODUCER: Hal E. Chester. DIRECTOR: Reginald LeBorg. PLAYERS: Leon Errol, Joe Kirkwood, Elyse Knox, John Hubbard, Patricia Dane, Wally Vernon.

PRIZE FIGHT STORY: After Palooka retires from the ring because of an eye injury, he risks his sight to go back in the ring and show up racketeers who are fixing fights. After the fight, the racketeers threaten Palooka's manager, but they are arrested and brought to justice.

OVERLAND TRAILS (Monogram)

PRODUCER: Barney Sarecky. DIRECTOR: Lambert Hillyer. PLAYERS: Johnny Mack Brown, Raymond Hatton, Bill Kennedy, Virginia Belmont, Steve Darrell.

WESTERN: Johnny Mack Brown learns that his father has been killed and his gold-mining claim stolen. When another prospector is killed for the same reason, Johnny confronts the murderer with the evidence of his guilt. The killer commits suicide and Johnny and the murderer's daughter plan a future together.

SHORT SUBJECTS

COMMUNITY SING (Columbia)

No. 3—Series 12 (9653)

Old time favorites are performed in this reel, which features the Song Spinners with Don Baker at the organ. Among the songs are "Peg O' My Heart," "I Wonder, I Wonder, I Wonder," "A Sunday Kind of Love" and "Chi-Baba, Chi-Baba." The audience is encouraged to join in the fun.

Release date, November 6, 1947 9 *minutes*

FLICKER FLASHBACKS (RKO)

No. 2 (84,202)

Here are two episodes as they were made back in the days when they cheered the hero and hissed the villain. The first one has to do with King Henry the Third of France, who would like to capture a vacant castle. However, his sister Prunella also would like to get hold of the place, so she gets her boy friend, the Duke, to ambush the King's men and take the castle in her name. In the end the King uses a trick to find out who was behind his sister's plans. The second episode tells of a female spy from the North who learns about the Confederates' new warship, the *Ironclad.* There are many hairbreadth escapes before the fuel and powder for the vessel can be stowed away.

Release date, December 5, 1947 9 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. Numerals in parentheses next to titles represent running time as supplied by the distributor.

(For listing of releases back to July 1, 1947, see PD page 3984.)

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
9401	Brideless Groom (16½)...9-11-47 (Stooges)		3882
9402	Sing a Song of Six Pants (17) .....10-30-47 (Stooges)		3943
9403	All Gummed Up (18)....12-18-47 (Stooges)		3994
9404	Shivering Sherlocks (17)..1-8-48		....
9421	Wedding Bells (17).....10-9-47 (Schilling & Lane)		3942
9422	Should Husbands Marry? (17) .....11-13-47 (H. Herbert)		....
9423	Silly Billy 1-29-48		....
9431	Rolling Down to Reno (16½) .....9-4-47 (H. Von Zell)		3882
9432	Heetle Honeymoon (17)...9-18-47 (S. Holloway)		3907
9433	Wife to Spare (16).....11-20-47 (A. Clyde)		....
9434	Wedlock Deadlock .....12-18-47 (J. deRita)		....
9435	Radio Romeo .....12-25-47 (H. Von Zell)		....
9436	Man or Mouse (18).....1-15-48		....

COLOR RHAPSODIES

9501	Swiss Tease (8).....9-11-47		3876
9502	Boston Beany (6).....12-4-47		3994

COLOR PHANTASIES

9701	Kitty Caddy (6).....11-6-47		3942

COLOR FAVORITES (Reissues)

9601	Dreams on Ice (6½)....10-30-47		....
9602	Novelty Shop (6½).....11-20-47		....
9603	Dr. Bluebird (8).....12-18-47		....
9604	In My Gondola (7½)....1-22-48		....

THRILLS OF MUSIC

9951	Boyd Raeburn & Orch. (11) 9-18-47		3876
9952	Claude Thornhill & Orch. (10) 10-30-47		3918
9953	Lecuona Cuban Boys (10½) 11-13-47		3985
9954	Skitch Henderson & Orch.12-11-47		....
9955	Charlie Barnet & Orch....1-15-48		....

COMMUNITY SING

9651	No. 1 Heartache (10).....9-4-47 (Leibert)		3818
9652	No. 2 April Showers (9).10-2-47		3919
9653	No. 3 Peg O' My Heart (9) 11-6-47		4001
9654	No. 4 When You Were Sweet Sixteen 12-4-47		....
9655	No. 5 Feudin' and Fightin.1-8-48		....
5657	No. 7 Christmas Carols (R) (10) 12-6-47		3985

SCREEN SNAPSHOTS

9851	No. 1 Hollywood Cowboys (9½) 9-4-47		3862
9852	Laguna, U.S.A. (9½)....10-9-47		3994
9853	Out of This World Series (9) 11-27-47		....
9854	Off the Air (9½)..... 12-18-47		....
9855	Hawaii in Hollywood (10).1-22-48		....

WORLD OF SPORTS

9801	Cinderella Cagers (9½)...9-25-47		3876
9802	Ski Demons (9).....10-23-47		3943
9803	Bowling Kings (9).....11-13-47		3994
9804	Navy Crew Champions....12-25-47		....
9805	Rodeo (Untitled) 1-29-48		....

TWO REEL SPECIAL

9451	A Voice Is Born (20)....1-15-48		....

FILM NOVELTIES

9901	Aren't We All? (10½)..11-27-47		3994

M-G-M

FITZPATRICK TRAVELTALKS (Color)

T-911	Visiting Virginia (9)..11-29-47		3985
T-912	Cradle of a Nation (9).12-13-47		....

PETE SMITH SPECIALTIES

S-951	Football Thrills No. 10 (10) 9-6-47		3931
S-952	Surfboard Rhythm (9)..10-18-47		3985
S-953	What D'Ya Know (9)...11-8-47		3985
S-954	Have You Ever Wondered? (9) 12-13-47		3985
S-955	—Bowling Tricks (10)....1-10-48		....

M-G-M TECHNICOLOR CARTOONS

W-931	Slap Happy Lion (7)...9-20-47		3918
W-932	The Invisible Mouse (7) 9-27-47		3918
W-933	Kingsize Canary 12-6-47		....

PASSING PARADE

K-971	Miracle in a Cornfield (8) 12-20-47		....
K-972	It Can't Be Done (8).....12-47		....

GOLD MEDAL REPRINT CARTOONS

W-921	Goldilocks and the Three Bears (11) 11-22-47		3985
W-922	The Fishing Bear (8)..12-20-47		....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L7-1	Hula Magic (10).....11-7-47		3931
L7-2	Bagpipe Lassies (11).....1-2-48		....

GEORGE PAL PUPPETOONS (Color)

U6-3	Date with Duke (8)....10-31-47		3985
U6-4	Rhapsody in Wood (9)..12-19-47		....

POPEYE (Color)

E7-1	All's Fair at the Fair...12-19-47		....
E7-2	Olive Oyl for President..1-30-48		....
E7-3	Wigwam Whoopee 2-13-48		....
E7-4	Pre-Hysterical Man 3-26-48		....

POPULAR SCIENCE (Color)

J7-1	Radar Fishermen (10)...10-17-47		3918
J7-2	Desert Destroyers 12-26-47		....

SPEAKING OF ANIMALS

Y7-1	Dog Crazy (11).....10-3-47		3966
Y7-2	Ain't Nature Grand (10).11-14-47		3994
Y7-3	Monkeyshines (9) 12-12-47		....

SPORTLIGHTS

R7-1	Riding the Waves (10)..10-3-47		3918
R7-2	Running the Hounds (11) 10-31-47		3994
R7-3	Five Fathoms of Fun (10) 11-28-47		....
R-4	Stop, Look and Guess 'Em (10) 12-5-47		....

MUSICAL PARADES (Color)

FF6-5	Midnight Serenade (18).11-21-47		....
FF6-6	Jingle, Jangle, Jingle (20) 1-2-48		....
FF7-1	Samba-Mania (18).....2-27-48		....
FF7-2	Footlight Rhythm 4-9-48		....

LITTLE LULU (Color)

D6-3	A Bout with a Trout (8).10-10-47		3876
D6-4	Super Lulu (7).....11-21-47		3994
D6-5	The Baby Sitter (7)....11-28-47		...
D6-6	Dogshow-Off (7).....1-30-48		....

NOVELTOONS (Color)

P7-1	Santa's Surprise (9).....12-5-47		3994
P7-2	Cat O' Nine Alls (8).....1-9-48		....
P7-3	Flip-Flap 2-27-48		....
P7-4	We're In the Honey (8)..3-19-48		....
P7-5	The Bored Cuckoo (8).....4-9-48		....
P7-6	There's Good Boo's Tonite (9) 4-23-48		....

PACEMAKERS

K7-1	It Could Happen to You (11) 10-3-47		3966
K7-2	Babies, They're Wonderful (11) 11-14-47		3994
K7-3	Bundle from Brazil.....1-2-48		....

REPUBLIC

CARTOON (Color)

761	It's a Grand Old Nag (8).12-20-47		....

RKO

WALT DISNEY CARTOONS (Color)

74,107	Mickey's Delayed Date (7) 10-3-47		3907
74,108	Foul Hunting (6).....10-31-47		3876
74,109	Mail Dog (7).....11-14-47		3943
74,110	Chip an' Dale (7)....11-28-47		3985
74,111	Pluto's Blue Note (7)..12-26-47		3994
84,701	Hawaiian Holiday (R) (8) 10-17-47		3918
84,702	Clock Cleaners (R) (7).12-12-47		....

SPORTSCOPES

84,301	Ski Holiday (8).....9-19-47		3876
84,302	Golf Doctor (8).....10-17-47		3919
84,303	Quail Pointers (8).....10-17-47		....

EDGAR KENNEDY

83,401	Mind Over Mouse (18).11-21-47		....
83,402	Brother Knows Best (18).1-2-48		....

LEON ERROL

73,706	The Spook Speaks (18)..12-5-47		3985
83,701	Bet Your Life (18).....1-16-48		....

FLICKER FLASHBACKS

84,201	No. 1 (10).....10-24-47		3943
84,202	No. 2 (10).....12-5-47		4001

THIS IS AMERICA

83,101	Border Without Bayonets 11-14-47		3956
83,102	Switzerland Today (18) 12-12-47		3994

MUSICAL FEATURETTES

73,204	Carle Comes Calling (18) 9-12-47		3862

RAY WHITLEY WESTERN MUSICALS

83,502	Musical Bandit (16)...10-10-47		3919
83,503	Corralling a Schoolmarm (20) 11-14-47		3985
83,504	Prairie Spooners (13)..12-19-47		....

JAMBOREE SERIES (Reissues)

84,401	Enric Madriguera & Orch. (8) 9-5-47		3862
84,402	It's Tommy Tucker Time (R) (8) 10-3-47		3919
84,403	Johnny Long & Orch. (8) 10-31-47		3931
84,404	Duke Ellington 11-28-47		3968
84,405	Jerry Wald & Orch. (9) 12-26-47		....

TWO REEL DRAMAS

83,201	My Pal (22).....10-31-47		3908

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

7203	Harvest of the Sea (9)....7-4-47		3563
8251	Holiday in South Africa (8) 8-22-47		3862
8252	Home of the Danes (8)..10-17-47		3876
8201	Horizons of Tomorrow (8) 9-12-47		....
8202	The 3 R's Go Modern (9) 11-7-47		3876
8253	Jungle Closeups (8).....12-12-47		....

SPORTS REVIEW (Color)

8301	Gridiron Greatness (9).....8-1-47		3862
8351	Vacation Magic (8).....9-26-47		3862

TERRYTOONS (Color)

8502	Flying South (7).....8-15-47		3862
8503	A Date for Dinner (7)....8-29-47		3862
8504	Fishing by the Sea (7)..9-19-47		....
8505	The First Snow (7).....10-10-47		....
8506	Super Salesman (7).....10-24-47		....
8507	A Fight to the Finish (7) 11-14-47		....
8508	The Wolf's Pardon (7)...12-5-47		....
8509	Swiss Cheese Family Robinson (7) 12-19-47		....
8510	Hitch Hikers (7).....12-12-47		....
8511	Lazy Little Beaver (7)..12-26-47		....

MARCH OF TIME

V14-1	Is Everybody Listening? (18½) 9-5-47		3807
V14-2	T-Men in Action (18)...10-3-47		3862
V14-3	End of an Empire? (18) 10-31-47		3907
V14-4	Public Relations—This Means You! 11-28-47		....
V14-5	The Presidential Year..12-26-47		....

DRIBBLE PUSS PARADE

8901	Album of Animals (8)...11-21-47		3878

UNITED ARTISTS

LOEW MUSICOLOR

..	Moonlight (7) 9-47		3878
...	Enchanted Lake (7).....12-47		....

DAFFY DITTY

....	The Fatal Kiss (8).....11-47		..

LANTZ CARTUNES

....	The Band Master (7).....12-47		3994

UNIVERSAL

VARIETY VIEWS

3341	Tropical Harmony (9)....9-29-47		3942
3342	Chimp Aviator (9).....11-17-47		3988

NAME-BAND MUSICALS

3301	Alvino Rey & Orch. (15).10-22-47		3931
3302	Drummer Man (15).....12-3-47		3966
3303	Carlos Molina & Orch (15) 12-31-47		....

TWO-REEL SPECIALS

2201	Fight of the Wild Stallions (20) 12-24-47		....
2202	Harnessed Lightning (17) 11-12-47		....

THE ANSWER MAN

3391	Wind, Curves and Trapdoor (10) 12-22-47		....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

4801	Land of Romance (10)....9-8-47		3942
4802	Beautiful Ball (10).....11-15-47		3988
4803	Dad Minds the Baby (10).12-20-47		3966

TECHNICOLOR SPECIALS

3008	Sunset in the Pacific (20).11-8-47		3943
4001	Celebration Days (20)....1-31-48		....
4002	Soap Box Derby (20)....10-18-47		3943

FEATURETTES

4101	Power Behind the Nation (20) 10-11-47		3931

SPORTS PARADE (Color)

4501	Las Vegas, Frontier Town (10) 11-1-47		3943
4502	Action in Sports (10)....12-13-47		3957

MELODY MASTER BANDS

4601	Freddy Martin & Orch. (10) 9-13-47		3943
4602	Swing Styles (10).....10-25-47		3931
4603	Borrah Minnevitch & Harmonica School (10).12-6-47		....
4604	Rubinoff and His Violin (10) 1-3-48		....

BLUE RIBBON CARTOONS (Color)

4301	Dangerous Dan McFoo (7) 12-20-47		3966
4302	Hobo Gadget Band (Tech.) (7) 1-17-48		....

MERRIE MELODIES CARTOONS (Color)

3707	Doggone Cats (7).....10-25-47		3985
3708	Mexican Joy Ride (7)...11-29-47		3966
3709	Catch as Cats Can (7)...12-6-47		3966
3710	Horse Fly Fleas (7)....12-13-47		3966
3711	Two Gophers from Texas (7) 1-17-48		....

"BUGS BUNNY" SPECIALS (Color)

3720	Slick Hare (7).....11-1-47		3966
3721	Gorilla My Dreams (Tech.) (7) 1-3-48		....

VITAPHONE VARIETIES

4401	So You Want to Be a Salesman (10) 9-13-47		3931
4402	So You Want to Hold Your Wife (10) 11-22-47		3966
4403	So You Want an Apartment (10) 1-3-48		....

MEMORIES FROM MELODY LANE

4201	Let's Sing a Song of the West (10) 9-27-47		3943
4202	Let's Sing an Old Time Song (10) 12-27-47		3988
4203	Let's Sing a Song About the Moonlight (10) 1-24-48		....

SERIALS

COLUMBIA

9120	The Sea Hound.....9-4-47 (15 episodes)		3862
9140	Brick Bradford .....12-18 (15 episodes)		....

REPUBLIC

791	G-Men Never Forget .....9-9-47 (12 episodes)		....
792	Dangers of the Canadian Mounted ..... (12 episodes)		....

RELEASE CHART
By Companies

This Chart lists feature product tradesnown or released since August 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
837	Last of the Redmen	Aug.,'47
9072	Arizona (R)	Aug. 1,'47
9079	The Daring Young Man (R)	Aug. 1,'47
9078	Doctor Takes a Wife (R)	Aug. 1,'47
9073	Golden Boy (R)	Aug. 1,'47
9074	Good Girls Go to Paris (R)	Aug. 1,'47
9075	More Than a Secretary (R)	Aug. 1,'47
9080	Shut My Big Mouth (R)	Aug. 1,'47
9071	Texas (R)	Aug. 1,'47
813	The Son of Rusty	Aug. 7,'47
9077	Let Us Live (R)	Aug. 9,'47
8072	Mr. Smith Goes to Washington (R)	Aug. 9,'47
870	Riders of the Lone Star	Aug. 14,'47
851	Smoky River Serenade	Aug. 21,'47
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 18,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
961	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
....	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
....	Six-Gun Law	Jan. 9,'48
....	The Swordsman	Jan.,'48
....	Prince of Thieves	Jan.,'48
....	Glamour Girl	Jan. 16,'48
....	I Love Trouble	Jan.,'48
....	Mary Lou	Jan. 23,'48

EAGLE LION

Prod. No.	Title	Tradeshow or Release Date
107	Red Stallion	Aug. 18,'47
712	Gas House Kids in Hollywood	Aug. 23,'47
709	Philo Vance's Secret Mission	Aug. 30,'47
710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Dec. 13,'47
804	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
527	The Fighting Vigilantes	Nov. 15,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
....	The Man From Texas	Dec. 27,'47
....	The Corsican Brothers (R)	Dec.,'47
....	South of Pago Pago (R)	Dec.,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers	Jan. 31,'48

FILM CLASSICS

Prod. No.	Title	Tradeshow or Release Date
....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Dec.,'47
....	Furia (Italian)	Dec.,'47
....	Women in the Night	Jan.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48

MGM

Prod. No.	Title	Tradeshow or Release Date
728	The Hucksters	Aug.,'47
729	Romance of Rosy Ridge	Aug.,'47
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov.,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
2	Black Gold (Allied Artiste)	Aug. 16,'47
823	Robin Hood of Monterey	Sept. 8,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 8,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
4704	Jiggs & Maggie in Society	Jan. 10,'48
696	Song of the Drifter	Jan. 17,'48
4	Song of My Heart (Allied Artists)	Jan. 17,'48
4709	Joe Palooka in Fighting Mad	Jan.'31,'48
4751	Overland Trail	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
4705	Rocky	Mar. 14,'48

PARAMOUNT

Prod. No.	Title	Tradeshow or Release Date
4617	Desert Fury	Aug. 15,'47
4625	Jungle Flight	Aug. 22,'47
4618	Variety Girl	Aug. 29,'47
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4705	Unconquered	(T) Nov. 7,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
....	Saigon	Mar. 12,'48

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
818	Wyoming	Aug. 1,'47
667	Marshal of Cripple Creek	Aug. 15,'47
620	The Pretender	Aug. 18,'47
851	Along the Oregon Trail	Aug. 30,'47
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
652	Under Colorado Skies	Dec. 15,'47
752	Bandits of Dark Canyon	Dec. 15,'47
644	The Gay Ranchero	Jan. 1,'48
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
861	The Long Night	Aug. 6,'47
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Man About Town	
....	Mourning Becomes Electra	Not Set
852	The Bishop's Wife	(T) Nov. 14,'47
866	Tycoon	Not Set

REISSUES

Prod. No.	Title	Tradeshow or Release Date
881	Gun Law	Oct. 3,'47
882	Border G-Man	Nov. 14,'47
883	Painted Desert	Dec. 19,'47
884	Lawless Valley	Jan. 30,'48
....	Bambi	Feb. 2,'48

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BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
805	Under the Tonto Rim	Aug. 1,'47
802	Crossfire	Aug. 15,'47
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
806	Night Song	Nov. 10,'47
809	Dick Tracy Meets Gruesome	Nov. 12,'47
807	So Well Remembered	Nov. 12,'47
808	Wild Horse Mesa	Nov. 13,'47
810	Out of the Past	Nov. 13,'47

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
4702	Killer Dill	Aug. 2,'47
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
HC13	The Frontiersman (R)	Nov. 8,'47
HC14	Sunset Trail (R)	Nov. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
HC15	Pride of the West (R)	Jan. 3,'48
4705	The Prairie	Jan. 10,'48
X-3	Miracle in Harlem	Jan. 24,'48
HC16	In Old Mexico (R)	Feb. 7,'48
4708	Trail of the Mounties	Feb. 21,'48

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Portrait of Jennie	Not Set
....	Mr. Blandings Builds His Dream House	Not Set

20TH CENTURY-FOX

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
733	Forever Amber	Oct. 22,'47
....	Gentleman's Agreement	Not Set

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Prod. No.	Title	Tradeshow or Release Date
723	I Wonder Who's Kissing Her Now	Aug.,'47
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall (Wurtzel)	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red (Wurtzel)	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
....	An Ideal Husband	Not Set

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Carnegie Hall	Aug.,'47
....	Hal Roach Comedy Carnival	Aug.,'47
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil	Jan.,'48

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
820	Brute Force	Aug.,'47
623	Slave Girl	Aug.,'47
624	Frieda (Brit.)	Sept.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
....	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
....	Bush Christmas (Prestige)	Dec.,'47
....	A Woman's Vengeance	Not Set
633	The Senator Was Indiscreet	Jan.,'48
....	The Lost Moment	Dec.,'47
....	Black Narcissus	Dec.,'47
....	Black Bart	Not Set
....	Captain Boycott (Brit.)	Jan.,'48
....	A Double Life	Not Set

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
628	Marked Woman (R)	Aug. 9,'47
827	Dust Be My Destiny (R)	Aug. 9,'47
625	Cry Wolf	Aug. 16,'47
701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
708	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
714	The Treasure of the Sierra Madre	Jan. 24,'48
713	Always Together	Jan. 10,'48
....	My Girl Tisa	Feb. 7,'48
....	I Became a Criminal	Mar. 13,'48

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4002, issue of January 3, 1948.

Feature product listed by Company on page 4003, issue of January 3, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Feb. 20,'48	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
An Ideal Husband (color)	20th-Fox	....	Pauletta Goddard-Michael Wilding	Not Set	....	.....	....	4000	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bambi (Reissue) (color)	RKO	....	Disney Feature Carton	Feb. 2,'48	70m	Dec. 6,'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3684	3488	3783
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Town	Para.	4622	Philip Reed-Hillary Brooks	May 23,'47	60m	Feb. 22,'47	3486	2776	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	....
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	....
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	....
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blonde Savage	EL	807	Laif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	....
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	3983
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Born to Kill (Block 5)	RKO	722	Claire Travor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Scraan Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Danials-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRua	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieva	Dec.,'47	76m	Nov. 29,'47	3953	....	....
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	....
Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	....
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	....
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Case of the Baby Sitter, The	Scraan Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....

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Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	....
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	839	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (R.)	EL	....	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	....
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	3983
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	....
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	....
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	103m	Jan. 3,'48	4001	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	...
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	3983
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	....	.....	....	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3983
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	...
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Glamour Girl	Col.	....	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	..
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	3983
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	3851
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	3983
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heading for Heaven	EL	....	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851

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High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	..
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	...
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
I Love Trouble	Col.	....	Franchot Tone-Janet Blair	Jan.,'48	....	.....	....	3980	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	.....	....	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	....
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	...
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	....
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	.....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	.....	....	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Jan. 31,'48	....	.....	....	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAST Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	3983
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	....	Al Pearce-Arlene Harris	Jan. 1,'48	....	.....	....	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Man of Evil	UA	....	James Mason-Phyllis Calvert	Jan.,'48	....	.....	....	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	....	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	3851
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	..
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	3983
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
NEWS Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	....
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	....
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	....
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	3983
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	.
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Feb. 7,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Panhandle (Allied Artists)	Mono.	5	Rod Cameron-Cathy Downs	Mar. 7,'48	..	.....	....	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	132m	Jan. 3,'48	4001	3666	....
Patient Vanishes, The (Br.)	Film Classics	....	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	..
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	...
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	...
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	...
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	....
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	...
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	3983
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	...
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	...
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA		Documentary	Nov.,'47	80m	July 12,'47	3725	....	...
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	..	Alan Ladd-Veronica Lake	Mar. 12,'48	....	.....	....	3666	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	....	.....	....	3956	....
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	3983
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	....
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	...
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	.
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six-Gun Law	Col.	....	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	...
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	....	.....	....	3992	....
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	...
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	.
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983

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Song of My Heart (Allied Artists)	Mono.	4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	....	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	..
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	3983
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	....
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	....
TAWNY Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	....
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	....	.....	....	3031	..
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	...
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	.
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	....
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	.....	....	4000	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	...
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	...
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	....
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	...
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	103m	Dec. 27,'47	3993	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3983
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	...
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	3933
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	....	.....	....	3992	....
Women, The (Reissue)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
† YEARLING, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

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Secret Beyond the Door

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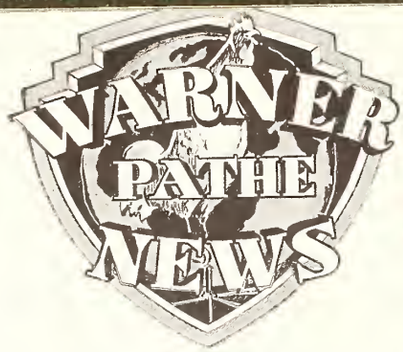
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CIRCUIT FINDS 16mm NEWSREEL PAYS OFF IN GOODWILL

VOL. 170, NO. 2; JANUARY 10, 1948

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Exclusive!
Exclusive!

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—

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"The Most Acclaimed Picture in Histor

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Opening

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Gentleman's Agreement

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Produced by DARRYL F. ZANUCK

Screen Play by MOSS HART

Directed by ELIA KAZAN

"The Best Picture of the Year!".... —*N.Y. Critics Circle Award*

20

CENTURY-F

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 2 — January 10, 1948

COMES A DAWN

THE beginnings of an endeavour to emerge from the fevered chaos of concerns and ill-concealed alarums that have spread across all American industry, including this one, in sequel to the hectic global disturbances of the war, began to appear on the dawning horizon of 1948 this week. There seemed promises that a new hold was being taken, that leaderships were considering and planning, becoming less concerned with deplorings and defenses, more addressed to positive steps to be made now and tomorrow.

PRODUCT

Directly in our business, there was an element of institutional encouragement in an announcement from Mr. Jack L. Warner devoted entirely to the subject of pictures to be played upon the theatre screen. The statement was the first, for a long time, setting forth a design for performance, a considered product announcement calculated to tell the exhibitor something about what he might expect to see coming forth from a major studio for a long period ahead.

Some fifty-eight properties were discussed. Those completed but not released were named. Thirteen pictures either now in production or ready for the camera in January were outlined.

There is about it an impact of substance and design, positive in its approach.

HOLLYWOOD

Returning from behind what he termed "the velvet curtain" of Hollywood, Mr. Howard Barnes of the *New York Herald Tribune* on Tuesday presented the first piece of a series on what he, with the fresh eyes of an easterner, saw of what he called the "throes of a panic" and the signs of some spirit of recovery from the shock of the international market situation touched off by Britain. Most significant of his recordings were in an interview with the decidedly objective Mr. Joseph M. Schenck. The essential quotation was:

> ***"We have two productions currently shooting, when we should have six or seven. They are going to be made on quite a different basis from that employed during the last ten years. . . . I've never seen a picture that was too short. . . . If there is something wrong with the film industry at the moment, it is our fault. The day of the $3,000,000 budget is over. It will probably be good for the screen."***

PROGRESS OVERSEAS

First ponderable, measurable fruits of the labours of the Motion Picture Association against the adverse situation in the foreign market, ensuing on what Mr. Irving Maas of the Motion Picture Export Association termed the "chain reaction" to the British confiscatory tax, came this week with the tidings that the Scandinavians were coming to terms.

It is announced that agreements negotiated over there by Mr. Gerald Mayer of the MPA's international division result in one-year deals which let American product into Denmark, Norway and Sweden, and without any of those countries resorting to a tax.

NEW FRONT

The metropolitan press comes into the new year with a vigorous address at consideration of the world as it is and consideration of what business may do and is starting to do about it, as of the Now. There is extensive examination of the industrial and commercial scene, around the world and with special attention to our neighbors, north and south.

It shines forth clearly that the United States and Canada are today, in terms of resources and productive power, the only important solvent nations on the globe. It is abundantly apparent that they must share a large proportion of the burden of setting an unhappy and hungry world on its feet. The scene may be politically controlled but the performance is to be had only by industry and business. The press is getting around to saying so in new terms.

■ ■ ■

LADIES' CHOICE

LAST week we released the annual story that goes around the world, the exhibitors' judgment on the "Ten Best Money Makers" of the year. This is the first and only poll which is based on the opinions and experiences of showmen at the box office. It has in these sixteen years become an institution of established authority, gaining in attention in the press and radio of all the lands where pictures are played.

Examination of the tables of the "Ten Best" down the years indicates a remarkable longevity on the part of a number of the most famed of the players, notably in the case of Mr. Clark Gable who has been in the rating for thirteen years. And now comes Mr. Bing Crosby at the top for the fourth year, his eighth year among the ten.

The predominance of femininity in the audiences is reflected in the ever-continuing leadership of males in the top ten ratings. The average for the sixteen years has been 62 per cent male, 38 per cent female. Male stars have been in the majority since 1934, and this year the ratio is 70 to 30 per cent.

■ ■ ■

SNOW IN SILVERMINE — When winter takes command with cold and wind and snow, sweeping away those thin arteries of the power lines, burying the highways and sweeping planes from the skyways, a real isolation falls across this Connecticut valley. The limits of the world become the star-dim farmhouse lights a far mile up the hill, and living is confined to these old walls and the little pools of visibility cast by oil lamp and candle — narrowed, too, into the small scope of the warming glow of the fireplace. The newspaper of the day before and the last mail up from the village take on a new significance — last word from the world before the big silence arrived. The woodpile suddenly becomes wealth, the pantry shelves a precious larder, and those bottles, row on row, a treasure beyond compare. Presently the world with its woes and services will move in again, but for this day there is an isolation to be savoured, enjoyed. Elsewhere is nowhere.

—Terry Ramsaye

THIS WEEK IN THE NEWS

No Trouble

Washington Bureau

SIX STATE legislatures convened this week the vanguard of a small number of legislatures to meet this year. According to Jack Bryson, legislative specialist for the Motion Picture Association, no legislation unfavorable to the industry was scheduled to be introduced into any of these legislatures, neither Kentucky, Mississippi nor Rhode Island, which convened Monday, nor Massachusetts, New York nor Missouri, which opened Wednesday. There's a possibility that a bill may be introduced in Kentucky to repeal the state admision tax.

Bright Vista

J. J. FITZGIBBONS, president of Famous Players Canadian, has an anticipatory gleam in his eye, happy thoughts in his head, as witness this statement he issued Tuesday in Toronto: "We look forward with great confidence to good business during 1948 because of the anticipated high level of payrolls and steady employment which is forecast by the continued great demand for building materials and all kinds of consumer and durable goods."

BBC Trouble

London Bureau

THE BRITISH Broadcasting Company, fond of going into theatres and concert halls for "live" broadcasts of plays and piano concertos is having some labor trouble with its artists. Just at the end of the year the Musicians' Union announced none of its members would play any performances which were relayed over BBC. January 1 British Equity, the actors' union, came out with the demand that BBC should pay more for broadcasts direct from theatres, asserting that BBC got a play out of a theatre for one-fifth the price it would cost to broadcast the play for a BBC studio.

On Stage Everybody

ONE WAY TO SAVE vaudeville is to have a good strong central government that's vitally interested in actors in the round.

The Portuguese acrobat, dog trainer, soft shoe dancer and bird imitator may soon have reason to be proud of his government.

The Commerce Department was predicting in Washington Monday that Portugal may soon require theatre operators to include in their yearly programs a number of weeks of live entertainment, thereby reducing the available film time.

According to a report prepared by Nathan D. Golden, motion picture consultant to the Department, Portugal's film law of December 27, 1946, designed to encourage domestic production, has not forced distributors to withdraw from the market as a result of the aditional tax burden, nor has it stimulated interest in national films to the degree anticipated.

So the guess is that if Portugal hasn't got enough of her own pictures to fill her own theatres, she'll fill those theatres with her vaudevillians.

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for January 10, 1948

LIGHT appears on foreign horizon as new year dawns Page 13

WARNER Brothers report fiscal year net up to $22,094,000 Page 16

WARNERS announce production of 13 films in next three months Page 18

UNIVERSAL calls use of television to sell films successful Page 22

NBC Television tells public in ads 1948 to be biggest year Page 22

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 23

EAGLE LION announces plans for 60 features during the year 1948 Page 30

LOCAL 16mm newsreels pay off in goodwill at circuit theatres Page 32

DUTCH exhibitors fight plans to increase nation's admission tax Page 36

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The Release Chart Page 4012

New News in Color

COLOR MADE its debut in the Warner Pathe issue released Tuesday. The sequence was filmed in Cinecolor January 1, 1948, at the Pasadena Tournament of Roses. The most effective scenes were those of the flower floats in the parade. Pictures made at the Rose Bowl football game were striking, but somewhat less natural on account of the vivid colors. Color unquestionably added a dramatic impact. If subjects are carefully selected, increasing audience favor may be expected from color newsreel sequences. It may be that the challenge presented by the departure in newsreel practice directly or indirectly may result in better newsreel handling by the producers, distributors and exhibitors. The day may even come when the industry will like newsreels as well as many of the paying customers do. —M. Q., Jr.

Code in Italy

AN ATTACK on the Italian motion picture production code, Il Codice per la Cinematografia, has been launched by the Communist newspaper *L'Unità* and the extreme right paper *Risorgimento Liberale*.

The Italian production code was adopted in 1945 by Associazione Nazionale Industrie Cinematografiche ed Affini, the association of Italian producers and distributors. The idea of a film code was proposed to leaders of the Italian industry early in 1945 by Martin Quigley, Jr., who was then in Rome attached to the Headquarters of the Allied Commission. With the assistance of Mr. Quigley, the code was drawn up by Eitel Monaco, general counsel of the A.N.I.C.A. A number of experts contributed to the adaptation of the American Production Code for the Italian industry.

The recent attacks follow an article in the Rome newspaper, *Il Popolo*, by Giulio Andreotti, Italian Government Under-Secretary for the Entertainment Industry, in which producers and directors were urged to re-read the code so that films which would have pernicious influence, especially on youth, would not be made.

And I Quote

PRESIDENT AND MRS. TRUMAN, their household guests and their staff, saw Paramount News' year-end production, "1947, Year of Division," on New Year's Eve. Contrary to the usual practice of not allowing quotes to be used, the President authorized the use of this quote: "A very fine presentation of why the Marshall Plan is necessary as a step toward world peace."

Cart Before Horse

TROUBLE WITH most pictures, says Louis K. Ansell, a St. Louis exhibitor, is that you've got nothing to sell but a couple of stars and a boy-meets-girl story. The picture is produced and then you've got to figure a way to sell it.

As an exhibitor, Mr. Ansell, he claims, has had to do some fancy stretching to find an exploitable angle for some of the pictures he's played. But as a producer, he's got the answer to his problem.

Tuesday in New York, after the trade press reviewed his "Women in the Night," for Film Classics release, Mr. Ansell announced that "Women" and all his future productions are considered first of all from the exploitation angle—that exhibitors are consulted on how they're going to sell the picture, and their reactions taken into consideration before ever the picture goes in front of the camera.

He wants to produce, and exhibitors need, he says, "strictly exploitable pictures, pictures with a message for the adult mind. Exhibitors haven't been given interesting story material and from me they're going to get unusual angles, something down to earth on problems of today."

"Women" deals with women victims of Nazi and Japanese forces during the war. His next, "Medal of Honor" is the case history of a gangster turned war hero.

As Billed

"THIS TIME FOR KEEPS" the marquee read at the Rockhill theatre, Kansas City. And that's just the way the thieves worked. On a recent Sunday the Rockhill manager discovered three holes bored in an exit door. "Aha," he said, "prowlers." He plugged the three holes with paper, gathered together Saturday's and Sunday's receipts and took them to the bank. On Monday morning he discovered a fourth hole in that exit, unlatched by a wire through that hole, his wall safe forced open and $120 gone.

Indiana Taxes

ASSOCIATED THEATRE Owners of Indiana has distributed calendars to Indiana businessmen that are going to cost their recipients plenty. This calendar isn't one that cheerfully red-letters the holidays, but instead gloomily notes those days on which taxes must be paid.

The association's calendar lists 97 tax items which must be noted and cared for on 38 days and then under the headings of "Any Day in the Year" and "Every Month" lists a double handful of other taxes and never mind the municipal taxes—they're not listed.

Only in August and in November does the Indianian get a breather from his tax paying. Only got to watch out for a couple of things those months. But any month there's imitation condensed milk tax due and miscellaneous Federal taxes due and any day of the year the non-profit cooperatives associations may file their annual statements—within 60 days of fiscal year's closing.

No Help

Washington Bureau

THE MUNDT BILL isn't very likely to be of any aid to the industry. The Senate Foreign Relations Subcommittee by Wednesday afternoon had abandoned its attempt to broaden the bill to include ways and means to aid film companies and other information media to get frozen funds out of Europe. The bill was to have been introduced into the Senate this week. The subcommittee left the film companies out of the bill for two reasons, it was explained: because it lacked enough information on the frozen funds problem and because it appeared that inclusion of such a provision would slow the passage of the bill, which contains vital provisions for expanding the State Department's overseas information program. Meanwhile, a State Department official has said that the Department has made no further progress in working out a plan to release some of the blocked funds. "One of our main difficulties," he said, "is that we haven't received any facts or figures from the industries affected—we don't have a single word on how much is frozen, how fast blocked balances are acumulating, or where are accumulating."

Long Distance

NO MATTER where Warner production units are located in the U. S., they aren't going to get away from the home office. Warners' Col. Nathan Levinson, head of the sound department, has developed plans for the use of medium frequency radio transmission to production units in the field, calling for installation of a high-power transmitter and receiver set up on a "ham" radio basis on the Burbank lot with another mobile unit available to be shipped to location. The new mobile radio equipment, on a clear day, can give ulcers to Warner producers as far away as Europe merely by buzzing and squeaking, "This is the home office."

PEOPLE

ADOLPH ZUKOR, chairman of the board of Paramount Pictures, Inc., observed his 75th birthday Wednesday.

GRADWELL L. SEARS, president of United Artists, has been invited by the Governor General of Canada and VISCOUNTESS ALEXANDER to accompany MARY PICKFORD to dinner at the Government House in Ottawa Monday and to aid in launching the campaign for the Canadian Appeal for Children.

JACK GOLDSTEIN, for two years eastern studio head for RKO Radio, will leave the organization. The company announced Tuesday that "intra-organization economies have made necessary the elimination of the post."

WILLIAM SHERMAN has resigned as Eagle Lion branch manager at St. Louis and will devote all his time to his theatre interests in Sherman and Bloomfield, Mo.

MARTIN QUIGLEY and JACK ALICOATE are co-chairmen of the Amusement Trade Publications Committee in support of the 1948 fund raising campaign for the Boy Scouts of America. LEONARD GOLDENSON and EMIL FRIEDLANDER are co-chairman of the Amusement Division.

JACK VOTION, production representative in Europe for RKO Radio has announced his resignation so that he may produce independently a series of six pictures based on the life of DICK TURPIN, Great Britain's legendary bandit.

DR. THOMAS H. JAMES and DR. GERTRUDE KORNFELD of the Eastman Kodak Research Laboratories at Rochester, N. Y., have been elected to fellowships in the New York Academy of Sciences for their contribution to science.

HARRY COHEN, formerly associated with MGM, has become manager of the Kay Film Exchange in Washington, D. C. JOHN ESKRIDGE will assist Mr. Kay as exchange sales representative.

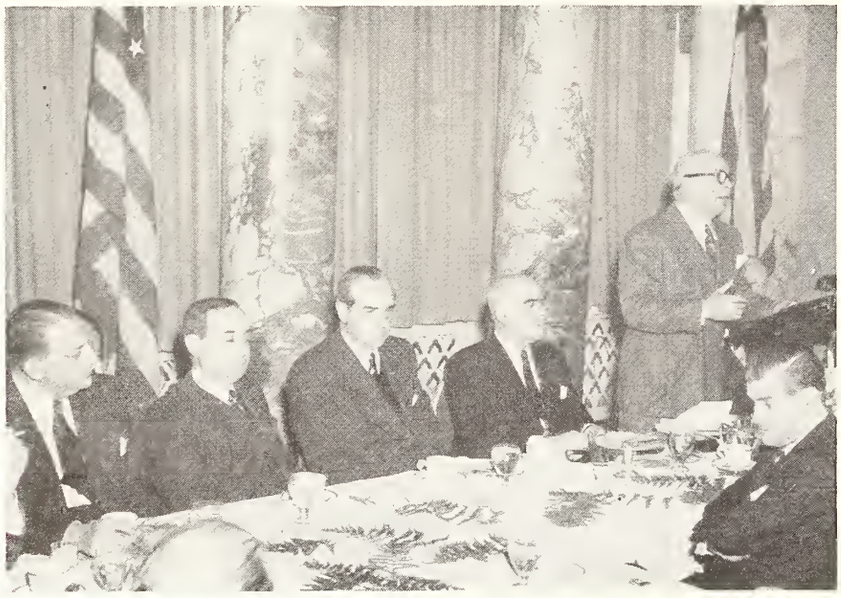
ROBERT E. HELMS, formerly with RKO Radio and Universal, has been named manager of the Kay Film Exchange at New Orleans.

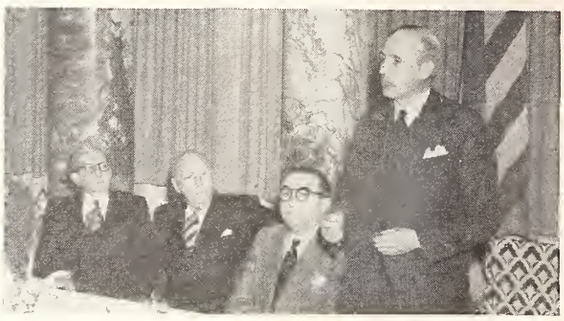
RICHARD D. HAYES, a Paramount salesman at Albany, N. Y., for more than 20 years, has resigned effective January 15 to enter the hotel business at Tupper Lake, N. Y. He will be guest of honor at an Albany Variety Club dinner in February. Mr. Hayes is an officer of the club.

BARNEY PITKIN, branch manager at New Haven, Conn., for RKO Radio, has been reelected chief barker of Variety Club of Connecticut, Tent No. 31, with headquarters in Hartford.

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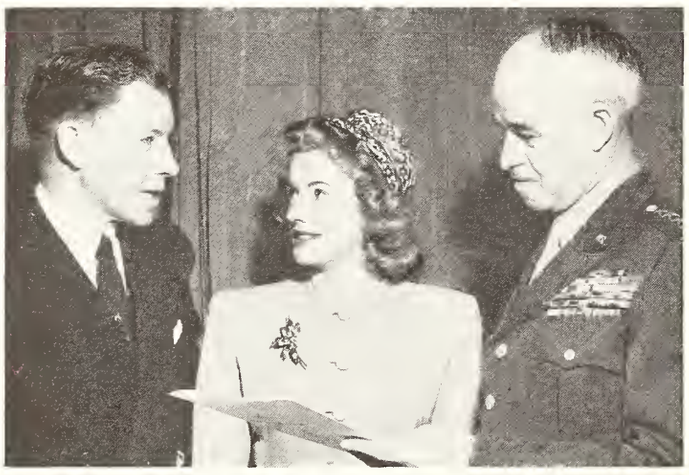
THIS WEEK the Camera reports:





Photos by the Herald

AS the National Conference of Christians and Jews amusement division met at luncheon in New York, Tuesday, on American Brotherhood Week plans. At the left, S. H. Fabian, Malcolm Kingsberg, Ned E. Depinet, former New York Governor Herbert Lehman, Spyros Skouras, motion picture division chairman, and, in right foreground, Sol Schwartz. Above, Will H. Hays, J. Robert Rubin, David Weinstock, and Everett Clinchy, Conference president.



IN HOLLYWOOD, as General Omar Bradley, right, last week presented an Army-Navy citation to the industry for wartime USO service. Patty Thomas, dancer, and George Murphy accepted the award.

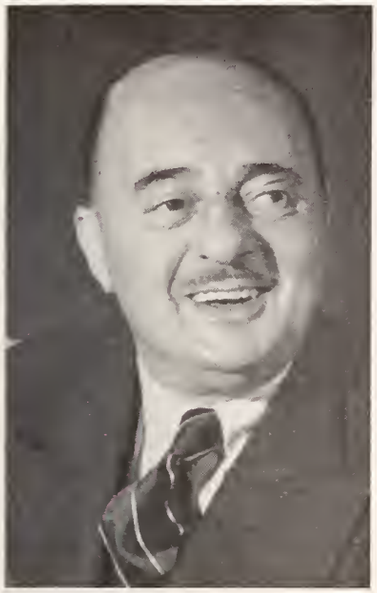




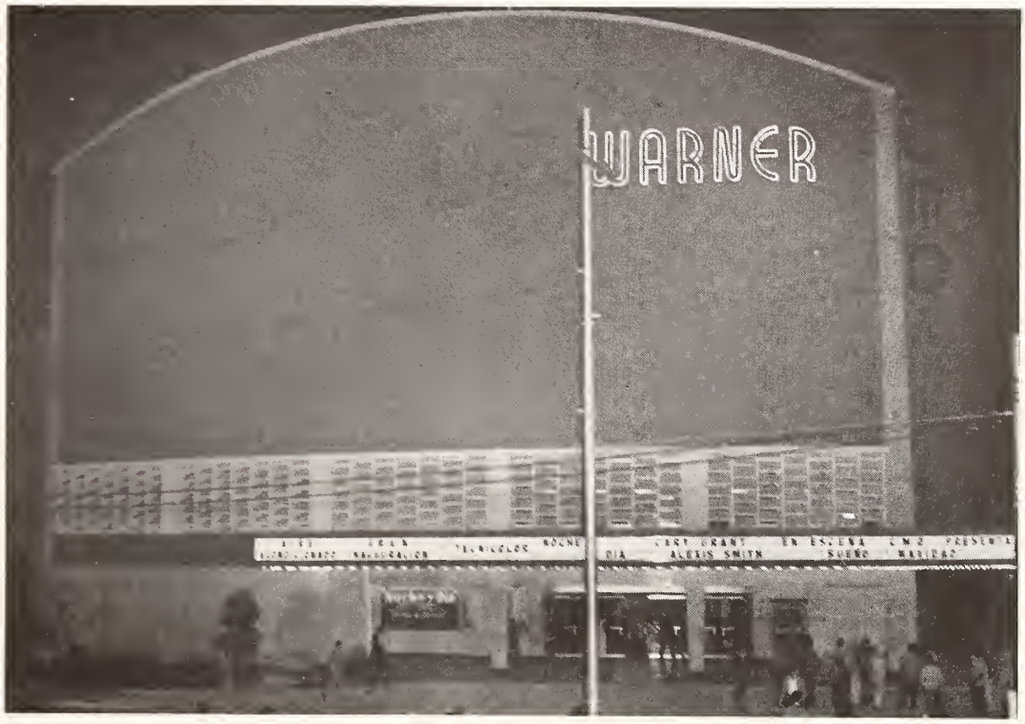
WILLIAM FADIMAN, left, and Don Hartman are latest additions to RKO Radio production ranks. Mr. Fadiman has been assigned to the executive staff. Mr. Hartman, a comedy writer, producer and director, has been given a two-year producer-director contract.



NEW MEMBERS of Paramount's 25-Year Club are received by president Barney Balaban at his New York office, right. They received emblems and wrist watches. In the picture are, front row, Irene Sullivan, Peggy Fewer, Belle Jones, Mr. Balaban, Adolph Zukor, George Weltner and Austin Keough. Second row, Robert O'Brien, Irving Singer, Fred Mohrhardt, Frank Meyer, John Guilfoyle, Joe Davis, Paul Raibourn, Leonard Goldenson, Charles M. Reagan, Russell Holman and Claude Lee.



JAMES FORSYTH, Gaumont British circuit public relations director, last week was appointed an Officer of the Order of the British Empire for war services.





THE WARNER THEATRE, Havana, Cuba, opened impressively the other day in the city's "Radio City". Left, are some of the guests, with their hosts. In usual order, in front, are Goar Mestre, president of the CMQ stations; Dr. Ramon Grau San Martin, president of Cuba; Harry Kalmine, vice-president of Warner Theatres; Herbert Copeland, circuit supervisor, and Wolfe Cohen, vice-president of Warner International.



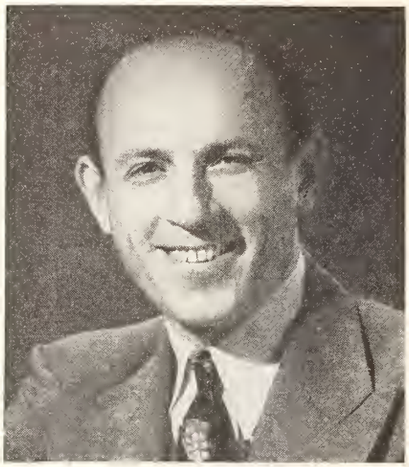


Photos by the Herald

THE NEW YORK industry turned out Monday to the annual Motion Picture Associates' installation. At the left are Samuel Rinzler, toastmaster; Fred Schwartz, retiring president, and William F. Rodgers, MGM distribution vice-president and chief speaker. At the right, George Skouras, Skouras circuit president, and Arthur Mayer, new MPA president.



OPEN HOUSE for Eagle Lion star, Rin Tin Tin III, in Kansas City. The host was Beverly Miller, EL district manager there. In left to right order are H. A. Carroll, manager of the Fox Esquire; Catherine Kyle Black, Fox Midwest district booker; Mr. Miller, and Louis Sutter who operates the Castle, Princess and Regal theatres. Rin Tin Tin, center, is star of "The Return of Rin Tin Tin".



ARTHUR SILVERSTONE this week became Twentieth Century-Fox Canadian division sales manager, replacing Sydney Samson, on leave because of illness.





MICKEY MOUSE remembered the children of London's film industry. Marking his 20th anniversary with a New Year's Party, he took the children to a special afternoon showing of "Fun and Fancy Free" at the Odeon, Leicester Square, and then to a jamboree at the Hungaria restaurant. Above, Dolores Gray, star of "Annie, Get Your Gun", acts as Mickey's assistant.

THE GRILLING, a scene of some impact, from Marathon Pictures' "Open Secret". The picture will be released by Eagle Lion Films. It stars Jane Randolph and John Ireland and its director is John Reinhardt.

LIGHT ON FOREIGN HORIZON WITH DAWN OF NEW YEAR

Scandinavian Market Is Stabilized; Freeze and British Tax Deals Seen

The first ray of light in many a month for the American industry appeared on the foreign horizon this week with the stabilization of the important Scandinavian market.

The overseas picture, which had darkened during the past year when the words "tax" and "freeze" became commonplace in trade vocabulary, was further brightened with the optimistic indication of some solution of the British tax problem and the question of currency conversion in the occupied areas.

These are the latest developments abroad:

1. The Motion Picture Association announced the re-entry of American films into the Danish market following the conclusion of agreements there as well as in Sweden and Norway. Regular remittances were set for 1948.

2. The Motion Picture Export Association submitted several proposals to the Army with a view to unfreezing at least some of its accumulated funds in Germany and Japan. AMG officers foresaw an early agreement that would forestall a threatened MPEA ban on the shipment of films to the occupied areas.

3. Providing the Americans are willing to accept the $20,000,000 remittance limitation insisted on by the British, general optimism prevails on the question of an early settlement of the 75 per cent ad valorem tax problem.

The Scandinavian situation was cleared during the visit there of Gerald Mayer, head of the MPA's international division, who returned to New York last week. The deals he made were described as "the best possible under the present difficult economic conditions." All went into effect January 1. The most important is the agreement with Sweden which in normal times represented a $3,000,000 take for the American companies.

In all cases a solution was found that avoided the imposition of a tax. The one-year pacts were made possible because "Sweden, Norway and Denmark feel optimistic about what the New Year will bring and are encouraged over the progress of the Marshall Plan," Mr. Mayer reported.

One-Third of Earnings Are Remittable from Sweden

The Swedish settlement provides for the remittance of one-third of American film earnings to the U. S. Of the 1947 earnings, 50 per cent are remittable. Norway is understood to have made available more than $400,000 for the importation of all films into the country. Hollywood product there and in Denmark represents about 65 per cent of all pictures shown. The Danish settlement reopens the way for U. S. pictures into the country. Last October MPA members imposed a ban on shipments to Denmark in line with their refusal to accede to a Danish demand to sell their product outright. Now the Americans are back on a rental basis, but will have to share some $800,000 with producers from other countries.

DENIES FRENCH REDS' TALE OF REMITTANCE

"There is no truth in the assertions of French Communists that the American distributors are taking $20,000,000 a month out of France, that their product is flooding the market and that their activities are strangling French production," Gerald Mayer, head of the Motion Picture Association's international division, said in New York this week. Pointing to the American industry's self-imposed import limitation, he said MPA members had shipped less than 124 pictures to France during the year. Some 80 additional pictures had been shipped to France by the independents, he said. Referring to a Communist - inspired demonstration against American films in Paris last week, Mr. Mayer said the French Communists "would like to annul the Blum-Byrnes pact and would also like to stop the importation of all U. S. pictures".

Submit Plan to Free Reich, Jap Money

The Motion Picture Export Association has submitted to the Army at least two concrete proposals aimed at finding an equitable solution to the problem of blocked funds in Germany and Japan, an MPEA spokesman said in New York this week.

As this was made known, Nils C. Nilson, the AMG film officer in the Reich, said Hollywood producers would receive an opportunity to recover their net export costs by "a limited use of German services." He spoke in reply to a threat, voiced recently by Irving Maas, vice-president and general manager of MPEA, that, unless something was done to permit the Americans to recoup at least some of their frozen funds to meet expenses, Hollywood films may be withdrawn from the occupied areas.

Actually a number of proposals have been submitted by MPEA, but two are now under serious discussion in Washington, and a high-ranking Army officer said this week that, realizing that MPEA was not bluffing, AMG wanted and expected an early settlement of these difficulties. Present Allied policy in the Reich was to get light industry on its feet, he said, and that included the German motion picture industry. The Army welcomed competition, however, he stressed, and fully appreciated the valuable re-educational tool provided by the American motion pictures.

MPEA suggestions now under consideration include one proposing the use of some of the Export Association's blocked funds by other American companies—such as the airlines—and the subsequent conversion of this money into dollars payable in the U. S. Another proposal brings up the appropriation of funds by Congress.

Any such move is made difficult, however, since the industry is not the only one affected by the German freeze and other industries would have to be fitted into such a plan in the light of their importance to the rebuilding and the reeducation of Germany. MPEA also is understood to have proposed the building of showcases for its product, but this proposal is ruled out as the result of a law which forbids distributors to engage also in exhibition.

British Insist On $20,000,000 Top

The British pot was kept boiling this week amid indications that a settlement would be forthcoming. Reports from London said the British Government was determined to base any settlement of the 75 per cent tax question on the premise that remittances to the U. S. would not exceed £5,000,000 ($20,000,000). Meanwhile Sir Stafford Cripps was said to be awaiting the presentation of a new settlement formula which he was sure the Americans would devise.

It was understood in London that the only stumbling block now holding up the resumption of the flow of American films into Britain was the steadfast determination of the Motion Picture Association that the elimination of the 75 per cent tax must precede any settlement. This MPA attitude is said to be resented by the British Government, which feels the tax is a law and that it should not be asked to alter it on the insistence of a foreign non-governmental trading association.

Interest in the "barter" plan was revived with the departure of Filippo del Giudice, head of Pilgrim Pictures, for the U. S. Interviewed aboard ship, he said the purpose of his mission was to discuss a tax settlement

(*Continued on page 16, column 3*)

During 1948 the biggest figure to be made by the biggest figur

CAPTAIN FROM CASTILE

TECHNICOLOR



Setting Enduring Boxoffice Records in Its Premiere Dates!

Darryl F. Zanuck presents "CAPTAIN FROM CASTILE" • Color by TECHNICOLOR • Starring TYRONE POWER with JEAN PETERS, CESAR ROMERO, JOHN SUTTON, LEE J. COBB, Antonio Moreno, Thomas Gomez, Alan Mowbray, Borbora Lawrence, George Zucco, Roy Roberts, Marc Lawrence • Directed by HENRY KING • Produced by LAMAR TROTTI • Screen Play by Lamor Trotti • From the Novel by Samuel Shellabarger

GENTLEMAN'S AGREEMENT



The Most Acclaimed Picture in History!

Darryl F. Zanuck presents GREGORY PECK, DOROTHY McGUIRE, JOHN GARFIELD in Laura Z. Hobson's "GENTLEMAN'S AGREEMENT" with Celeste Holm, Anne Revere, June Hovoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Som Joffe • Produced by DARRYL F. ZANUCK Screen Play by MOSS HART • Directed by ELIA KAZAN

CALL NORTHSIDE 777



It Beats With A Pulse That Becomes Your Very Own!

JAMES STEWART in "CALL NORTHSIDE 777" with RICHARD CONTE, LEE J. COBB, HELEN WALKER and Betty Garde, Kosio Orzozewski, Joonne de Bergh, Howord Smith, Moroni Olsen, John McIntire, Paul Harvey • Directed by HENRY HATHAWAY • Produced by OTTO LANG Screen Play by Jerome Cady and Jay Dratler • Adaptation by Leonard Hoffman and Quentin Reynolds • Bosed on Articles by James P. McGuire

YOU WERE MEANT FOR ME



The Love, Songs, Laughter of That Wonderful Flapper Age!

JEANNE CRAIN, DAN DAILEY in "YOU WERE MEANT FOR ME" with OSCAR LEVANT, BARBARA LAWRENCE, Selena Royle, Percy Kilbride, Herbert Anderson • Directed by LLOYD BACON • Produced by FRED KOHLMAR • Original Screen Play by Elick Moll and Valentine Davies

DEEP WATERS



Sweeping Human Emotions to the Floodtide!

DANA ANDREWS, JEAN PETERS in "DEEP WATERS" with CESAR ROMERO, ANNE REVERE, DEAN STOCKWELL, Ed Begley • Directed by HENRY KING • Produced by SAMUEL G. ENGEL Screen Play by Richard Murphy • Based on the Novel "Spoonhandle" by Ruth Moore

SUMMER LIGHTNING

TECHNICOLOR



Drama Strikes Youth Like A Sudden Summer Storm!

JUNE HAVER in "SUMMER LIGHTNING" • Color by TECHNICOLOR • With LON McCALLISTER and WALTER BRENNAN, ANNE REVERE, NATALIE WOOD, Robert Karnes, Henry Hull, Tom Tully • Directed by F. HUGH HERBERT • Produced by WALTER MOROSCO • Screen Play by F. Hugh Herbert • From a Novel by George Agnew Chamberlain

BALLAD OF FURNACE CREEK



Written in Fury and Flames...It Blazes Across The Screen!

"BALLAD OF FURNACE CREEK" starring VICTOR MATURE with COLEEN GRAY, GLENN LANGAN, REGINALD GARDINER, Albert Dekker, Fred Clark, Charles Kemper, Robert Warwick, George Cleveland, Roy Roberts, Frank Orth, Willard Robertson • Directed by BRUCE HUMBERSTONE Produced by FRED KOHLMAR • Written by Charles G. Booth • Additional Dialogue by Winston Miller • Suggested by a Story by David Garth

the industry will continue
the industry 20th Century-Fox!

SITTING PRETTY



You'll Be Sitting Pretty With This Hilarious Comedy-Romance!

ROBERT YOUNG, MAUREEN O'HARA, CLIFTON WEBB in "SITTING PRETTY" with RICHARD HAYDN, LOUISE ALBRITTON, Randy Stuart, Ed Begley, Larry Olsen, John Russell, Betty Ann Lynn Directed by WALTER LANG • Produced by SAMUEL G. ENGEL • Screen Play by F. Hugh Herbert • Based on a Novel by Gwen Davenpart

THE IRON CURTAIN



The Story Behind The Headlines Of Tomorrow!

DANA ANDREWS, GENE TIERNEY in "THE IRON CURTAIN" with June Havoc, Nicholas Joy, Edward Franz, Dennis Hoey, Frederic Tozere, Eric Noonan • Directed by WILLIAM A. WELLMAN • Produced by SOL SIEGEL

REEN GRASS F WYOMING

TECHNICOLOR



Mary O'Hara's Great New Adventure of the Great New West!

Mary O'Hara's "GREEN GRASS OF WYOMING" • Color by TECHNICOLOR • Starring PEGGY CUMMINS, CHARLES COBURN, ROBERT ARTHUR with Lloyd Nolan, Burl Ives, Geraldine Wall • Directed by LOUIS KING • Produced by ROBERT BASSLER • Screen Play by Martin Berkeley • Based on the Novel by Mary O'Hara

THE SNAKE PIT



The Most Challenging Role A Woman Ever Played!

Darryl F. Zanuck presents OLIVIA de HAVILLAND in "THE SNAKE PIT" • Also starring MARK STEVENS and LEO GENN with Celeste Holm, Glenn Langan and Helen Craig, Leif Erickson, Beulah Bandi, Lee Patrick, Howard Freeman, Katherine Locke, Natalie Schafer, Frank Conroy, Ruth Donnelly, Minna Gombell • Directed by ANATOLE LITVAK • Produced by ANATOLE LITVAK and ROBERT BASSLER • Screen Play by Frank Partos and Millen Brand • Based on the Novel by Mary Jane Ward

GIVE MY REGARDS TO BROADWAY

TECHNICOLOR



"You Ain't Seen Nothin' Yet, Folks!"—Al Jolson

DAN DAILEY in "GIVE MY REGARDS TO BROADWAY" • Color by TECHNICOLOR • With CHARLES WINNINGER, NANCY GUILD, CHARLIE RUGGLES, FAY BAINTER, Barbara Lawrence, Jane Nigh, Charles Russell, Sig Ruman, Howard Freeman, Herbert Anderson • Directed by LLOYD BACON • Produced by WALTER MOROSCO • Screen Play by Samuel Hoffenstein and Elizabeth Reinhardt • Based on a Story by John Klempner

THE WALLS OF JERICHO



Four Great Stars in a Foremost Best-Seller!

LINDA DARNELL, CORNEL WILDE, ANNE BAXTER, KIRK DOUGLAS in "THE WALLS OF JERICHO" with ANN DVORAK, Marjorie Rambeau, Henry Hull, Colleen Townsend, Barton MacLane, Griff Barnett, William Tracy • Directed by JOHN M. STAHL • Produced by LAMAR TROTTI Screen Play by Lamar Trotti • Based on the Novel by Paul Wellman

THAT LADY IN ERMINE

TECHNICOLOR



The Screen's No. 1 Feminine Boxoffice Star at Her Greatest!

BETTY GRABLE, DOUGLAS FAIRBANKS, Jr. in "THAT LADY IN ERMINE" • Color by TECHNICOLOR • With Cesar Romero, Walter Abel, Reginald Gardiner, Harry Davenport, Virginia Campbell, Whit Bissel • Produced and Directed by ERNST LUBITSCH • Lyrics and Music by Leo Robin and Frederick Hallander

Warners' Net in Fiscal 1947 Up To $22,094,000

Warner Brothers' net profit for the 1947 fiscal year ended August 31 was $22,094,000, topping the previous year's net by $2,670,000, the company reported Wednesday in its annual report to stockholders.

This profit is equivalent to $3.02 per share on the 7,295,000 shares of outstanding common stock, while the 1946 net of $19,424,00 was equivalent to $2.62 per share on 7,402,180 common shares outstanding.

The beginning of the 1948 fiscal year shows a downward trend, however. For the first quarter, ended November 29, 1947, profits are estimated to be approximately half the profit for the first 1947 quarter.

The company's comparative statement of consolidated profit and loss and earned surplus:

	Year Ending August 31 1947	1946
INCOME:		
Film rentals, theatre admissions, sales, etc.	$164,643,273	$158,613,438
Rents from tenants and royalties	5,718,362	5,294,703
Dividends received	1,071,862	1,113,329
Interest and discount earned	384,928	347,715
Profit on sales of securities	82,618	104,501
Profit net, on sales of fixed assets	94,774	(65,577)
Foreign exchange adjustments, net	8,380	124,897
	172,004,197	165,533,006
COSTS AND EXPENSES:		
Amortization of film costs	34,265,895	30,054,953
Other costs, including royalties and participations	9,767,758	7,188,525
Operating and general expenses, including foreign taxes on income	84,652,599	84,049,729
Refund of foreign excess profits tax of prior years	(638,578)	....
Amortization and depreciation of properties*	3,859,526	3,842,654
Interest expense	539,094	844,223
Minority interests' share of profit	40,840	20,916
Provision for goodwill purchased in 1946	.....	57,356
Amortization of goodwill, trademarks, etc.	7,219	.....
	132,494,353	126,058,356
PROFIT before charges below	39,509,844	39,474,650
DEDUCT:		
Provision for estimated federal taxes on income (including excess profits tax in 1946)	15,300,000	18,500,000
Provision for contingent liabilities	500,000	1,550,000
Equity in undistributed earnings of subsidiary companies operating in foreign territories	1,614,865	.....
	17,414,865	20,050,000
NET PROFIT, carried to earned surplus	22,094,979	19,424,650
EARNED SURPLUS, beginning of year	41,074,502	29,977,306
	63,169,481	49,401,956
LESS:		
Dividends	11,059,775	8,327,454
Equity in undistributed surpluses of subsidiary companies operating in foreign territories, beginning of year	2,146,595	.. ..
	13,206,370	8,327,454
EARNED SURPLUS, end of year, carried to balance sheet	$49,963,111	$41,074,502

*Other than $567,150 in 1947 and $505,128 in 1946 in respect of studio properties charged to costs.

The company's notice of annual meeting of stockholders, to be held in Wilmington, February 17, listed the remuneration for some directors and officers as follows: Albert Warner, $104,600; Harry M. Warner, $182,100; Jack L. Warner, $182,150; Benjamin Kalmenson, $112,700; Harry M. Kalmine, $112,700; Robert W. Perkins, $87,300; Samuel Schneider, $91,000; Herman Starr, $78,000; Mort Blumenstock, $69,200; Samuel Carlisle, $50,620, and Stanleigh P. Friedman, $65,700.

U. S. BACKLOG IN ENGLAND NEAR END

The backlog of American films shipped to England before the 75 per cent tax went into effect has just about been exhausted, spokesmen for the Cinematographic Exhibitors Association told newsmen in London Tuesday. W. R. Fuller, secretary of the group, said the American embargo on film shipments was forcing English independent producers and exhibitors out of business. Mr. Fuller, according to the Associated Press, was pessimistic about an early tax settlement.

ATA and CSA To Argue Suit

Washington Bureau

The American Theatres Association and the Confederacy of Southern Associations have been granted permission to present oral arguments in the appeal of the Paramount, et al, anti-trust suit.

Thurman Arnold will argue for ATA, confining his arguments to ATA's opposition to competitive bidding.

Three exhibitor groups have ben granted permission to file *amicus curiae* briefs with the Supreme Court, but may not argue orally. These are Motion Picture Theatre Owners of America, protesting competitive bidding and urging retention of the industry's arbitration system; the Society of Independent Motion Picture Producers, and the Conference of Independent Exhibitor Association, both of which plead for complete divestiture of theatre interests.

ATA and CSA have been granted a total of one and a half hours for oral arugments, thus bringing the grand total hours of argument to nine and a half hours—three for the Government, five for the defendants.

The Supreme Court is scheduled to hear the appeal the week of February 9.

End Preferential Tariff on British Films to Canada

Canada's preferential tariff on film imports from the United Kingdom, amounting to 50 per cent, was ended January 1 under the terms of the Geneva trade and tariff convention.

OVERSEAS

(*Continued from page* 13)

with American film executives. The basis for his talks would be a barter agreement under which both the Americans and the British would retain 75 per cent of the profit from the exhibition of each other's films.

Mr. del Giudice indicated that this plan had the blessing of Sir Stafford and Harold Wilson, president of the British Board of Trade. His statement evoked strong reaction in Britain, where both Mr. Wilson and Sir Stafford said they told Mr. del Giudice that the Board of Trade was unable "to give assurance or accept any responsibility that his American negotiations will be acceptable to the British Government." London trade circles believed Mr. del Giudice's trip was motivated mainly by a desire to find American financial backing for his projects.

Gerald Mayer, MPA international head, said in New York this week he thought there would be an early solution of the British tax question because, once British theatres started to close down because of a lack of product, the British public would exert the necessary pressure. He also termed "ridiculous" the plan under which the Americans would be able to retain only an amount of dollars equal to that earned by British films in the U. S.

In London, representatives of the Cinematograph Exhibitors Association, at a midweek meeting with Mr. Wilson, were expected to voice their opposition to his suggestion that British producers be assisted through extended playing time. They also planned to impress on him the danger of delays in his discussions with F. W. Allport, London representative of the MPA. The CEA was to have told Mr. Wilson that British producers would turn out 40 and not 75 features this year and that extended playing time at the first runs would necessarily hurt business at the second runs.

Increased Damage Claim Sought in Buffalo Suit

The court trial of a suit for damages which one Olean, N.Y., theatre claims it suffered during the last six years of a 17-year fight against major producers and distributors opened Monday in Buffalo, N.Y., before a jury and Federal Judge Harold P. Burke. The complaint originally set the damage at $163,000, but as the trial opened William A. Gray, Philadelphia attorney, asked that the plaintiffs, Bordonaro Brothers Theatres, Inc., of Olean, be permitted to raise the amount to $300,000. The court reserved decision.

Seek State Censor Board For Massachusettes

A petition has been filed in the Massachusetts Legislature calling for a state censor board which would have power to approve or disapprove all types of entertainment, including motion pictures, radio programs, stage shows and night club shows.

WARNER BROS'. TRADE SHOWINGS OF

LILLI PALMER · SAM WANAMAKER

in

My Girl Tisa

with
AKIM TAMIROFF · ALAN HALE · HUGO HAAS · GALE ROBBINS · STELLA ADLER · BENNY BAKER

DIRECTED BY
ELLIOTT NUGENT

A UNITED STATES PICTURES PRODUCTION
Screen Play by Allen Boretz • Based Upon a Play by Lucille S. Prumbs and Sara B. Smith • Music by Max Steiner

PRODUCED BY
MILTON SPERLING

MONDAY, JAN. 19th, 1948

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	2:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

WARNER TO MAKE 13 IN 3 MONTHS

Disclose Production Plans Among 58 Properties Available in 1948

Of the 58 properties available for production during 1948, Warner Brothers will put 13 before the cameras during the first quarter of the year alone, Jack L. Warner, vice-president and executive producer, announced in Hollywood Wednesday.

"We are going all-out to meet today's challenge with the most important program of quality motion pictures we have ever undertaken," Mr. Warner said. "Solid entertainment will be the watchword. . . ."

Announces Affiliations

At the same time he announced the company's recent alliances with Cagney Productions, Transatlantic Pictures Corp. of England, Michael Curtiz Productions and United States Pictures. New additions to the company's director's list include Bretaigne Windust, Elliott Nugent and Henry Koster, and writer-producer Anthony Veiller.

The 13 pictures scheduled for early production are:

KEY LARGO, an adaptation of Maxwell Anderson's drama, which will star Humphrey Bogart, Edward G. Robinson and Lauren Bacall.
ROPE, first of Transatlantic Pictures in Technicolor to be directed by Alfred Hitchcock, and starring James Stewart.
THE 49'ERS, to be made in Technicolor with Michael Curtiz producing and directing.
UNTIL PROVEN GUILTY, to star Joan Crawford and to be produced by Jerry Wald.
AUTUMN CROCUS, from a play by Dodie Smith, starring Viveca Lindfors, with Henry Blanke producing.
THE FOUNTAINHEAD, Ayn Rand's best-selling novel, which Mr. Blanke will also produce.
ETHAN FROME, starring Bette Davis.
THE STORY OF SEABISCUIT, the story of the race horse to be filmed in Technicolor, with William Jacobs producing.
THE TURQUOISE, to star Errol Flynn and Claude Rains.
COPPER HILL, Stephen Longstreet's novel, which Alex Gottlieb will produce, starring Gary Cooper.
GIRL FROM JONES BEACH, to star Dennis Morgan, Jack Carson and Janis Paige; also to be produced by Mr. Gottlieb.
JUNE BRIDE, starring Bette Davis and to be produced by Ranald MacDougall.
SUNBURST, also for production by Mr. MacDougall.

List Others Planned

Other pictures which the company is planning for 1948 include:

UNDER CAPRICORN, to be filmed in Technicolor at the Warner Studios in England, with Alfred Hitchcock directing Ingrid Bergman.

Warners will release three Cagney Productions starring James Cagney. They are:

TIME OF YOUR LIFE, film version of William Saroyan drama.
THE STRAY LAMB, based on the novel by Thorne Smith.
A LION IS IN THE STREETS, Adria Locke Langley's novel.

In addition to "The 49'ers" Michael Curtiz Productions will also film:

FOREVER AND ALWAYS, a musical in Technicolor to star Jack Carson and Doris Day.

United States Pictures will have six features during 1948. They are:

MY GIRL TISA, already completed and awaiting release.

"Long Way Home" Set

THE LONG WAY HOME, Millard Lampell's drama, to star Lilli Palmer and Sam Wanamaker.
DREAM STREET, a novel by Robert Sylvester.
DISTANT DRUMS, by Dan Totheroh.
THE APPLE ORCHARD, John Kafka's boomtown tale.
SISTER ACT, a story by Fanny Hurst, to be made with music.

Additional properties which are being prepared are:

WINTER MEETING, to star Bette Davis, with Henry Blanke producing.
THE TWO WORLDS OF JOHNNY TRURO, a novel by George Sklar, which Mr. Blanke will also produce.
RETURN OF THE SOLDIER, a novel by Rebecca West, for production by Mr. Blanke.
THE STORY OF WILL ROGERS, to be produced by Alex Gottlieb, starring Will Rogers, Jr.
THE GAY NINETIES, which Mr. Gottlieb will produce for Michael Curtiz Productions.
ONE LAST FLING, also for production by Mr. Gottlieb.
APRIL SHOWERS, recently completed by William Jacobs, starring Jack Carson and Ann Sothern.
MONTANA, to be produced in Technicolor by Mr. Jacobs.
WHEN OLD NEW YORK WAS YOUNG, also to be made in Technicolor by Mr. Jacobs, and starring Dennis Morgan and Jack Carson.
LIFE STORY OF EDDIE CANTOR, to be produced in Technicolor by Harry Kurnitz.
CLEOPATRA ARMS, also for production by Mr. Kurnitz, with Dennis Morgan and Lauren Bacall.
COLT .45, an Errol Flynn vehicle, to be directed by Raoul Walsh.
BRIGHT LEAF, based on a new novel by Foster FitzSimons.
THE ADVENTURES OF DON JUAN, to be produced by Jerry Wald.
JOHNNY BELINDA, which Mr. Wald will also produce from the novel.
TO THE VICTOR, currently being edited.
ONE SUNDAY AFTERNOON, a Technicolor film adaptation of the stage success.
SILVER LINING, the story of Marilyn Miller, to be filmed in Technicolor, with June Haver.

To Make Krasna Play

JOHN LOVES MARY, an adaptation of Norman Krasna play.
HAPPY TIMES, a romantic comedy to be made in Technicolor, with Danny Kaye starring.
FLAMINGO ROAD, by Robert Wilder, and starring Ann Sheridan.
THE DECISION OF CHRISTOPHER BLAKE, currently being edited, and with Alexis Smith and Robert Douglas in the starring roles.

Features for 1948 recently completed and awaiting release include:

TREASURE OF SIERRA MADRE, starring Humphrey Bogart and Walter Huston.
SILVER RIVER, with Errol Flynn and Ann Sheridan.
MY WILD IRISH ROSE, in Technicolor with Dennis Morgan.
NIGHT UNTO NIGHT, starring Ronald Reagan and Viveca Lindfors.
TWO GUYS FROM TEXAS, a Technicolor picture starring Dennis Morgan and Jack Carson.
ROMANCE ON THE HIGH SEAS, a Technicolor musical starring Jack Carson.
THE WOMAN IN WHITE, starring Alexis Smith and Sydney Greenstreet.
WALLFLOWER, with Robert Hutton, Joyce Reynolds and Janis Paige.
WHIPLASH, with Alexis Smith and Dane Clark.
ALWAYS TOGETHER, with Robert Hutton and Joyce Reynolds.
VOICE OF THE TURTLE, based on the play, and starring Ronald Reagan and Eleanor Parker.
LIFE WITH FATHER, in Technicolor, and based on the play (currently in pre-release.)

23 Regional Units Have Acted on TOA Affiliation

A total of 23 regional units now has taken formal action on affiliation with Theatre Owners of America and 12 more have taken informal action, it was reported this week by Robert F. Coyne, executive secretary of the organization. Several field trips and conferences are on Mr. Coyne's schedule for the coming months. With February 1 set as the deadline for the postponement of the higher license rate schedule by the American Society of Composers, Authors and Publishers, Mr. Coyne said he expected another meeting between TOA and Ascap representatives to be held in New York during this month.

A meeting to discuss affiliation with TOA will be held February 3-4 by Theatre Owners of Texas, at the Adolphus Hotel, Dallas. Mr. Coyne and Ted Gamble, TOA president, will attend.

Mr. Coyne, Mr. Gamble and Mr. Levy will attend the annual meeting of Theatre Owners of North and South Carolina at the Charlotte Hotel, Charlotte, N.C., February 1-3. Mr. Coyne also will be present at a board meeting of the Tri-State MPTO at the Chisca Hotel, Memphis, Tennessee,

Ten Cited Witnesses Are Arraigned

Washington Bureau

The 10 Hollywood witnesses who were cited for contempt of Congress during the recent House Un-American Activities probe of Hollywood were to have appeared here Friday before Justice David A. Pine for arraignment. Although defense attorneys had asked the District Court to postpone the arraignment, Justice Pine had refused. Trial of the 10 who refused to state whether or not they were Communists is expected to be set for late January or early February.

FCC Delays Paramount Television Hearing

The Federal Communications Commission in Washington has postponed from January 5 to March 1 hearings to determine whether Paramount controls Allen B. Dumont Laboratories and other television subsidiaries of Paramount. Paramount has five applications pending for new television stations. FFC has held that if these five were granted Paramount and Paramount-controlled companies would have a total of nine stations—four more than the maximum allowed.

Disney Reports Net of $307,075

The net profit of Walt Disney Productions, after all charges, amounted to $307,075 in the year ended September 27, 1947, compared with $199,602 in 1946, Roy O. Disney, company president, announced Monday from Hollywood, in an annual report to stockholders.



The 1947 net was equal to 43 cents a share on the 652,840 shares of common stock outstanding after preferred dividends, compared with 26 cents a share last year.

In the report, Mr. Disney said current obstacles to "business as usual" in many countries have caused the company to initiate alternative methods of marketing abroad. One alternative plan is to sell outright to distributors in foreign countries for an immediate dollar consideration.

The company's statement follows:

	Year Ended September 27, 1947	Year Ended September 28, 1946
Income		
Film rental income (producer's shares)—		
Feature pictures	$3,975,437	$1,596,619
Short subjects	1,388,156	968,775
Proceeds from sale of Government pictures	98,450	169,417
Income from commercial pictures, comic strips, and licensing cartoon characters, etc.	1,157,869	1,362,889
Total Income	$6,619,912	$4,097,700
Costs and Expenses:		
Amortization of picture costs		
Feature pictures	$3,022,966	$946,114
Short subjects	825,188	599,618
Costs of Government pictures	98,450	169,417
Costs applicable to other income	668,822	934,784
General, administrative and selling expenses	1,049,502	917,432
Interest expense	243,153	248,984
Cost of stories and productions in process abandoned	204,756	81,749
Provision for income taxes	200,000	.....
Total costs and expenses	$6,312,837	$3,898,098
Profit for the year	$307,075	$199,602

Commenting on the 1948 releasing plans, Mr. Disney said the company expects to release by mid-summer the feature, "Melody Time," featuring singing and musical stars of screen and radio. By Christmas, "So Dear to My Heart" should be released, he said. This features Beulah Bondi, Bobby Driscoll and Burl Ives. The company is planning to release 18 new short subjects during 1948, and will reissue "Bambi."

UA Gets "Angry God"

United Artists has acquired world distribution rights to "The Angry God," a picturization of an ancient Mexican legend filmed against the background of the Paricutin volcano. It was produced by Edward J. Peskay in the Fullcolor process.

THREE AREAS ANALYZED

Statistical summaries of the Charlotte, Chicago and Denver directories, compiled by the Motion Picture Association in its census of U. S. theatres, have been released.

CHARLOTTE EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*	685	329,527	Circuit-operated theatres#	295	179,871
Closed theatres	13	4,800	Non-circuit theatres	403	154,456
Totals	698	334,327	Totals	698	334,327

Seating capacity of theatres now in operation, according to population groupings*:

Population	Towns		Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
250,000-100,001	1	(Charlotte)		13		8,619	....	663
100,000- 50,001	6		7	47	60	38,534	47,153	820
50,000- 25,001	6		13	40	100	28,109	75,262	703
25,000- 10,001	24		37	102	202	59,258	134,520	581
10,000- 5,001	34		71	80	282	40,683	175,203	508
5,000- 2,501	60		131	105	387	48,980	224,183	466
2,500 and under	273		404	298	685	105,344	329,527	353

*Excluding thirty-six drive-in theatres, total capacity 6,405 automobiles.
#A circuit is defined as "four or more" theatres.

CHICAGO EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*	702	595,179	Circuit-operated theatres#	351	395,294
Closed theatres**	16	9,447	Non-circuit theatres	367	209,332
Totals	718	604,626	Totals	718	604,626

Seating capacity of theatres now in operation, according to population groupings*:

Population##	Towns		Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,000 and over	1	(Chicago) (Gary)		302		324,409	...	1,074
250,000-100,001	3	(Peoria) (South Bend)	4	35	337	34,258	358,667	979
100,000- 50,001	7		11	40	377	40,882	399,549	1,022
50,000- 25,001	12		23	47	424	43,545	443,094	926
25,000- 10,001	29		52	67	491	55,775	498,869	832
10,000- 5,001	35		87	44	535	32,392	531,261	736
5,000- 2,501	40		127	46	581	22,128	553,389	481
2,500 and under	114		241	121	702	41,790	595,179	345

*Excluding two drive-in theatres, total capacity 1,450 automobiles.
**Excluding two drive-in theatres, total capacity 2,030 automobiles.
#A circuit is defined as "four or more" theatres operated by the same management.
##There are no towns with theatres in this exchange territory ranging in population from 250,001-1,000,000.

DENVER EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*	381	186,201	Circuit-operated theatres#	186	116,550
Closed theatres	24	7,776	Non-circuit theatres	219	77,427
Totals	405	193,977	Totals	405	193,977

Seating capacity of theatres now in operation, according to population groupings*:

Population##	Towns		Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	1	(Denver)		37		34,974	.....	945
100,000- 50,001	1	(Pueblo)	2	7	44	5,326	40,300	761
50,000- 25,001	2	(Col. Springs) (Albuquerque)	4	16	60	11,478	51,778	717
25,000- 10,001	13		17	41	101	29,033	80,811	708
10,000- 5,001	19		36	38	139	22,895	103,706	602
5,000- 2,501	30		66	39	178	21,886	125,592	561
2,500 and under	198		264	203	381	60,609	186,201	299

*Excluding two drive-in theatres, total capacity 1,050 automobiles.
#A circuit is defined as "four or more" theatres operated by the same management.
##There are no cities in this exchange territory ranging in population from 100,001-250,000.



FOR MEN

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WOMEN, GIRLS

BOYS *ONLY!*

DRDSMAN

COLOR!



COLUMBIA PICTURES presents

LARRY PARKS in

The SWORDSMAN

with **ELLEN DREW**

GEORGE MACREADY • EDGAR BUCHANAN • RAY COLLINS • MARC PLATT

Original screenplay by Wilfrid H. Pettitt

Directed by JOSEPH H. LEWIS

Produced by BURT KELLY

CALLS TELEVISION ADS SUCCESSFUL

Universal "Encouraged" by First Use; Sees Need for Special Trailers

"The results of Universal-International's first use of the television medium for advertising motion pictures were very encouraging," Maurice Bergman, eastern advertising and publicity director, said in New York Monday.

Beginning December 18 the company introduced its specially-prepared five-minute trailer on "The Senator Was Indiscreet" over the National Broadcasting Company and the Columbia Broadcasting System television stations WNBT and WCBSTV in New York. The subject was booked for eight showings on each station during a two-week period.

"Double Life" May Be Next

"We reached a new audience of untold thousands and are going ahead with similar plans for other pictures," Mr. Bergman said, indicating that "A Double Life" may possibly be the next picture to be advertised by television.

Although the subject was well received by television audiences, according to surveys conducted by the television companies, the showings demonstrated the need for specially prepared trailers. In the trailer on "The Senator" Mr. Bergman said he believed U-I had solved this problem. Rather than an actual film trailer as seen in theatres the five-minute subject was a fusion of commentary and scenes from the picture telescoped into a continuous story and highlighting closeups and well-defined shots for the benefit of television transmission, he said. The subject was produced in 35mm at the company's studio at Universal City.

Cost $200 at NBC

According to Reynold R. Kraft, sales manager for NBC's New York television station WNBT, each five-minute spot cost Universal $200, which included studio and transmitter charges. George L. Moskovics, commercial manager for CBS's station WCBSTV, said that the film company paid $115 for air time, $45 for the use of the studio's projection equipment, and $15 for an announcer—or a total of $175 for each five minutes.

At the end of each showing Universal announced the opening of the picture at Loew's Criterion theatre on Broadway.

Astor to Publish Songs

The Astor Publishing Company has been formed to publish the music used in Astor productions, Robert Savini, Astor president, has announced.

Treasury Drops Tax Cut Study

The possibility of any immediate recommendation for a reduction in the Federal admission tax by the Treasury Department faded this week when a spokesman announced that the study had been indefinitely postponed. Originally the Department's decision on the tax was scheduled for this month, but a Department official said one expert working on the study had resigned while another had been given a new assignment, thus causing two or three months delay.

Effect of the postponement of the admission tax report is that Congress, currently meeting, will probably have to make a decision without the benefit of the Treasury study.

Meanwhile, local tax problems continued to hold exhibitors attention. In Danville, Va., the City Council meeting on December 30, passed up the proposed amusement tax for 1948.

The 10 per cent admission tax, passed December 23 by the City Council of Portsmouth, Va., became effective January 1 on all admissions paid to any sports or theatrical presentation.

Last Friday Mayor William McG. Morrison of Charleston, S.C., announced he would seek abolition of the 10 per cent amusement tax at the next meeting of the City Council.

Guthrie F. Crowe, president of the Kentucky Association of Theatre Owners, announced in Louisville last week that his organization would seek repeal of the state admission tax at this session.

Production on Industry Shorts Starts in 60 Days

Production on the industry shorts series will get under way within 60 days and some will be ready for distribution in from 90 to 120 days, a spokesman for the Motion Picture Association said in Washington this week.

Nine scripts had final review in Hollywood this week by the program's directing committee under N. Peter Rathvon, RKO president. Once the coast delivers the screen editorials, the first of which, "Power Behind the Nation," already has been delivered, distribution and exploitation details will be worked out in New York.

Present production plans for the shorts center around a plan to get each major producer to include a similar "problem" subject in its short program for the coming months.

NBC Television Tells Public Big Year Is Ahead

"1948—Television's Year" was the slogan used this week when the National Broadcasting Company ran full-page ads in 18 cities giving the network's television plans and pertinent statistics about the new medium.

The television advertisement, said to be comparable to the 1926 announcement of the formation of the National Broadcasting Company by RCA, ran in 37 newspapers in cities that either already have or will have television in 1948. In its introduction the ad informed the 14,000,000 potential readers that "after twenty years of preparation, NBC network television is open for business."

Meanwhile, WCBS-TV, the Columbia Broadcasting System's television station in New York, last week announced a new rate schedule incorporating air time charges for the first time on the basis of $400 per hour. Up to now the station had made no charge for air time, but had charged only for the use of its facilities. Airtime charges are divided into eight units. One hour costs $400; 40 minutes—$320; 30 minutes—$240; 20 minutes—$200; 15 minutes—$160; 10 minutes—$135; five minutes—$115; and one minute (including use of film facilities)—$100. Time signals on sound film, running about 20 seconds, cost $50 each. Under the new rate, an hour-long broadcast, involving a remote pickup, would come to $1,100.

The NBC television ad lays special stress on network television. Four stations now make up the NBC network in the east, and that number will rise soon to six. Three NBC affiliates are independently operating in the midwest, and a station is being built in Los Angeles. At present a total of 137 television stations are either in operation, are being constructed or are awaiting FCC approval. Some 170,000 sets now are operating and that total is expected to rise to 750,000 in 1948. In March the number of telecast hours on NBC will jump from 27 to 35 a week.

Today 18 of the country's large advertisers are sponsoring NBC television broadcasts, the ad says. They include such companies as Gillette Safety Razor Co., Kraft Food, Kelvinator, Universal Pictures, Swift Co., RCA Victor, Elgin National Watch Co., Vicks Chemical Co., Gulf Refining Co., Bulova Watch, and U. S. Rubber.

Excess Profits Tax Ended in Canada

With the beginning of the new year, excess profits taxes on earnings were eliminated in Canada. This means a considerable saving for the Dominion's film industry, which, like other industries, had to pay to the Government 15 per cent of its excess profits during 1947.

ALBANY

"My Wild Irish Rose" drew the city's largest New Year's Eve business to the Strand. Capacity crowds also were on hand in the Warner house on New Year's. It played to hefty holiday grosses in other Albany district theatres, including several operated by the Schine circuit. . . . The Palace ran Columbia's "The Swordsman" for four performances on New Year's Eve, opening "Daisy Kenyon" for a regular run the next day. The Grand booked "Golden Earrings" and "Crime Doctor's Gamble." The house gave no shows Friday, the University of Pennsylvania Mask and Wig Society presenting "Juleo and Romiet," for the evening. On Saturday morning the Grand had a "Teen Time" show. . . . Exchanges had very few missouts despite the heavy snowstorm which blanketed the area. Film delivery services came through nobly, while exhibitors cooperated remarkably. . . . Harry Lamont is featuring a cutlery set giveaway at the Strand in Philmont. Lamont recently hiked the admission in Philmont, this being the first reported case in some months.

ATLANTA

The Dixie Drive-In Theatre Company will soon start work on their new theatre in Atlanta, to cost about $250,000. . . . Hugh Burger, formerly assistant manager of the Capital, has been transferred to Gainesville, Ga., as manager of the Ritz. . . . Ed Seaman, formerly with the Wilby-Kincey theatres in North and South Carolina, has been appointed as manager of the Avon theatre, Savannah, Ga. . . . Visitors in the city: Harry Whitestone, Fairmount; J. R. Johnson, Greensboro, Fla., and R. L. Lovvorn, Bowdon, Ga. . . . E. E. Whitaker, Georgia Theatres, has taken over as head of the Atlanta Variety Club. . . . The Cumberland Amusement, McNinnville, Tenn., will soon start work on a new theatre there to cost around $200,000, and hopes to have same open about April 1. . . . The theatres in Phenix City, Ala., were to have their license fees doubled January 1—from $300 to $600. It looks like about all the towns in Georgia and Alabama will do the same. . . . Ken Jackson has been appointed head of the Accounting Department, Republic Pictures. . . . J. E. McElroy, Monogram's Charlotte representative, is confined in the Crawford Hospital, Atlanta. . . . Walton Hamilton has been appointed local manager of the State theatre at nearby Newton, N. C.

BALTIMORE

Twenty hours of rain over last Thursday and Friday bit into receipts and there were five new productions offered at first runs. But box offices buzzed again following the downpour. Century very good with "Good News." Hippodrome big with "The Swordsman," plus vaudeville. Stanley fine with "My Wild Irish Rose." Mayfair good with "Monsieur Verdoux," aided by good reviews. Town good with "Tycoon." Roslyn and Times good with "The Black Cat," plus "Black Friday." New tremendous with "Captain from Castile." Keith's tremendous with "Road to Rio." Little very big with "I Know Where I'm Going." . . . Sam Isaacson has been reelected president of the Baltimore Operators' Union, Local 181, AFL. . . . Out of the usual 107 theatres listed in the *Evening Sun* motion picture guide daily, only 35 were listed on Christmas Eve as the others decided to close for that day to give theatre ushers, cashiers, projectionists and managers a holiday.



BOSTON

Continued bad weather, plus a barrage of radio announcements aired by the Massachusetts Public Safety Department, had a definite and depressing effect on box office receipts generally. The best showing in the Hub was made by "Road to Rio" at the Metropolitan, but it was still slightly below average for that house. . . . Independent Exhibitors held a meeting Tuesday to deal with the Ascap situation. The meeting was held at the Bradford Hotel. . . . Nathan Yamins completed arrangements to lease the Embassy theatre in Fall River, Mass., from William Purcell. Currently Yamins owns seven of the eight houses in that city as well as a drive-in at Dartmouth in the same state.

CINCINNATI

Several subsequent run houses in this area featured a single midnight showing of "Forever Amber," at advanced prices on New Year's Eve. . . . Edward Salzberg, manager of the local Film Classics branch, has been charged jointly with Max Wald, manager of the Gayety, Columbus, Ohio, for showing the uncensored picture, "I Have Lived." The charges were brought by John Lamb, film inspector for the Ohio censor board. Mr. Wald, pleading innocent in Police Court, was fined $25 and costs. Mr. Salzberg's case was continued after he entered a similar plea. . . . Preliminary work has been started on a new drive-in theatre at Lancaster, Ohio, the first theatre of this type in the county. Owners are J. Henry Davidson, Lynchburg, Ohio, and K. B. Roberts, Greenfield, Ohio, who operate drive-ins at Hillsboro, Georgetown, Peebles, Osborn, Greenfield and Georgetown. Incidentally, there are now 11 drive-in theatres in operation in the Cincinnati exchange area. . . . Moorehead Theatres, Inc., Springfield, Ohio, has been granted a charter by the Ohio Secretary of State to operate with 250 no-par shares. The corporation, in which Harry Chakeres, G. H. Hagle and Frank H. Collins, all Chakeres Theatres associates, are interested, is for the purpose of continuing operation of the Mills and Trail theatres, Chakeres units at Moorehead, Ky.

WHEN AND WHERE

April 6–8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention cruise on Lake Erie.

CLEVELAND

New Year's Eve business at the downtown houses was better this year than last, according to theatre managers. RKO Palace was the house with a stageshow on the Main Stem and did big business with a bargain midnight show of "Captain of Castile" and four vaudeville acts for $1.25. . . . Only two neighborhood houses, Knickerbocker and Shore, added flesh to their screen attractions and both reported good attendance. Rain, however, reduced attendance at neighborhood theatres generally. . . . Ed Raab, it is reported, has inaugurated a foreign film policy at his Liberty theatre, Akron. . . . Hilbert Horwitz, formerly with Berlo, is now manager of the local office of Interstate Popcorn Co. . . . Jack Share has sold his interest in the Cedar and Quincy theatres to Irving Gross. . . . Variety Club New Year's Eve party had an attendance of approximately 200 members and guests. It was the first big affair in the new variety Clubhouse. Al Sunshine of Advanads headed the committee on arrangements.

COLUMBUS

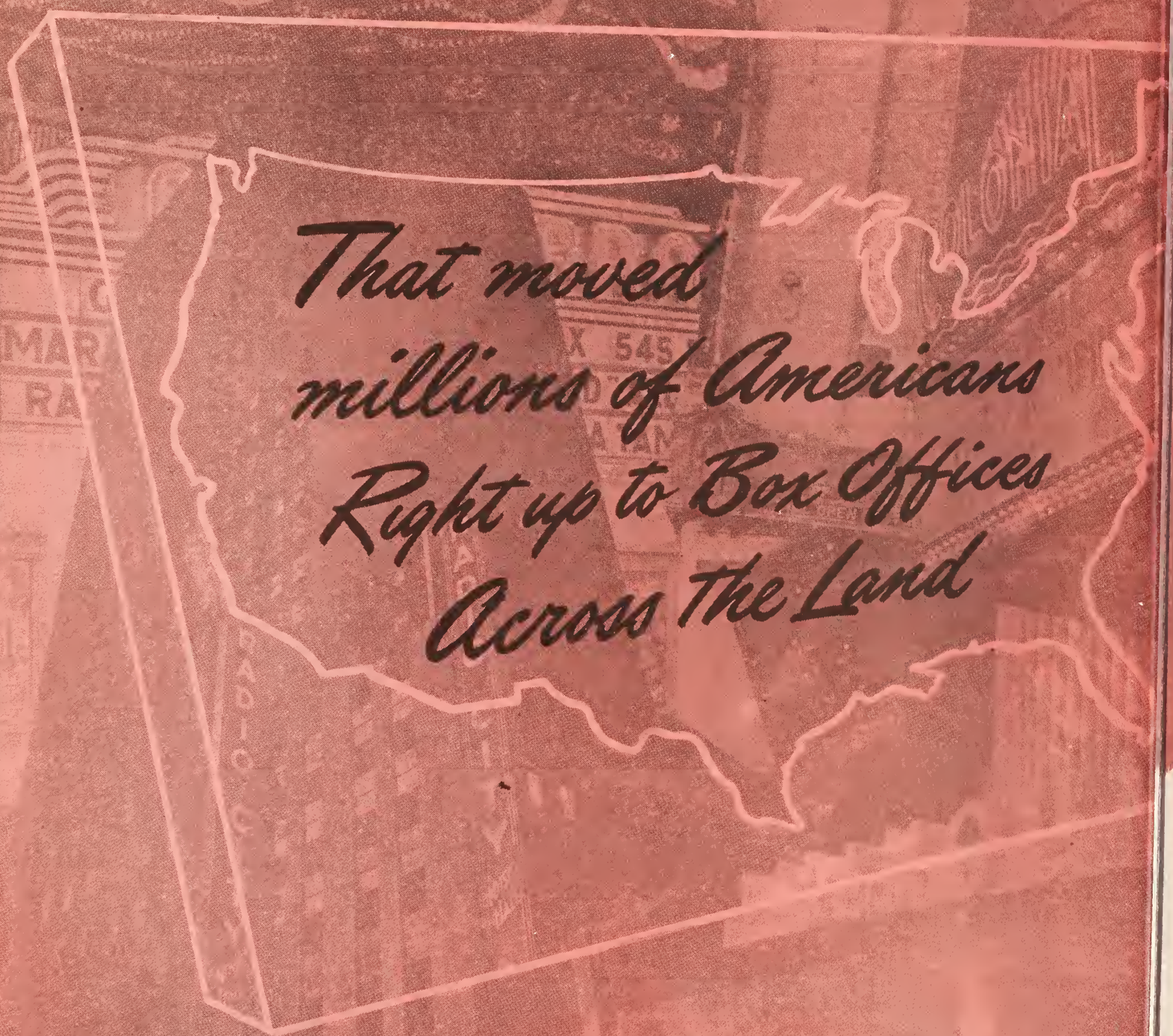
Last week saw invasion of the downtown theatres' New Year's Eve midnight shows by subsequent and neighborhood houses. The Southern, downtown subsequent, and the neighborhood Livingston and Main ran one-show performances of "Forever Amber," and the University had a special late show featuring Roger Garrett, organist-manager, and "The Prisoner of Zenda." The downtown houses opened new shows on the morning of December 31, running continuously through the midnight performances. All reported capacity business. The Ohio had "Good News," the Palace showed "Tycoon," the Broad "Pirates of Monterey," and the Grand "Always Together." . . . Champion, of the H. and S. theatres, has reduced its adult price to 35 cents. . . . E. J. Hiehle, manager of the Weller, Zanesville, Ohio, and his wife are recovering from injuries suffered when their car skidded into a ditch

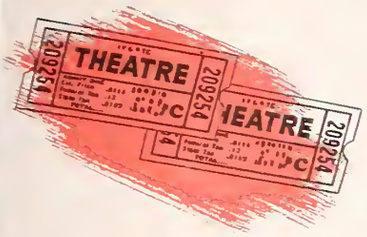
(*Continued on page 26*)

In 1947 it was *the power of colo*

plus MATCHLESS FLEXIBILITY

plus LOCALIZED SELLING POWER





Word has gotten around that motion picture advertising in Pictorial Review packs a wallop! Here's matchless flexibility . . . split-second timing of color pages to play dates in each of the ten markets that account for 55% of all U. S. motion picture and theatre business. Add to Louella Parsons, most-read movie writer in America, the reviews of local critics and the 1,200 local theatres that advertise current attractions each week in Pictorial Review and you've got . . . localized selling power. Flexibility and localized selling power —the unbeatable combination for producer and exhibitor in telling millions of movie-loving American families what's playing at their favorite movie houses.

In 1947, Pictorial Review carried color pages for:

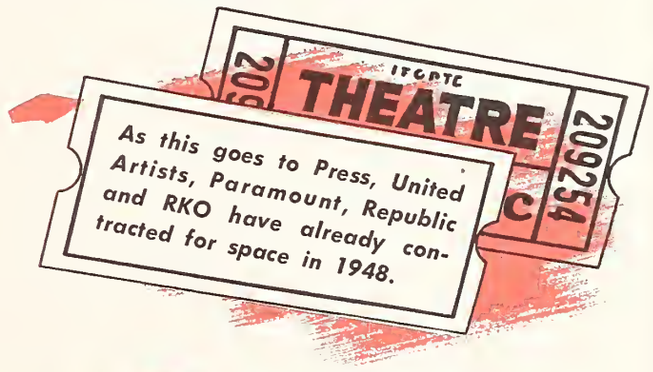
United Artists • Universal • David O. Selznick

Allied Artists • Paramount

on this list of pictures:

Swell Guy
Duel in the Sun
The Chase
Abie's Irish Rose
The Red House
The Fabulous Dorseys
The Macomber Affair
The Egg and I
The Private Affairs of Bel Ami
It Happened on Fifth Avenue
Dishonored Lady
Ramrod
The Other Love
New Orleans
Copacabana

Christmas Eve
Lured
Heaven Only Knows
Unconquered
The Senator Was Indiscreet



IN OVER 6,500,000 HOMES FROM COAST TO COAST

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Chicago Herald-American
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Boston Advertiser
Los Angeles Examiner
San Francisco Examiner
Seattle Post-Intelligencer

(*Milwaukee Sentinel represented for Pictorial Review only)

REPRESENTED NATIONALLY BY *HEARST ADVERTISING SERVICE*

(Continued from page 23)

near Gaysport, Ohio. . . . J. Real Neth is chairman of the reception committee for the annual Young Business Men's Club show.

DALLAS

B. J. McKenna, former general manager of Griffith Amusement Co. in Oklahoma, is now executive vice-president of Manley, Inc., of Kansas City, has been here helping Bob Warner, division manager of Manley, get his office rearranged. . . . Knox Riley, of the Queen at Teneha, was here for a quick booking trip. . . . Jack Farr will build a drive-in between College Station and Bryan, Texas. . . . Phil Isley will open his new Crest theatre here in about two months. The theatre seats about 1,000. . . . Arthur B. Leake, southwestern theatre booker, has completed 28 years in the industry. . . . J. W. Cunley, his wife and son, owners of the Arcadia in Bridgeport, celebrated their first year in their new picture by giving three free shows December 17. . . . James Sockwell is opening a new theatre in Caddo Mills January 15. . . . Lester Dollison is building a drive-in in Denton.

DENVER

One exchange manager was given a farewell, another was sent well wishes for a speedy recovery and return to Denver, while two others were welcomed at a luncheon at the Rocky Mountain Screen Club. Clarence Olson, United Artists branch manager, who went to San Francisco, was farewelled; Chet Bell, Paramount branch manager, on leave due to illness, was sent best wishes; both were given western hats with hat bands autographed by all present, and Kenneth MacKaig, new United Artists branch manager here, and E. V. Maloney, Boston sales manager, pinch-hitting for Bell, were welcomed. Reports are that Bell will be back early this year. . . . Fred Brown has resigned as United Artists salesman to become film buyer and booker for Black Hills Amusement Co., with theatres in South Dakota and Nebraska. Brown succeeds Fred Zekman, resigned. . . . Milt Hossfeld, Fox Intermountain Theatres film buyer for several years, and for the past year president of the Rocky Mountain Screen Club, has resigned from Fox and will go to Los Angeles to make his home. . . . The Inland Amusement Co. has been organized by Don Hart, president; Louis Petry, vice-president, and Lou V. Scott, secretary-treasurer. The company has taken over the operation of the LaFa, Lafayette, Colo., having bought the theatre from Walter Houser. . . . David A. Spencer has organized a portable circuit in five towns in southern Colorado and northern New Mexico.

DES MOINES

Business among downtown theatres returned to normal in the week between Christmas and New Year's. It was the first time in nearly a month that the "A" houses had not suffered from the seasonal slump in attendance. . . . The flu hit Film Row during the holidays, with many employes being forced to remain away from their desks for several days. . . . Evelyn Lackey has resigned her post at RKO. . . . The heating



plant at the Paramount exchange broke down the day before Christmas and employees worked in overcoats and mufflers. . . . Mrs. A. H. Blank, wife of the president of the Tri-States Theatre Corp., has been moved to her home from the hospital where she has been confined for several weeks. . . . Earl Kerr, owner of a string of theatres in Iowa, has bought the house at Knoxville from Mr. and Mrs. A. M. Black. The Blacks will continue to manage the theatre. . . . A $1,000 award for traffic safety was formally presented the Boone Junior Chamber of Commerce last week by Myron Blank on behalf of the Tri-States Theatre Corp. Blank said a similar prize would be offered by the company in 1948. . . . The Business Men's association at Zearing has voted to lease the Zearing theatre, hire a manager and reopen the house as soon as film contracts can be negotiated.

HARTFORD

A benefit show for 19-year-old Stavros Demopoulous, who dislocated his spinal column in the Trinity-Wesleyan freshman football game in Hartford November 3, will be held at the Bushnell Memorial January 17. Henry L. Needles, Hartford district manager for Warner Theatres, president of Hartford Theatre Managers Association, is chairman of the committee seeking entertainers for the show. . . . Louis Jannetty of the State, Waterbury, Conn., has been reelected president of Local 304, IATSE, that city. Other officers are: Nick DiPietro, vice-president; James Corrigan, secretary (vice-president of State Association of Motion Picture Machine Operators); and Frank Carey, business agent. . . . Martin Krasowsky, of Auburn, Mass., has announced plans to build a motion picture theatre in Southbridge, Mass. . . . Jerry Blumenthal, of Hartford, has joined staff of State, Hartford, as an assistant to manager Ted Harris.

INDIANAPOLIS

Santa Claus was good to first run theatres here. All prospered Christmas week, and their price tilt, four cents at the matinees and five cents at night to make it 44 and 65, was accepted without much fuss. "The Wistful Widow of Wagon Gap" led the parade with $17,000 at the Circle. "Fun and Fancy Free" drew $14,000 at the Indiana. "Killer McCoy" drew $13,500 at Loew's. . . . The Indianapolis Variety Club has started plans for a special train to the national convention in Miami next April. . . . Max Meadows, salesman formerly with Universal, has joined the Eagle Lion staff. . . . The Associated Theatre Owners of Indiana board will meet at the Antlers January 13.

KANSAS CITY

The first severe storm of the winter, starting about noon Wednesday, December 31, brought sleet, blocked streets, delayed traffic and reduced New Year's Eve theatre attendance to half of expected. Fair weather followed, attendance picking up rapidly. Small town attendance off more New Year's Eve than city, some counting patrons by dozens. All prints got through and back, no dark houses reported. . . . The new Independent Theatre Owners Association of the Kansas City exchange area has taken quarters on Film Row. . . . The Roxy started New Year's Day with "The Doctor Takes a Wife" and "More Than a Secretary" for a week's run, handicapped by bad weather on the holiday.

LOS ANGELES

Iva Griffith, of the Eagle Lion home office, has been transferred to the Los Angeles office as secretary to branch manager Tommy Charack. . . . Morrie Snead, Council Bluffs, Iowa, theatre owner, was a visitor on the Row. . . . Jack Broder, head of the Parkton Company, has taken over the Park and Huntington theatres in Huntington Park from Venable and Manny. . . . Gail E. Galbraith and Milton L. Smith have formed a new organization here to produce special trailers for theatres, as well as 16 mm trailers. The firm will be known as West Coast Productions. . . . Harold Stein, theatre operator in Sierra Madre, was on Film Row. . . . Seen on the Row: Joe Shurre, San Diego; Bob Mallon, Lakewood.

LOUISVILLE

The first issue of a weekly amusement and show guide, *Fall City Showtime,* is scheduled to make its appearance here this month. . . . St. Joseph's Infirmary has purchased complete theatre sound and projection equipment. . . . James Hall has succeeded D. D. Query as owner of the new McRoberts theatre, McRoberts, Ky. . . . Film Row visitors: J. B. Dale, Celina; E. T. Denton, Owingsville; Elmer Hoher, New Washington; M. H. Sparks, Edmonton; C. O. Humston, Lawrenceburg; C. K. Arnold, Bardstown; Otto Marcum, Lebanon Junction; Clyde Marshall, Columbia; Erwin W. Rau, Leitchfield; Gene Lutes, Frankfort; Leonard Bale, Shelbyville. . . . A. H. Reeves has resigned as manager of the Arista, Lebanon. O. D. Hopper, owner, will manage. . . . All the city's first runs offered special New Year's Eve shows. New programs included "Road to Rio" at the Rialto, "Good News" and "The Devil Ship" at Loew's.

MEMPHIS

Good weather, good pictures and good attendance have combined to bring about a very healthy state of affairs among Mem-

(Continued on page 28)

START THE NEW YEAR WITH
THE MOST IMPORTANT 2-REEL
SUBJECT IN YEARS...

"1947 – The Year of Division"

19 SCREEN MINUTES TO THRILL
EVERY AMERICAN—PRODUCED BY

Paramount News

(Issue 37)



For years Paramount News' annual year-end summary of news events has been so superior to all others that it has been booked as a special extra attraction by thousands of theatres in excess of the regular contract list.

This year Paramount News' recapitulation of 1947 is greater than ever—far more than a collection of highlights—a great and inspiring fighting story that every American will cheer.

"1947—THE YEAR OF DIVISION" will promote the prestige of your theatre—and of your country!

Whether or not you have a regular Paramount News contract, don't fail to play—and to play up—this newsreel diary of the year's top events, topped by the top story in American history . . . the blasting open of One World into the Division of the East and West.

AVAILABLE FOR SPOT BOOKING SO THAT
EVERY THEATRE IN AMERICA CAN PLAY IT

(Continued from page 26)

phis' four major first run downtown theatres. For the first time in the memory of managers, all four theatres are holding over for a second week current pictures. . . . Warner's manager, J. H. McCarthy, said if the terrific attendance continues "My Wild Irish Rose" will be held for a third week. Malco is holding onto "Road to Rio" for a second week. Loew's State is doing the same with "Good News." So is Loew's Palace with "Daisy Kenyon." . . . Hyde Park, new 500-seat Negro theatre on Chelsea Avenue in Memphis, has scheduled its formal opening for January 10. . . . Dyess theatre, new house at Dyess, Ark., burned to the ground in a fire started when the showhouse was struck by lightning. . . . Mason theatre, 400-seat house, opened January 4 at Mason, Tenn. . . . Mid-south exhibitors visiting Film Row: Burris Smith, Pocahontas; J. K. Jameson, Bald Knob; Aubrey Webb, Ripley; Roy Bollick, Kaiser; Gordon Hutchins, Corning; Moses Sliman, Luxora; C. R. Kreig, Perryville; Cliff Peck, Covington; J. C. Singleton, Tyronza; Whyte Bedford, Hamilton; Paul Myers, McCrory; W. R. Lee, Heber Springs; and J. C. Mohrstadt, Hayti.

MIAMI

"Gentleman's Agreement" opened New Year's Eve at the Lincoln, Miami and Cameo theatres. . . . The Flamingo, on Miami Beach, has gone back to foreign product. . . . Miami and Miami Beach first runs will tilt their prices this month with Beach admissions going to $1 and $1.20 for evening admissions. . . . "Captain from Castile" will open at the Miami, Lincoln and Cameo theatres January 19. . . . A new theatre, to be named the Tropic is being erected soon on Miami Beach. . . . "My Wild Irish Rose," at the Sheridan, Paramount and Beach theatres, is making a hit. . . . "Road to Rio," at the Colony, is in its second week. . . . "Bound for Alcatraz" is at the State.

MONTREAL

Loew's showing "Road to Rio," Princess "Wistful Widow of Wagon Gap," Palace "This Time for Keeps," and Capitol "Down to Earth." . . . Business for New Year's Eve at Consolidated Theatres houses fair enough, since this is first year vaudeville shows have been eliminated. . . . "Duel in the Sun" has been withdrawn from Quebec on the request of Quebec's new censor chief, Alexander Gagnon, and resubmitted to the full board for inspection. . . . H. Vosberg will act as chief booker here for the newly organized Cardinal Pictures, headquarters for which are in Toronto. Myer Insky is showing a new film of the 1947 world series to various clubs. . . . National Film Board was recently allowed to enter the once forbidden area of the Chalk River atomic research center to film a short on the subject.

NEW ORLEANS

Robert E. Helms is the new manager of Kay Films for the New Orleans territory. . . . F. O. Williams, who operated the Star in Pascagoula, Miss., closed that house December 1 and expects to open another. . . . The pre-Christmas slump seemed to have been a little worse in the suburbans than in the downtown houses. New Year's offerings included: "Road to Rio," at the Saenger; "Good News," at Loew's State; "Thunder in the Valley," at the Joy; "Tycoon," at the Liberty and Orpheum; "Life with Father," at the Tudor. . . . John Elzy, of the Delta Theatre Supply Company, has built an addition to his building to be used as a storehouse. On Film Row: Bill Jenkins, De Ridder; Fox Johnson, Pollack; P. E. Morris, Indianola; C. H. and C. B. King, Mobile; Max Connett, Newton; Abe Barrenson, Gretna; J. C. Keller, Eunice; Nick Lamantia, Bogalousa; A. Morgan, Union Springs; J. O'Quinn, Kaplan, and R. W. Goodman, Lake Charles. . . . William Jenkins opened the Sabine in Many January 1. . . . Joe Bluestone has joined Eagle Lion as Mississippi representative.



OMAHA

Christmas brought the return of better box office times. "Road to Rio" was good for more than $16,000 at the Parmount theatre. . . . At least one Omaha theatre manager, Will Singer of the RKO-Brandeis, is talking about more midnight shows in 1948. The first was scheduled for Saturday, January 10, with others coming up at frequent intervals. . . . William Groth has sold his Uptown theatre at Charter Oak, Ia., to Jean Bohnker. . . . Adolph Rozanek, owner of the Times theatrs at Crete, Neb., visited here and at Crete. He lives in Chicago. . . . Allied Independent Theatre Owners of Iowa and Nebraska held a sectional meeting at Alton, Ia., to talk Ascap moves. . . . Eagle Lion has turned its shipping operation over to Film Transport Company, headed by Glen Rogers.

PHILADELPHIA

Center-city box offices, spurted to activity by the holiday weeks, have been hurt considerably by rain and snow that have kept crowds thin over the weekend in the downtown district. . . . Russell Eichengreen resigned as salesman for Film Classics. . . . William Amerling has been added to the RKO sales staff, assigned to the upstate Harrisburg territory. . . . David Milgram, independent circuit owner, was elected president of the Ashbourne Country Club. . . . With few minor adjustments, all theatres in Wilmington, Del., passed safety tests in the annual inspection for renewal of city licenses. . . . Maurice Katz purchased the Viola which David Moliver has been operating for the past 10 years. . . . Managerial changes at Warner theatres were announced: Milton Francis comes in from the State, Chester, Pa., to manage the Columbia, with Jerry Weissler transferring to the Leader. Willard Johnson, from the Globe, Vineland, N. J., becomes manager of the Plaza, replacing Bill Hickey, resigned. Charles Crowley, manager of the Grand, Vineland, will also look after the Globe there. Paul A. Marsden, from the Warner, Atlantic City, N. J., is the new assistant manager of the Queen, Wilmington, Del. . . . A. Joseph DeFiore, owner of the Park, Wilmington, Del., and ITO board chairman there, and Lewis S. Black, Warner's city manager, were appointed to the March of Dimes promotion committee.

PITTSBURGH

The Fulton theatre has been this city's outlet for all of Samuel Goldwyn's features, but manager John D. Walsh doesn't appear to be interested in booking "The Bishop's Wife" at advanced prices. . . . All of the downtown houses are shying away from road prices with a 30 per cent Federal and city tax on all admissions here. . . . 20th Century-Fox brought "Gentleman's Agreement" into the J. P. Harris for the New Year attraction at regular prices and it did great business. It originally was scheduled at advanced prices as was "Captain from Castile," but the idea was dropped. . . . Excellent weather prevailed over the holidays and business was booming. The business done by three pictures justified a holdover. They were "My Wild Irish Rose" in the Stanley, "Doris Kenyon" in the Fulton, and "Tycoon" in the Warner. . . . The first named netted $40,000 for its two-week run. . . . Another holdover, "Killer McCoy," moved from the Penn over to the Ritz. . . . C. C. Kellenberg, district sales manager for 20th Century-Fox, is ailing in the Shady Side Hospital.

SAN ANTONIO

First runs: "Road to Rio" bowed into the Majestic theatre January 1, "Pirates of Monterey" played an engagement at the Azteca. . . . Seen along the Mexican Film Row were F. W. Ritz, Corpus Christi; Robert M. Martinez, Benites; Arnulfo Gonzales, Corpus Christi and Laredo, and Percy Bond, Lorraine. . . . Seven Interstate theatres had the exclusive showing of the Brackenridge (San Antonio) vs. Highland Park (Dallas) state championship football game played here in the huge Alamo Stadium.

SAN FRANCISCO

New election of officers for the Variety Club voted back Abe Blumenfeld, Blumenfeld Theatres, as chief barker for his second term. . . . Also reelected were Jimmy O'Neal, assistant chief barker; Jack Marpole, National Screen, second assistant; Rotus Harvey, Westland Theatres, property master, and J. Leslie Jacobs, theatre realtor, dough guy. . . . Searchlights blazed a path into the State theatre Monday night for the benefit world premiere showing of "The Flame." . . . CARE, the nonprofit, Government-approved relief agency, is the organization to which the proceeds of the evening will go. . . . M. C. Carney, Army Motion Picture Service, is back on the job after a brief illness. . . . In conjunction with the construction of a $30,000,000 village in suburban San Francisco, plans allocate space for a 2,000-seat theatre. . . . A residential section in Lakeport was

(Continued on page 30)

More page one news from U-I

"A Double Life"

[Universal-International-Kanin]

Distinguished Entertainment

Hollywood, Dec. 23

THE GREATEST performance in Ronald Colman's long career would be in itself enough to carry this Michael Kanin production to impressive grosses, but is not required to do so, since production, direction, script, and matching performances by Signe Hasso, Edmund O'Brien, Shelley Winters, Ray Collins, Philip Loeb and supporting players round out a powerful, fascinating, innately theatrical attraction which is sure to make its mark in any market. Strictly adult in subject and treatment, it is at once a character study, a literary work and a melodrama, and, in the aggregate, distinguished entertainment.

Colman portrays a famous stage actor, beloved by some who know him and despised by others, who co-stars in "Othello" with Miss Hasso, from whom he has been divorced for two years but with whom he is still in love. He concentrates on his characterization so profoundly that his own personality and conduct become indistinguishable by him from those to the insanely jealous Shakespearean nobleman who slays his wife in the play. His suspicion that Miss Hasso is in love with the play's press agent, O'Brien, leads him to the point of murdering her, but his own personality intervenes to the extent of diverting his murderous impulse to another girl with whom he has had a secret affair. When, by interesting complications and developments, the crime is traced to him and he is about to be arrested in mid-performance, he makes Othello's onstage suicide his own real one.

The script by Ruth Gordon and producer Kanin is an extremely well balanced and effective presentation of cause and effect, and George Cukor's masterly direction makes every scene and sentence of dialogue count importantly in the sum total.

Scenes from Shakespeare's "Othello" figure vitally and substantially in the film, but do not shunt the picture into the "arty" classification. By no means for children, the film is a quality job in every respect and a fine cinema experience for adults.

Running time, 103 minutes. Adult audience classification. Release date not set.

WILLIAM R. WEAVER

(Continued from page 28)

recently condemned to make way for a new theatre, to be constructed by Leo Reese. House will seat 600. . . . Jack Lane, manager of Brentwood's Delta theatre, announced his candidacy for councilman in that locale. . . . A huge celebration to raise $100,000 for a new YMCA in Medford, was the occasion for a quadruple theatre party in Robert L. Lipperts' four Oregon houses.

ST. LOUIS

The new city admissions tax is going on to admission prices throughout the city, and the patrons are taking it like gentlemen. This is credited to the thorough publicity campaign, theatrical and otherwise, which persuaded St. Louisans the tax is a civic and not an industry matter. . . . The tax sets first run prices at 52 to 78 cents and neighborhood prices correspondingly at the odd penny. . . . The New Year's weather slowed down motorists and cut into expected grosses. First run houses were happy the rest of the week, with "Good News" at Loew's State and "Wistful Widow of Wagon Gap" at the Fox. The St. Louis, Missouri, and Shubert had healthy holdovers in "My Wild Irish Rose," "Daisy Kenyon," and "Road to Rio." . . . The city is considering a bill to restrict distribution of handbills on the streets. . . . Dead: Adolph H. Wittmann, 57, projectionist at the Shaw theatre and a member of Motion Picture Machine Operators Local 143 since 1911.

TORONTO

Toronto had a belated taste of the New York snowstorm with the result that grosses were off for a couple of days but bounded back when the sidewalks were cleared. Queues formed at Loew's for "Green Dolphin Street" and the fans gave much active support to "Road to Rio" at Shea's, while patronage built up for "The Secret Life of Walter Mitty" at the Imperial theatre. "The Bachelor and the Bobby-Soxer" was good for a holdover at the Tivoli and Eglinton theatres and "Her Husband's Affairs" pulled well at the Victoria and Capitol theatres. The International Cinema held "A Midsummer Night's Dream" for a second week and prepared for first run of "The Raider," Astral release of a British picture. The Kino did very well with "Russian Ballerina." . . . Arthur Silverstone, formerly with United Artists in Great Britain, was welcomed at a luncheon this week as general manager in Canada of 20th Century-Fox, succeeding Syd Samson, who has gone to Arizona for his health. . . . Bill Risewick, manager of Shelly Films, Limited, resigned as president of the Canadian Kennel Club after seven years. . . . The Rio theatre in downtown Toronto staged the first all-night film show in this city, but is not likely to repeat.

VANCOUVER

The first run theatres here got some of that Christmas turkey this year and downtown exhibitors are singing happy days are here again. The holiday trade boosted grosses enough to make it the best all-around week since August at the local deluxers. "Fun and Fancy Free" was the leader at the Capitol. Paradise with "Christmas Eve" and a western was also healthy. "Nicholas Nickleby," British import, gave the Vogue much better than average week. "Thunder in the Valley" at Orpheum also very good. . . . Odeon's B. C. supervisor announced the following managerial switches: Al Mitchell moves to the Hastings and trades jobs with Al Jenkins who now takes over managership of the Plaza, Jack Armstrong of the Paradise, Vancouver, is promoted to manage the Odeon at the Trail, B. C., succeeding Elliott Brown, who returns to Vancouver to a house not yet designated. Al Narvey of the Lonsdale, North Vancouver, changes positions with Bob Matherson of the Cambie, Vancouver, Herb Campbell, who was formerly with Famous Players, is appointed manager of the Oak Bay, Victoria, replacing Douglas Redgrave, resigned. The appointment of two new managers for the West Vancouver and Victoria, new theatres, will be made shortly. . . . Bert Whyte has opened his 300-seat New Hamiota theatre at Hamiota, Manitoba. House will be in competition with the Orange Hall theatre, operated by Dick Woods. . . . A complete revision of British Columbia theatre and film regulations is planned by the Provincial Government at this month's session of parliament.

WASHINGTON

Washington theatre businesss picked up New Year's week, with fine, clear weather on New Year's Eve helping to stimulate business. Holdovers included "Good News," for a second week at Loew's Palace; and "Tycoon," for a second week at RKO Keith's. New openings included "My Wild Irish Rose," at the Warner; "The Upturned Glass," at the Metropolitan; "Daisy Kenyon," at Loew's Capitol. Carryover was "Green Dolphin Street," at Loew's Columbia. In addition to midnight shows at the downtown houses, the following neighborhoods also played to New Year's Eve patrons: Apex, Penn, Naylor, Senator, Atlas, Apollo, Avenue Grand, Bevery, Sheridan, Tivoli. . . . "The Great Mr. Handel" broke a Christmas Day house record at the Little theatre. . . . Theatremen who are active on the Brotherhood Week committee this year are: Frank La Falce, Information and Publicity; A. Julian Brylawski, Theatre.

Eagle Lion Plans More Ad Aids

Eagle Lion Films will continue and expand its policy of sharing with all theatres advertising and promotion costs, dollar for dollar, over normal house budgets on every major film released by the company, Max E. Youngstein, advertising-publicity-exploitation director, promised at a regional sales meeting in Dallas last weekend.

Mr. Youngstein told the assembled sales and executive personnel from the New Orleans, Memphis, Oklahoma City, Atlanta, Charlotte and Dallas territories that the company had pledged not to cut budgets in any way, but rather to augment and increase all sums allocated for promotion to any amount thought suitable.

The two-day meeting was also addressed by Harold S. Dunn, assistant general sales manager, and Frank Soule, in charge of branch operations.

Eagle Lion Will Offer 60 Films For Year 1948

Eagle Lion plans to release 60 features during 1948, an increase of four over the 56 distributed during 1947.

Eleven of the features are already completed and ready for release during the first three months of 1948. Four others are scheduled to go into production this month, and at least 10 others are ready for final script treatments.

Ready for release are: "T-Men," "Adventures of Casanova," "The Man from Texas," "Prelude to Night," "Corkscrew Alley," "Mickey," "Northwest Stampede," "The Noose Hangs High," and three British features, "The Smugglers," "The October Man," and "Take My Life."

Forthcoming product includes:

"Kenny," a romantic drama based on the novel by Louis Bromfield, starring Cathy O'Donnell.

"The Enchanted Valley," Cinecolor outdoor production, with Alan Curtis, Anne Gwynne and Charley Grapewin.

"Draw Sabres," a romantic drama of a U. S. Cavalry regiment in the Indian Wars, starring Dennis O'Keefe and Randolph Scott.

"Beggar's Choice," based on the novel by George Axelrod and starring Joel McCrea.

"Montana," romantic outdoor adventure, to be produced by Bryan Foy, vice-president in charge of production.

"New Girl in Town," comedy-romance based on Aubrey Wisberg's novel.

"Catch Me Before I Kill," starring Tom Conway.

"Prince Valiant," based on the comic strip, to be filmed in color.

"Career in Manhattan," starring Richard Basehart.

"The Ballad and the Source," the Rosamund Lehman novel, a Walter Wanger production.

"Dynasty," based on the Taylor Caldwell novel, produced by Walter Wanger.

"Closeup," a semi-factual production.

"Sons of the Musketeers," to be produced in Italy and starring Turhan Bey.

"The Spiritualist," romantic adventure starring Mr. Bey.

Breakdown of the 56 features Eagle Lion distributed in 1947 shows that there were 23 black-and-white features produced in Hollywood; one black-and-white produced in Canada; two color features; one musical; six reissues of Edward Small "Screen Masterpieces"; 19 Westerns, and four British.

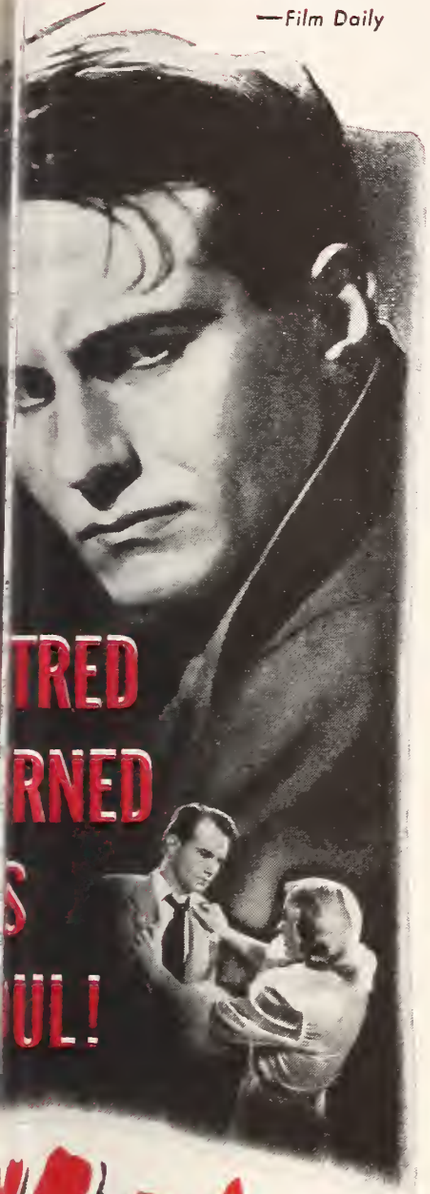
Goldman $375,000 Damages Upheld by Circuit Court

The $375,000 in triple damages awarded William Goldman in December, 1946, must be paid the Philadelphia circuit owner by Warners and 10 other companies, the U. S. Third Circuit Court in that city ruled Tuesday. Mr. Goldman has charged the companies with discriminating against his Erlanger in distributing first run films. The award covers the period between November 9, 1940, and December 8, 1942. Mr. Goldman has another suit pending in Federal Court in that city for triple damages for the period between December 8, 1942 and December 18, 1946.

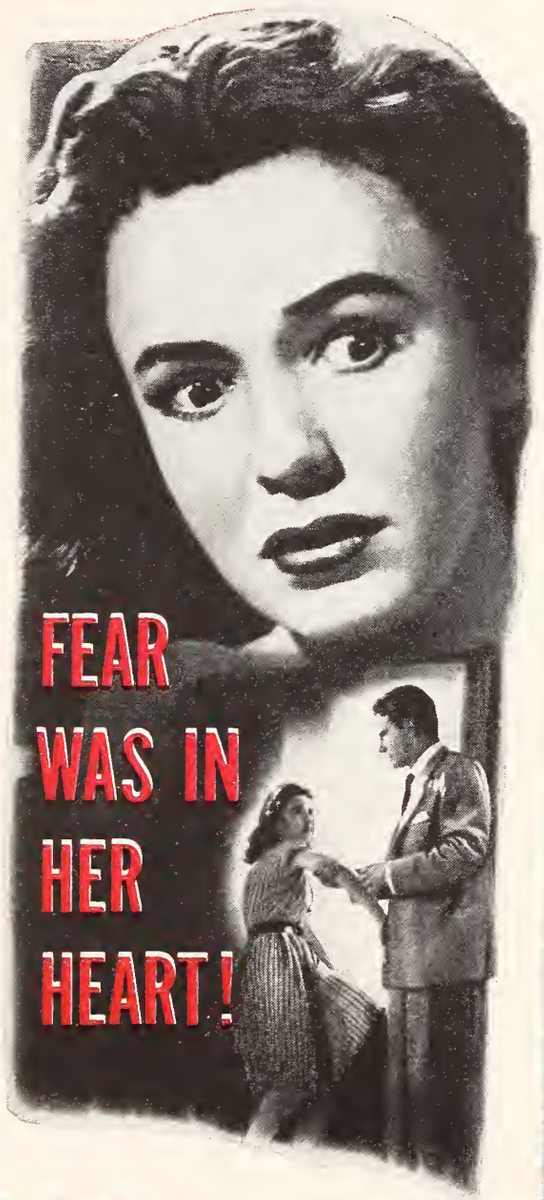
EE GOOD NAMES CAN BE
LD TO ANY AUDIENCE!"
—Film Daily

"ENGROSSING TALE OF
PSYCHOLOGICAL MURDER!"
—Motion Picture Daily

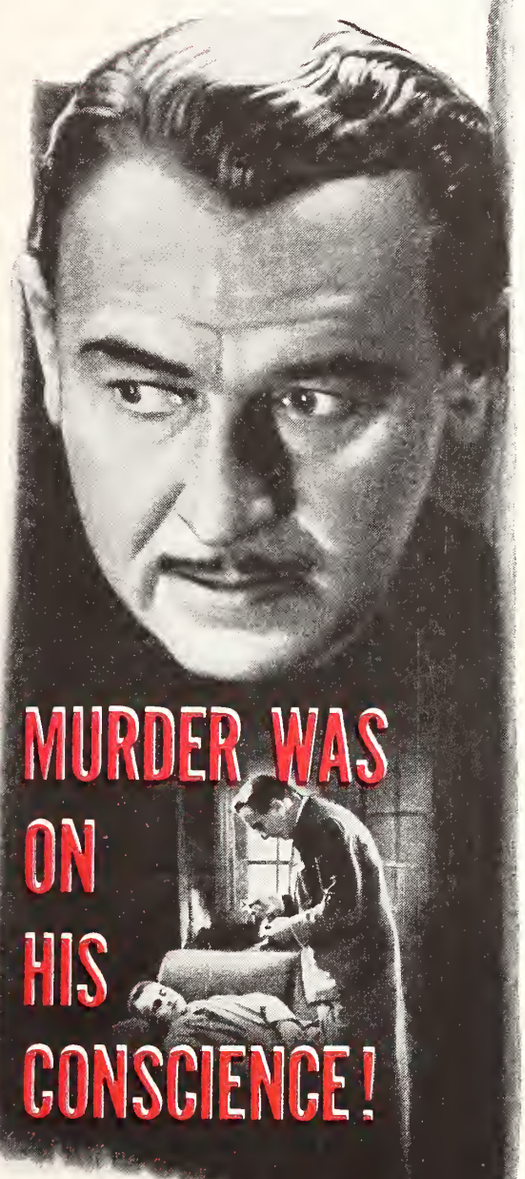
"IMAGINATIVE MURDER STORY
...LUKAS EXCELLENT!"
—Showmen's Trade Review



TRED
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UL!



FEAR
WAS IN
HER
HEART!



MURDER WAS
ON
HIS
CONSCIENCE!

"WHISPERING CITY"

Helmut DANTINE Mary ANDERSON Paul LUKAS IN

"WHISPERING CITY"

th MIMI D'ESTEE · JOHN PRATT · LUCIE POITRAS · JOY LAFLEUR

rected by FEDOR OZEP · Produced by GEORGE MARTON · Executive Producer PAUL L'ANGLAIS

riginal story by George Zuckerman and Michael Lennox · Screenplay by Rian James and Leonard Lee

an EAGLE LION FILMS release

Local 16mm Newsreels Pay Off in Goodwill

LOCAL NEWSREELS, featuring community and neighborhood events, photographed in 16mm edited and projected by local theatre managers, are finding increasing use as a tool for integrating the theatre with its community.

A remarkable instance of their success has has been in the Walter Reade circuit with houses in New Jersey suburban communities. Four of the circuit's houses are now using the idea regularly and the circuit is planning a 16mm magazine reel to be issued once a month, meanwhile encouraging its managers to start their own.

Had Impressive Gross

The idea was born when Murray Meinberg, city manager for the Reade circuit in Plainfield N.J., built an impressive gross with pictures of a Fourth of July parade which cost him $91—$63 for the film and processing and $28 for newspaper advertising.

It all started when Mr. Meinberg was named publicity chairman for the July 4 celebration by Mayor John W. Zerega of Plainfield. On the morning of July 4, Mr. Meinberg, reviewing the parade, bemoaned the fact that the budget alloted to the celebration would permit little photographic coverage.

He noticed an amateur 16mm photographer setting up his equipment and snatched the opportunity. With the aid of Floyd Sill, a Boy Scout executive, he arranged a tieup whereby the scouts would share in the publicity of the film. Then the two set to work.

They shot so much of the parade they ran out of film. No further supply was available and the stores were closed on account of the holiday. The problem was put up to the Mayor, who arranged for enough film to cover the other events.

Rushed to Laboratory

They rushed the film to New York for processing and subtitling, done with the aid of Jack Harris, Reade Theatres chief booker, who has his own equipment and who helped cut and edit the reel. Very shortly thereafter, Mr. Meinberg announced proudly in the Plainfield newspapers that the film record of the day's activities was showing at the Strand theatre. First, however, he held a preview before a specially invited audience which included civic officials. Response was so favorable that after a week at the Strand, the film moved over for an extra three days at the second run Paramount.

Mr. Meinberg received further attention when, at a special ceremony at the Strand, he presented the original reel to Mayor Zerega to be placed among the city's historical records.

Following Mr. Meinberg's favorable reports, other Reade managers took it up. Tony Hunting of Red Bank, N.J., filmed the Volunteer Fireman's parade in his community. And Guy Hevia in Morristown is filming local football games. The reel, which is silent and is accompanied by the playing of phonograph records, usually is added to the complete playdate and runs about a week. The Paramount theatre in Long Branch, N.J., is the latest Reade house to show locally filmed events on its screen.



How the Reade Paramount theatre in Long Branch advertises its local newsreel.

The idea of combining community service and added audience attraction through the use of locally-made film in 16mm is not new and has been tried with success in a number of situations. The YMCA Auditorium theatre in Coatesville, Pa., for instance, for years has shown narrow-gauge films made by J. I. Hoffman, executive secretary of the "Y." Mr. Hoffman is a film enthusiast.

Another exhibitor long interested in 16mm possibilities is Ray Branch of the Strand theatre, Hastings, Mich. Several others, including Phil Chaiton, manager of the Tuxedo theatre in New York's Bronx, have experimental with the presentation of local events shot on 35mm. Century Theatres, New York, once planned a newsreel service for its houses based on this idea.

Frank Buck Files Suit

Frank Buck has filed suit in Federal Court, New York, against Columbia, Astor Pictures, Astor Productions and Astor Film Exchange, seeking $250,000 damages. Mr. Buck contends that a 1936 serial he aided in producing has now been made into a feature in violation of his contract.

Stockholders of Loew to Vote on Board Jan. 30

All incumbent members of the board of directors of Loew's, Inc., will be up for reelection when the company holds its annual stockholders meeting in New York January 30.

Members of the present board are: Nicholas M. Schenck, president; Joseph R. Vogel, vice-president; William F. Rodgers, distribution vice-president; J. Robert Rubin, vice-president and counsel; Charles C. Moskowitz, vice-president and treasurer; Leopold Friedman, vice-president, secretary and counsel, and David Warfield, William A. Parker, Henry Rogers Winthrop and Eugene W. Leake.

According to a meeting notice sent to the stockholders, 56 Loew executives and others in the company received remuneration in excess of $100,000 during the fiscal year ended August 31, 1947. Ninety-three received in excess of $50,000, but not more than $100,000, and 223 received in excess of $20,000, but not more than $50,000. Total remuneration for these 372, who were other than officers or directors of the company, was $22,226,669.

Eight officers received remuneration increases during the last fiscal year. They were: Howard Dietz, a $22,500 increase and a total of $104,285; Mr. Friedman, a $20,000 increase and total of 130,357; Mr. Moskowitz, $28,000 increase and total of $156,428; Marvin H. Schenck, $22,000 increase, $104,285 total; Mr. Vogel, $40,000 increase, $156,428 total; Jesse T. Mills, $2,300 increase, $31,285 total; Mr. Parker, $200 increase, $8,600 total; Mr. Winthrop, $100 increase, $6,400 total. Other officers' and directors' remuneration for the year was: Mr. Leake, $25,000; Alexander Lichtman, $200,000; Edgar J. Mannix, $202,607; Louis B. Mayer, $500,000; Mr. Rodgers, $114,714; Mr. Rubin, $215,642; N. M. Schenck, $224,767, and Benjamin Thau, $200,000.

Pursuant to Mr. Rodgers' employment contract, the company also deposited in escrow $79,000 during the year ending August 31, 1947. Under terms of the contract, the first of a series of 180 monthly payments to Mr. Rodgers of $1,738 each was begun on July 29, 1947, out of a fund deposited in escrow to that date.

Mary Pickford to Launch Appeal for Children

Canadian-born Mary Pickford will launch the campaign of the Canadian Appeal for Children, sponsored jointly by the Canadian Council for Reconstruction and the United Nations Appeal for Children. The drive begins January 12. Highlight of the launching celebration will be the world premiere of Miss Pickford's production, "Sleep My Love," to be held at the Elgin theatre, Ottawa, January 12, under the patronage of the Governor General. The premiere is the first big event of the United Nations' Economic, Social and Cultural Organization's campaign to inform the world of its objectives, and solicit support. Proceeds from the premiere will be turned over to the drive which aims to collect funds to aid need children abroad.

Hollywood Eye Focused On Award Contenders

by WILLIAM R. WEAVER
Hollywood Editor

With a year that brought a letdown to professional Hollywood finally and unregretfully put by, attention of the people who make the product swings swiftly to consideration of the pictures of 1947 and their chances of winning kudos in the Academy of Motion Picture Arts and Sciences' annual awards competition. The procedures and the prospects of this now 20-year-old activity shape up about as follows:

In a week or 10 days the Academy will dispatch to its membership and to the memberships of the Screen Actors Guild, the Screen Directors Guild and the Screen Writers Guild—a collective company aggregating about 11,700 individuals—a list of the 450 feature pictures which are eligible, under Academy rules, for nomination for place on the ballot.

The result of this relatively wide canvassing will be announced February 15, and the five pictures receiving the most votes for nomination will be placed on the ballots distributed thereafter to the Academy's 1,933 members, who are exclusively privileged to vote in the final election. The results of this final balloting, which will include the several secondary awards as well as the picture selection, will be announced at the annual Academy Awards exercises March 20.

Companies Pin Hopes on One or Two Films Each

At this point on the nice, new calendar the really heavy cannonading by the publicity departments in behalf of favored pictures has not really started, but there are signs that hopes are held, in the indicated quarters, for the product hereinafter named.

Columbia, sending up no rockets as yet, wouldn't be surprised if "Down to Earth," the Technicolor musical, or "The Guilt of Janet Ames," which had special characteristics, turn up prominently in the running.

MGM has considerable faith in "Cass Timberlane," the Spencer Tracy-Lana Turner film from the Sinclair Lewis novel, and believes "Green Dolphin Street," the studio's production spectacle of the year, offers a challenge.

Paramount, proceeding quietly with respect to Academy prospects, brackets "Dear Ruth" and "Welcome Stranger" as the more likely of its eligibles.

Republic, modest about the whole thing, has hopes that "Bill and Coo," the bird picture, may come in for a special award.

RKO Radio regards its chances as the brightest in years, having three films which it considers likely to garner distinction. They are the Theatre Guild's "Mourning Becomes Electra," Samuel Goldwyn's "The Bishop's Wife," and the studio's own "Crossfire." While only one picture can win the best-production Oscar, it's figured that each of the three rate awards for acting, directing or writing.

Selznick Releasing Organization, most active so far of the campaigners for Academy acclaim, rests its case on the David O. Selznick production of "The Paradine Case," which was premiered last week in not one but two theatres by way of emphasizing its magnitude.

20th Century-Fox Counts Heavily on "Gentleman's Agreement"

Twentieth Century-Fox makes no secret of its ambitions for the Darryl F. Zanuck production of "Gentleman's Agreement," and is in a position to refer casually to press reviews of the picture which have forecast its annexation of the Oscar.

Universal-International is totally outspoken about its belief in the chances of the Kanin production of "A Double Life," premiered here under the full head of steam, to win not only the picture award, but also several of the others.

United Artists has its hopes pinned to the Enterprise production, "Body and Soul."

Warner Brothers rate its Technicolored "Life With Father," the William Powell-Irene Dunne vehicle, an outstanding candidate on several counts.

Unless precedent is overturned, five of the above named pictures will be nominated, and one of them chosen by the Academy membership as the best picture of 1947. It's habitual around here for everybody to write his personal choice on a slip of paper and stow it away in a secret place to be opened, after the die is cast, as a checkup on personal judgment. Why not try it?

Four Films Started; Only 22 Currently Shooting

The calendar year closed with production at low ebb, with only 22 features in shooting stage, in consequence of the completing of four and the starting of four others.

Twentieth Century-Fox started two. "The Chair for Martin Rome" is being produced by Sol Siegel and directed by Robert Siodmak, with Richard Conte, Victor Mature, Fred Clark and Betty Garde in the cast. "Apartment for Peggy," with Jeanne Crain, William Holden and Edmund Gwenn as principals, is being produced by William Perlberg and directed by George Seaton.

Universal-International started "Mr. Peabody and the Mermaid," a Nunnally Johnson production directed by Irving Pichel, with William Powell, Ann Blyth, Irene Hervey.

Republic turned cameras on "Moonrise," which Charles Haas is producing and Frank Borzage directing, with Dane Clark, Gail Russell, Ethel Barrymore and Allyn Joslyn.

Monogram to Use Ansco Color for Four Shorts

Because of the success of Monogram's short, "Climbing the Matterhorn," which was filmed in Ansco color, the company has announced that four other short films will be produced during 1948 in Ansco color. All will be shot in various scenic regions. "Climbing the Matterhorn" is now in a prerelease run at the Guild, Los Angeles.

Dietrich to France

Following completion of her work in Paramount's "A Foreign Affair," Marlene Dietrich will return to France to star in a picture based on the life of Colette, leading woman writer of that country. The feature, "Le Ble En Herbe," will be produced by Films Le Mai of Paris.

STARTED

REPUBLIC
Moonrise (Feldman-Grant)

20TH CENTURY-FOX
Apartment for Peggy
The Chair for Martin Rome

UNIVERSAL-INTERNATIONAL
Mr. Peabody and the Mermaid

COMPLETED

MONOGRAM
The Tenderfoot (Allied Artists)

RKO RADIO
Mr. Blandings Builds His Dream House

UNIVERSAL-INTERNATIONAL
Are You With It
Another Part of the Forest

SHOOTING

COLUMBIA
Gallant Blade
Loves of Carmen

EAGLE LION
The Cobra Strikes
Assigned to Danger
Rampage (Crestview)

M-G-M
A Date With Judy
Easter Parade

PARAMOUNT
Sealed Verdict
A Foreign Affair

REPUBLIC
Recoil

RKO RADIO
The Window
Mr. Joseph Young of Africa (Arko)

20TH CENTURY-FOX
The Street With No Name
The Iron Curtain
Walls of Jericho
That Lady in Ermine

UNIVERSAL-INTERNATIONAL
Man Eater of Kamaon (Monty Shaff)

WARNERS
Key Largo

British Position Aiding Canada, Says Lawson

Toronto Bureau

The Canadian industry, hard pressed for U. S. dollars for U. S. pictures, finds the strong position of Britain's industry here a solace, a comfort, and something of a life saver.

In his year-end review of the Canadian industry, J. Earl Lawson, president of Odeon Theatres of Canada, pointed out this week that "the position of the motion picture industry in Canada, at a time when purchases from the U. S. must be curtailed, is more fortunate than it would have been at any previous period."

And he gives his reasons for this opinion: "Until 1945 virtually all the entertainment which Canadian cinemas offer, came from the U. S. and had therefore to be paid for with U. S. dollars. Now, the British film is already established in the Canadian market and can take an increasing share of theatre playing time. This applies not only to companies such as Odeon, which have a direct British connection, but to all Canadian theatres. Based on the British ability to supply, the same situation applies also, from 1948 on, to theatre equipment."

Mr. Lawson also sees Canada helping herself: "As the expansion of the film industry proceeds, the less specialized types of theatre equipment and furnishings can be provided from purely Canadian sources and the present situation may have the effect of stimulating Canadian production in a number of these lines."

Earnings of British films set an all-time record in 1947, according to Mr. Lawson.

Frank Ryan, Wife, Children Killed in Train Crash

Frank M. Ryan, a director, his wife and their three children were among the 14 persons killed in the Missouri train wreck New Year's Day, it was announced in Hollywood last weekend. With Universal, Mr. Ryan began his Hollywood career as a gag man and writer, and began directing in 1942. Among his pictures are "Can't Help Singing," "So Goes My Love" and "Patrick the Great."

Harry Peer

Harry E. Peer, 56, a Canadian exhibitor for 30 years, died December 29 in St. Joseph's Hospital, Guelph, Ontario. He had been associated with the Palace theatre, Guelph, for a number of years and was a member of Famous Players' 25-Year Club.

Gus Schlesinger

Gus Schlesinger, general manager of foreign sales for Warner Brothers until his retirement in 1933, died January 1 at his home in Orange, N. J.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 1—Highlights of the year in sports.

MOVIETONE NEWS—Vol. 31, No. 2—Atomic plant in Canada. . . . Tojo takes stand in war crimes trial in Tokyo. . . . Tornado in Louisiana. . . . French flood. . . . New Year's Eve in New York and London. . . . Message from John Garfield. . . . Rose Bowl.

NEWS OF THE DAY—Vol. 19, No. 235—Sports review of the year.

NEWS OF THE DAY—Vol. 19, No. 236—The Bowl classics. . . . First films of Canada's atom plant. . . . Tojo on trial. . . . Message from John Garfield. . . . Gay sendoff for 1947. . . . Tournament of Roses. . . . King Orange Jamboree. . . . Chelsea Arts Ball.

PARAMOUNT NEWS—No. 38—New York digs out. Miss Truman meets the press. . . . Maharajah of Jaipur honored at jubilee. . . . Football.

PARAMOUNT NEWS—No. 39—Rose Bowl, Orange Bowl, Sugar Bowl and Cotton Bowl games.

UNIVERSAL NEWS—Vol. 30, No. 105—Jap war leaders await trial. . . . Oriental jubilee celebrated. . . . Miami train wreck. . . . French honor Joseph H. Seidelman. . . . Spanish models display new fashions. . . . Twelve puppies in litter. . . . Midget car demonstrated. . . . Football.

UNIVERSAL NEWS—Vol. 30, No. 106—Bowl Highlights. . . . Twenty-five die as tornadoes rip South. . . . Mummers parade in Philadelphia. . . . Tournament of Roses at Pasadena.

WARNER PATHE NEWS—No. 40—Roundup of 1947.

WARNER PATHE NEWS — No. 41 — Tojo on trial. . . . Friendship Food in France. . . . New look centuries old. . . . Cotton and Sugar Bowls. . . . Tournament of Roses and Rose Bowl in color.

TELENEWS DIGEST — Vol. 2, No. 1 — German SS chief faces death penalty. . . . Largest whaler in trial run. . . . Elections—South American style. . . . Native children given clothes for Christmas in Indonesia. . . . Amateur world series draws Latin teams in Colombia. . . . Sports we seldom see: Czechoslovakia, Mexico—bullfighting.

Services Held Tuesday For Maxwell Cohn

Services were held Tuesday at Riverside Memorial Chapel, New York, for Maxwell Cohn, short subjects producer for Columbia. He was a brother of Harry Cohn, president of Columbia; Jack Cohn, the company's executive vice-president, and Nat Cohn, Columbia's New York division manager. Mr. Cohn died in New York January 3. He is survived by his wife and two daughters in addition to the three brothers.

Ray C. Hickman, Co-Owner Of Marietta Theatres

Ray C. Hickman, 52, 50 per cent owner of the Washington Theatre Company, owning and operating theatres in Marietta, O., died January 2 at Marietta, his birthplace. In the industry for about 30 years, Mr. Hickman operated his own Auditorium theatre in Marietta and later formed a partnership with the late Mort Shea, owner of the other 50 per cent of the Washington Company. Services were held in New Philadelphia, Ohio, Monday. He is survived by his widow, a son and a daughter.

Louis Johnson

Services were held Tuesday for Louis Johnson, in charge of MGM's service department at the New York-New Jersey exchange, who died of a heart attack last Friday at his home in Astoria, L. I., N. Y. Mr. Johnson joined the Goldwyn company 28 years ago and later moved to MGM.

M. J. Meehan, 56, Once Key in KAO, Dies in New York

Michael J. Meehan, 56, one of the last of the Horatio Algers, a man who fought his way up from clerk in a cigar store to a spectacular position on the New York Stock Exchange, died January 2 of pneumonia at the Waldorf-Astoria in New York.

Particularly successful in the late 1920's in manipulating Radio Corporation of America common stock, Mr. Meehan later bought into Keith-Albee-Orpheum, at that time principal subsidiary of RKO, and by 1932 held a controlling interest in the preferred stock of that company and went into active management of RKO Theatres. He held his interests until 1940-41, bringing many new men in, and then sold out.

At the height of his career, Mr. Meehan's brokerage firm was one of the largest in the country, holding eight seats on the stock exchange when seats were selling for almost $500,000. He was the first to set up a branch on a trans-Atlantic steamer.

According to his former associates, Mr. Meehan survived the 1929 crash with holdings of about $100,000,000. In 1930-31 he felt that single-handedly he could do something to stop the depression and so began buying securities in vast numbers—as much as 300,000 shares of a company in one day.

In addition to his vast radio holdings, he owned almost all the stock in Ford of England that was not controlled by Henry Ford and, in the early 30's, bought into Bellanca Aircraft. Tradings in Bellanca resulted in his being expelled from the New York Stock and Curb Exchanges and the Chicago Board of Trade.

At the time of his death he also owned a substantial interest, in his wife's name, in the Good Humor Corp., New York.

Noted for his expansiveness, Mr. Meehan thought nothing of borrowing money to contribute to a fund for the unemployed when, at the same time, he could not meet his own payroll. He once lent a business associate $500,000 and in a few days could have used a loan himself.

He is survived by his wife, two daughters, two sons, and two brothers.

Hyman O. Friedland

Hyman O. Friedland, projectionist at the Alhambra theatre, Cleveland, died suddenly New Year's Eve of a heart attack.

Jack H. Lefton

Jack H. Lefton, 59, former Cleveland, O., theatre operator, died December 24 at Cedars of Lebanon Hospital, Los Angeles.

Louis Winkelman

Louis Winkelman, 67, assistant manager and treasurer of the Gayety theatre, Cincinnati, died in Cincinnati December 31.

MPA Sponsors Church Shorts

The release of the first two in a new series of non-profit pictures, "In the Eyes of the Church," and designed to apply basic religious concepts, common to all faiths, to contemporary situations and national and international issues, was announced this week by Eric Johnston, president of the Motion Picture Association.

The 16mm films were made by RKO Pathe with the cooperation of MPA officials, especially Arthur H. DeBra, director of the Community Relations Department, and are distributed by the Religious Film Forum Foundation, Spokane, Washington. The series was financed by a gift from Mr. and Mrs. G. F. Jewett of Spokane, Washington. The titles of the first two are "The Nuremberg Trials, the Churches and International Justice" (29 mins.), and "The People in the Atomic Age" (18 mins.).

The idea for the series was conceived seven years ago, but the project was interrupted by the war. The films will be available to all churches as the pictures are nonsectarian and form the basis for use by discussion groups. Each picture is accompanied by a leaders' manual with suggested outlines and questions.

In announcing the series, Mr. Johnston expressed the hope it would serve a long-standing need and said it was "another evidence of the desire of the motion picture industry to contribute in a practical way to the welfare of humanity and to the preservation of the spiritual and moral values upon which civilization depends."

North Central Allied Votes Down Foundation

Holding that the Motion Picture Foundation plan is "vague" and confusing, the board of directors of North Central Allied, meeting in Minneapolis Monday, unanimously disapproved the idea and went on record not to participate in the formation of the Foundation. Stanley Kane, executive director, said the idea had "no support whatever" in Minneapolis, and added "we want no part of it." The board also instructed Mr. Kane to follow up a complaint against Paramount for the action of Ben Blotcky, Paramount branch manager, who posted 24-sheets in Faribault, Minn., advertising the company's new pictures, which the association charges was an attempt to force a local exhibitor to buy Paramount films "at exorbitant rent."

In New York Tuesday, Foundation spokesmen said they would correct at once what they termed "a complete misunderstanding" of the Foundation's purposes and objectives by NCA. "Up to now there has not been a dissenting voice." Jack Kirsch, Allied States president, may be asked to explain the Foundations' program, it was indicated.

UA-Enterprise Settle on "Arch"

United Artists will handle the distribution of Enterprise's "Arch of Triumph," starring Ingrid Bergman, Charles Boyer and Charles Laughton, it was announced this week. Gradwell Sears, UA president, personally will handle the picture and will create a special division which will concentrate on "Arch of Triumph" sales exclusively throughout the country.

In addition to "Arch" Enterprise also will deliver to UA "They Passed This Way" and "So This Is New York." While this terminates the Enterprise distribution deal with UA, the company has promised to deliver additional pictures to UA on a non-exclusive basis. Foreign distribution of Enterprise product is handled by MGM-Loew's International. Several weeks ago UA threatened to sue Enterprise should the company fail to deliver "Arch" for UA distribution.

A special sales convention to work out details of the "Arch" release will be conducted in New York shortly, George J. Shaefer, Enterprise distribution head, announced. An additional $400,000 will be expended immediately in national advertising, bringing the total of the "Arch" campaign to $100,000.

PARAMOUNT
TRADE SHOW
Monday, Jan. 19th
"ALBUQUERQUE"
In Cinecolor
starring
RANDOLPH SCOTT
BARBARA BRITTON
GEORGE "GABBY" HAYES • LON CHANEY
with
Russell Hayden • Catherine Craig
George Cleveland
Directed by RAY ENRIGHT
Screenplay by Gene Lewis and Clarence Upson Young • A Clarion Production
From the novel by Luke Short

CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadway	2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	10:30 A.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	10:30 A.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	10:30 A.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church Street	1:30 P.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	11 A.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	11:30 A.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd Street	11:30 A.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood Street	2 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	3 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	10:30 A.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	10 A.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan Street	11 A.M.
JACKSONVILLE	FLORIDA THEATRES SCREEN ROOM, 128 Forsyth St.	8 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	10:30 A.M.
LOS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.	11 A.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. Eighth Street	11 A.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	10:30 A.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	10:30 A.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	10 A.M.
NEW YORK CITY	FOX PROJ. ROOM, 345 West 44th Street	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grand Ave.	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	3 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th Street	11 A.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	11 A.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	10:30 A.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st South St.	3:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	10:30 A.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.

DUTCH EXHIBITORS FIGHT TAX RISE

by PHILIP DE SCHAAP
in Amsterdam

The Dutch Minister of the Interior has circularized a letter to all municipalities advising them to raise their entertainment taxes to 45 per cent of the gross the first of the year. The present rate is 20 per cent, which will be maintained for the performances of stage plays.

Entertainment taxes in Holland are paid locally. The municipalities are currently collecting 20 per cent taxes on motion picture theatre admissions. The proposal of the Minister is meant as an "invitation" to raise these taxes. If the municipalities do not accept the Minister's proposal, he intends to take severe measures to get them to comply.

The Government's desires have raised a storm of protest from exhibitors, who point out that there is now a very noticeable decline in theatre business. Business in Amsterdam in 1947 was off about 25 per cent from 1946 figures.

Since little of the additional taxes will be passed on to the theatre-goer, the exhibitor must bear the brunt of these new taxes.

The Dutch press has criticized the Government's actions. Several trade meetings have been held to protest the new taxes, on which a definite decision will soon be handed down.

▽

The well-known Dutch salesman, R. Roodfeld, representative of Centra Film in Dordrecht, importers of Republic productions, has celebrated his fortieth anniversary in the trade.

AUSTRIA

by HUBERTUS ZU LOEWENSTEIN
in Vienna

Austria's industry must cooperate closely with Germany and with the U. S. to survive, according to the considered opinion of producers and theatre owners in the capital and main provincial towns. The Austrian industry, shattered by the general breakdown of the Greater German economic system, with which it had been linked until 1945, has not yet been able to reorganize fully. Yet its achievements are noteworthy. By the end of 1946, 10 full length pictures had been produced. The total production capacity of the Austrian studios will reach 25 full length pictures in the first half of 1948.

About 58 producers are competing for the limited studio space at three main centers. More than 100 producers are, almost literally, waiting at the studio gates. The lack of materials and currency regulations are still hampering production. The Rosenhuegel Atelier, under the Russian film expert, Lew B. Lunin, has been rather generously supplied with raw film and equipment by the Soviets. The British are supplying the Sievering Atelier, Vienna, with some needed material. The French are trying to build up a French-Austrian combine in the Tyrol.

To promote American pictures, the Austro-American Society in Vienna is continuously organizing special exhibitions of popular American pictures. The Austrian public prefers American products to British. Soviet production, due to its political propaganda, meets with increasing sales resistance.

EIRE

by T. J. M. SHEEHY
in Dublin

At meeting here organized by the Theatre and Cinema Association, exhibitors from all parts of Eire decided to initiate a campaign against the increase in admission taxes due to go into effect January 16. A propaganda drive to acquaint the public with the full implication of the new taxes; a monster petition signed by theatre patrons requesting a revision of the new scales, and the lobbying of Dail deputies of every party were courses agreed upon.

Exhibitors are sure that they face a period of very restricted business and probable losses, but Finance Ministry officials are confident that after a short period of readjustment there will be no drop in box office receipts.

Pat Farrell, chairman of the meeting, suggested that the best course was to pass the increase in taxes on to the public. The Association would then present the Minister with a monthly list of receipts and hope that these figures would convince the Minister that there will not be the increase in revenue which his aides so confidently predict.

ITALY

by ARGEO SANTUCCI
in Rome

Italy and Jugoslavia have signed a general trade agreement which calls for Italy to export to Jugoslavia 14,000,000 lira worth of projectors and other motion picture equipment worth 31,000,000 lira—about $135,000 all together. The agreement includes also, an arrangement for payments between the two countries.

A further trade agreement between Italy and France calls for France to export to Italy about $90,000 worth of raw stock.

▽

A recent bill issued by the Government stated that the liquidation of Instituto Nazionale Luce, which was decided upon May 10, 1947, has to be completed by February 29, 1948. Originally, the liquidation was to have been completed by November 10, 1947. Instituto Luce was a Government corporation established during the Fascist regime and which had a monopoly on production and distribution of newsreels.

▽

Ubaldo Arata, one of Italy's top rank cameramen, died December 7. He had been working on Edward Small's production of "Cagliostro" in Rome.

▽

Avanti, official daily of the Italian Socialist Party, has printed an article asking the Italian Constituent Assembly to include in the Italian Constitution a statement that the Government will guarantee the freedom of motion picture production.

▽

Lux Film plans to produce a minimum of 11 features during 1948.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Although revised and increased tariffs have gone into effect, doubling the duty on U. S. films from $4 the kilogram to $8 the kilogram, the U. S. Embassy has induced the Mexican Government to reduce that duty increase to a mere 50 cents the kilogram, making the duty now $4.50. The reduction was brought about shortly after the law had gone into effect.

▽

Peliculas Nacionales, the recently organized distribution center of some of Mexico's largest picture producers, has organized a department for the production and distribution of 16mm product. Guillermo Haza is chief of the department.

URUGUAY

by PAUL BODO
in Montevideo

Paramount Films of Uruguay and Warner Brothers First National have discharged their staffs preparatory to closing their Montevideo offices. The product of both companies will be handled here by Compania Exhibidora Nacional, Uruguay's second largest circuit. It is understood that the contract covers both companies for the next five years with Paramount and Warners each paying Exhibidora $100,000 annually.

▽

MGM abandoned Spanish-dubbed films here beginning January 1 in favor of superimposed titles. Dubbed pictures, which were highly successful in neighborhood theatres, never did as well at the theatres in the provinces. This was due partly to poor sound equipment and partly because the dubbed voices spoke in every conceivable Spanish-American dialect, making the picture incomprehensible to many audiences.

▽

By a joint resolution of all Montevideo exhibitors, distributors and their employees, December 31 has been declared the "Day of the Cinematographers" and from now on all theatres will close the last day of each year.

Labor Committee To Hear Petrillo, AFM January 13

Washington Bureau

The full House Labor Committee will hold hearings on James Caesar Petrillo and his American Federation of Musicians here January 13, Representative Carroll D. Kearns announced Monday.

With the recording industry closed drum tight at midnight December 31 as a result of a Petrillo ban on recordings, witnesses from the fields of radio, recording and transcription companies, television, standard and FM broadcasting companies are expected to testify, according to Mr. Kearns.

Petrillo will probably take the stand January 19, Mr. Kearns said. The hearings are expected to last two weeks or more.

Importance of the hearings is indicated by the fact that the full Labor Committee will meet to hear witnesses and not merely Mr. Kearns' sub-committee which conducted the previous hearings and which prepared the first House report on the AFM.

On December 31, the last day on which recordings could be made, presentation of evidence was completed in Chicago in the Federal Court trial of Petrillo, who is accused by the Government of violating the Lea Act, which seeks to control the labor union leader in the field of radio.

Only one picture company, MGM, has a phonograph company subsidiary. Although its recordings have been on the market only since last March, MGM Records is understood to have built up a backlog of records sufficient for a year or more.

MGM Auditors Hold Annual Meeting in New York

MGM's field auditors met in annual meeting Tuesday, Wednesday and Thursday at the Astor Hotel, New York City. Alan F. Cummings, in charge of exchange operations and maintenance, and Charles K. Stern, assistant treasurer of Loew's, conducted the meeting. Charles School, formerly field auditor for MGM, has been named office manager of the company's Boston branch. Arthur Sklar, who had been substituting in that position, returned to his former duties as field auditor in time for the meeting.

General Bradley Thanks Industry for War Work

General Omar Bradley, new Chief of Staff of the Army, at an industry luncheon in Hollywood January 1, thanked the film industry and other fields of entertainment for their war-time service to the army and for their post-war service to the hospitalized and the occupation armies. The general's speech came as he presented a joint War-Navy Department citation to the industry for its war services through USO-Camp Shows, Inc., which formally closed shop December 31.

What's alike about these different businesses?



Replacement parts for the aviation industry must be received fast. This business is a big user of Air Express. *Speed pays.*



Everything from fountain pens to serums and medicines flies these days by Air Express. Importers and Exporters, too, find *Speed pays.*



Builders get what's needed the fastest way—by Air Express. No holdups! *Speed pays.*

Speed pays in your business, too!

Air Express helps keep your business in high gear. Because your shipments go on *all* flights of Scheduled Airlines, there's no delay. That, plus door-to-door service—at no extra cost—makes Air Express the fastest possible way to ship. Rates are low: 16 lbs. goes 1400 miles for $6.88—4 lbs. for $2.04. Use it regularly.

- Low rates—special pick-up and delivery in principal U.S. towns and cities at no extra cost.
- Moves on all flights of all Scheduled Airlines.
- Air-rail between 22,000 off-airline offices.
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Just phone your local Air Express Division, Railway Express Agency for fast shipping action.

AIR EXPRESS

AIR EXPRESS — GETS THERE FIRST



Rates include pick-up and delivery door to door in all principal towns and cities.

AIR EXPRESS, A SERVICE OF RAILWAY EXPRESS AGENCY AND

THE SCHEDULED AIRLINES OF THE UNITED STATES

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Eagle Lion

IT'S A JOKE, SON: Kenny Delmar, Una Merkel—The joke was the result we got at the box office. It didn't take in enough to find after the receipts were turned in. Another radio deal that failed. Played Wednesday, Dec. 3.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Film Classics

ADVENTURES OF MARCO POLO: Gary Cooper, Sigrid Gurie—Still a very good picture, but gave us an all-time low for the midweek days in several years. Played Tuesday, Wednesday, Dec. 16, 17.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

BEGINNING OR THE END: Robert Walker, Brian Donlevy—A fair crowd witnessed this. Comments were mixed. Didn't live up to the ballyhoo the advance trailer gave, but on the whole the crowd wasn't too disappointed. Terms were right, so the smallish crowd still kept it on the right side of the ledger. Played Monday, Dec. 8.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

MERTON OF THE MOVIES: Red Skelton, Virginia O'Brien—Just so-so. If you have many fans who go for Skelton, it may do business, but unfortunately we did not seem to have them. It was nothing new. We have never done business on Skelton pictures, none of them. They don't seem to go for his particular brand of humor in this situation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MY BROTHER TALKS TO HORSES: Jackie "Butch" Jenkins, Peter Lawford—Butch Jenkins gets by here and this made a nice Bargain Night show. Played Wednesday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SONG OF THE THIN MAN: William Powell, Myrna Loy—Didn't get over here. Title and story failed. Played Monday, Tuesday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

THIS TIME FOR KEEPS: Esther Williams, Jimmy Durante—This is the old time Metro musical. They really put something in this one. The aquatic star, Miss Williams, plus the good solid trouper, Jimmy Durante makes it a good show. Jimmy Durante always carries the show with his inimitable way of putting over a song. Business only normal and this is not good enough, for normal today means about 30 per cent down from 1946. And here is the puzzle that many exhibitors would like to know about—the Treasury reports that Federal admission tax is holding with 1946. With Hollywood retrenching due to poor business, as the trade papers state, where is the hold up coming from? Skeptical? Sure, we are. We have seen so many optimistic predictions come out of Washington that were from 30 to 40 per cent wrong. We are still from Missouri. We will have to be shown. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

YEARLING, THE: Gregory Peck, Jane Wyman—An excellent picture for large or small towns. Gross excellent. Played Wednesday, Thursday, Dec. 24, 25. —Mrs. Ray Magee, Bass Theatre, Bassfield, Miss. Small town patronage.

Monogram

DIVORCE: Kay Francis, Bruce Cabot—Old picture but title drew a good crowd. Doubled with "Sunset Pass" to nice business. Played Saturday, Dec. 13.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

Paramount

DANGER STREET: Jane Withers, Robert Lowery Another crime show with no box office appeal. Played Sunday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

IMPERFECT LADY: Teresa Wright, Ray Milland —Show no good for us as it had an English locale and the people here go against them. We had a true Paramount print. Had to patch it for a day to get it to hold enough to run. Played Sunday, Nov. 30.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MY FAVORITE BRUNETTE: Bob Hope, Dorothy Lamour—Exceptionally good. But only average draw here, as with all Hope's pictures. Played Saturday, Dec. 6.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

PERILS OF PAULINE: Betty Hutton, John Lund —Betty Hutton always is a favorite here. Picture did nice business and was enjoyed by all. Played Thursday, Dec. 25.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

VARIETY GIRL: Mary Hatcher, DeForrest Kelley —A good little show that will go if given an even break with the weather, etc. We had bad weather and the Christmas slump to hold it back. Played Friday, Saturday, Dec. 5, 6.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—Another Crosby-Fitzgerald that should have box office draw, but we failed with it. Played Friday, Saturday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WILD HARVEST: Alan Ladd, Dorothy Lamour—The show was O.K. but business was off. Maybe the holiday buying season hurt. The show is well done and the setting good. Played Friday, Saturday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

RKO Radio

A LIKELY STORY: Bill Williams, Barbara Hale—Miss Hale was the only part of this feature that justified its production. Might be better for second spot on a double hill. Played Wednesday, Thursday, Dec. 24, 25.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DICK TRACY VERSUS CUEBALL: Morgan Conway, Anne Jeffreys—A nice show for the comic strip followers, and I guess there are lots of them. Played Sunday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

FUN AND FANCY FREE: Disney Feature Cartoon —Average Disney cartoon that had a few good sequences. Good or fair, these Disney features pack them in.—A Goldson, Gold Coast Theatre, Chicago, Ill.

HONEYMOON: Shirley Temple, Guy Madison—Business surprisingly good. Picture pleasing and should go over well in any small locality. Played Sunday, Monday, Dec. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VACATION IN RENO: Jack Haley, Anne Jeffreys—A good comedy for our double bill with a Tracy film. Played Sunday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Republic

AFFAIRS OF GERALDINE, THE: Jane Withers, James Lydon—A good little show for a double bill. Jane Withers is dead here as far as draw is concerned. Played Sunday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

APACHE ROSE: Roy Rogers, Dale Evans—Used on second spot of double hill to fair business. These new Rogers productions are not quite as good as the original ones. Played Friday, Saturday, Dec. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HIT PARADE OF 1947: Eddie Albert, Constance Moore—Good little musical that did O.K. on Sunday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—Too much Eddy and not enough names to put it over. However, it is a good show. Played Monday, Tuesday, Nov. 24, 25.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WYOMING: William Elliott, Vera Ralston—A good Western in a locality where they draw. Here it was just another show. Played Monday, Tuesday.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Twentieth Century-Fox

ANNA AND THE KING OF SIAM: Irene Dunne, Rex Harrison—Excellent. This is a production to be proud of. We had a good crowd who were well pleased. Settings were splendid and the acting of the entire cast was above the ordinary. A few more like this would do the box office a lot of good. Played Friday, Dec. 12.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

FOREVER AMBER: Linda Darnell, Cornel Wilde—Too much money for nothing and the patrons sure tell you about it when they come out. I wish the film salesman who sold this had to take the grief along with the ballyhoo they give out. Keep away from this at advance prices. I think this would have been one of the best grossers of all time at regular prices. Played Monday, Tuesday, Dec. 1, 2.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

JEWELS OF BRANDENBURG: Richard Travis, Micheline Cheirel—Used on double bill with fair results. Played Friday, Saturday, Dec. 26, 27.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JEWELS OF BRANDENBURG: Richard Travis, Micheline Cheirel—Everything good but the price. Didn't do enough to buy a bus ticket home, if I lived only a block from the theatre. Played Wednesday, Nov. 26.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—Every once in a while you get a picture that renews your faith that Hollywood can turn out good pictures. This is one of them. It is so human and down-to-earth. It is a little fantasy of Kris Kringle. It came in as a sleeper and we really did not know just how good it was. So you exhibitors, if you haven't played it yet, give it all you have for it was the first picture for some time that received unanimous acclaim by all who saw it. And you will cheer the cast for their fine portrayals. Edmund Gwenn is my nomination for the Oscar for the best supporting role.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

NIGHTMARE ALLEY: Tyrone Power, Joan Blondell—The clamor against this picture on the first night showing was such that we had to pull it. There is strain enough in these days with just living without getting such a dose on the screen.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LATE GEORGE APLEY, THE: Ronald Colman, Peggy Cummins—Played this late, but that was too soon. A slow and dull offering that interested a few. Played Sunday-Tuesday, Dec. 21-23.—A. Goldson, Gold Coast Theatre, Chicago, Ill.

RAZOR'S EDGE, THE: Tyrone Power, Gene Tierney—A good crowd seemed well satisfied. Only the younger generation were disappointed. A little wordy and overlong, but otherwise excellent film fare. Miss Baxter gives a marvelous performance. Should do better in large situations. Played Saturday, Dec. 6.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—Fair Grable picture that flopped. Too much Dick Haymes crooning which is always a signal for patrons to have a good chat among themselves. Played Saturday, Dec. 20.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

United Artists

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—Counterfeit. This is a phony that can be detected at a glance. Pass this off on your unsuspecting patrons at your own risk.—A. Goldson, Gold Coast Theatre, Chicago, Ill.

Universal

BRUTE FORCE: Burt Lancaster, Hume Cronyn—For the male trade only. Business at its lowest ebb

(Continued on following page)

(Continued from preceding page)

with this picture. Played Sunday, Monday, Dec. 21, 22. —A. Goldson, Gold Coast Theatre, Chicago, Ill.

RIDE THE PINK HORSE: Robert Montgomery, Wanda Hendrix—Very good. This will please the majority of patrons. Outstanding performances by Robert Montgomery and the newcomer, Wanda Hendrix.—A. Goldson. Gold Coast Theatre, Chicago, Ill.

Warner Bros.

CRY WOLF: Errol Flynn, Barbara Stanwyck—A well made suspense drama. A good cast helps things along. Flynn is no great shakes as an actor, but his name still draws. This pleased. What is more the price was right, so we made money. Played Monday, Dec. 15. — Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

DARK PASSAGE: Humphrey Bogart, Lauren Bacall —Good picture of this type with Bogart good as always when he gets something to sink his teeth into. Bacall seems to have improved to some extent.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

DEEP VALLEY: Ida Lupino, Dane Clark—Good of its kind. Drew only an average crowd who seemed fairly satisfied. Miss Lupino as usual gives an outstanding performance. The story was not very logical at times and the characters seemed to change their personalities a little too rapidly. Worth playing. Played Friday, Dec. 5.—Fred J. Hutchings, Community Theatre, Leader. Sask., Can.

SAN ANTONIO: Errol Flynn, Alexis Smith—We replayed this feature instead of another we had bought hut didn't play. It's still one of the best outdoor pictures ever made and it is in Technicolor. Had a fair Sunday. hut didn't hold up on Monday. It's worth repeating. Played Sunday, Monday, Dec. 14. 15.—Ahe H. Kaufman. Fountain Theatre, Terre Haute, Ind.

UNFAITHFUL, THE: Ann Sheridan, Zachary Scott —Didn't do as well as I figured on, hut it got by O.K. Played Friday, Saturday, Nov. 28, 29.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Short Features

Columbia

SCOOPER DOOPER: All Star Comedies — Pretty good two-reel comedy. Holloway has gained in popularity here on account of the Autry's.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Twentieth Century-Fox

HEP CAT: Terrytoons—One of the best cartoons with Mighty Mouse.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Warner-Vitaphone

JOHNNY SMITH AND POKER HUNTAS: Blue Ribbon Cartoons—A very funny color cartoon.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Operators Elect Miller

D. G. Miller has been elected president of Operators, Local 482, Champaign, Ill.

Short Product in First Run Houses

NEW YORK—Week of January 5

CAPITOL: Miracle in the Cornfield....MGM
Fishing Bear .....MGM
Feature: High Wall.....MGM

CRITERION: Brooklyn Makes Capital.Universal
Pickle Puss .....Columbia
Feature: The Senator Was Indiscreet....Universal

MUSIC HALL: Border Without Bayonets RKO Radio
Chip an' Dale.....RKO Radio
Feature: Good News.....MGM

PALACE: Bootie Beetle.....RKO Radio
Feature: Tycoon .....RKO Radio

PARAMOUNT: Midnight Serenade.Paramount
Safari So Good.....Paramount
Popular Science, No. 2.....Paramount
Feature: Where There's Life.....Paramount

ROXY: Swiss Cheese Robinson.20th Cent.-Fox
Aqua Capers .....20th Cent.-Fox
Feature: Daisy Kenyon.....20th Cent.-Fox

STRAND: Fishing the Florida Keys Warner Bros.
Stars in the Night.....Warner Bros.
Horse Fly Fleas.....Warner Bros.
Feature: My Wild Irish Rose.....Warner Bros.

WARNER: Action in Sports.....Warner Bros.
Two Gophers from Texas.....Warner Bros.
Feature: The Voice of the Turtle.....Warner Bros.

WINTER GARDEN: Jack the Giant Killer Universal
Feature: The Exile.....Universal

Police Close "Furia" At San Francisco

Police December 31 closed the Larkin theatre, San Francisco, and confiscated a print of the Italian film, "Furia," on the ground it was "indecent and salacious." The manager of the theatre was arrested and released on $200 bail after being cited to appear before Juvenile Court on a charge of contributing to the delinquency of minors and of showing a salacious picture. The theatre was raided because of a charge by a local pastor.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

COLUMBIA PICTURES

THE WOMAN FROM TANGIER
with
ADELE JERGENS • STEPHEN DUNNE
MICHAEL DUANE • DENIS GREEN
Original screenplay by Irwin Franklyn
Directed by HAROLD DANIELS • Produced by MARTIN MOONEY

GLAMOUR GIRL
featuring
GENE KRUPA AND HIS ORCHESTRA
Virginia Grey • Michael Duane • Jimmy Lloyd • Jack Leonard
SUSAN REED AND HER ZITHER
Screenplay by M. Coates Webster and Lee Gold
Directed by ARTHUR DREIFUSS • Produced by SAM KATZMAN

Charles STARRETT • Smiley BURNETTE
PHANTOM VALLEY
with
VIRGINIA HUNTER
OZIE WATERS AND HIS COLORADO RANGERS
Original screenplay by J. Benton Cheney
Directed by RAY NAZARRO • Produced by COLBERT CLARK

MARY LOU
with
Robert Lowery • Joan Barton • Glenda Farrell
Abigail Adams • Frank Jenks
and featuring
FRANKIE CARLE AND HIS PIANO
Original screenplay by M. Coates Webster
Directed by ARTHUR DREIFUSS • Produced by SAM KATZMAN

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE EXILE (Univ.)

Final Report:

Total Gross Tabulated	$422,700
Comparative Average Gross	429,300
Over-all Performance	98.4%

ATLANTA—Fox 84.7%
BALTIMORE—Keith's, 1st week 108.1%
BALTIMORE—Keith's, 2nd week 108.1%
BOSTON—Memorial, 1st week 104.0%
(DB) Sweet Genevieve (Col.)
BOSTON—Memorial, 2nd week 74.3%
(DB) Sweet Genevieve (Col.)
BUFFALO—Lafayette 102.7%
(DB) Two Blondes and a Redhead (Col.)
CHICAGO—Palace, 1st week 112.5%
CHICAGO—Palace, 2nd week 83.3%
CINCINNATI—RKO Palace 88.4%
CLEVELAND—Palace 81.9%
DENVER—Esquire 88.2%
(DB) Roses Are Red (20th-Fox)
DENVER—Paramount 122.4%
(DB) Roses Are Red (20th-Fox)
DENVER—Aladdin, MO 1st week 50.0%
(DB) Roses Are Red (20th-Fox)
INDIANAPOLIS—Circle 76.9%
KANSAS CITY—Tower 73.0%
KANSAS CITY—Uptown 83.6%
LOS ANGELES—Guild, 1st week 133.3%
(DB) The Crime Doctor's Gamble (Col.)
LOS ANGELES—Guild, 2nd week 80.0%
(DB) The Crime Doctor's Gamble (Col.)
LOS ANGELES—Iris, 1st week 133.3%
LOS ANGELES—Iris, 2nd week 73.3%
LOS ANGELES—Ritz, 1st week 130.0%
LOS ANGELES—Ritz, 2nd week 75.0%
LOS ANGELES—Studio, 1st week 140.8%
LOS ANGELES—Studio, 2nd week 84.5%
LOS ANGELES—United Artists, 1st week . . 129.5%
(DB) The Crime Doctor's Gamble (Col.)
LOS ANGELES—United Artists, 2nd week . . 68.3%
(DB) The Crime Doctor's Gamble (Col.)
MINNEAPOLIS—RKO Orpheum 89.9%
NEW YORK—Winter Garden 149.5%
PHILADELPHIA—Karlton 122.9%
PITTSBURGH—J. P. Harris 118.1%
SAN FRANCISCO—Orpheum, 1st week . . . 103.1%
SAN FRANCISCO—Orpheum, 2nd week . . . 70.0%

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WHERE THERE'S LIFE (Para.)

Final Report:

Total Gross Tabulated	$672,300
Comparative Average Gross	668,300
Over-all Performance	100.5%

ATLANTA—Fox 129.9%
ATLANTA—Roxy, MO 1st week 83.8%
BALTIMORE—Keith's, 1st week 126.1%
BALTIMORE—Keith's, 2nd week 94.6%
BOSTON—Metropolitan, 1st week 135.0%
(DB) Adventure Island (Para.)
BOSTON—Metropolitan, 2nd week 113.1%
(DB) Adventure Island (Para.)
BUFFALO—Buffalo 118.2%
(DB) Adventure Island (Para.)
BUFFALO—Hippodrome, MO 1st week . . . 95.5%
(DB) Adventure Island (Para.)
CHICAGO—Chicago, 1st week 97.9%
(SA) Vaudeville
CHICAGO, 2nd week 84.4%
(SA) Vaudeville
CINCINNATI—RKO Albee 103.2%
CINCINNATI—RKO Shubert, MO 1st week . 71.4%
CLEVELAND—Loew's State 98.5%
CLEVELAND—Loew's Stillman, MO 1st week 99.1%
CLEVELAND—Loew's Ohio, MO 2nd week . . 94.2%
DENVER—Denham, 1st week 112.0%
DENVER—Denham, 2nd week 88.0%
DENVER—Denham, 3rd week 72.0%
INDIANAPOLIS—Indiana 103.7%
INDIANAPOLIS—Keith's, MO 1st week . . . 78.1%
KANSAS CITY—Paramount, 1st week . . . 149.6%
KANSAS CITY—Paramount, 2nd week . . . 78.7%
LOS ANGELES—Paramount Downtown, 1st week 105.4%
LOS ANGELES—Paramount Downtown, 2nd week 64.8%
LOS ANGELES—Paramount Hollywood, 1st week 111.1%
LOS ANGELES—Paramount Hollywood, 2nd week 74.0%
MINNEAPOLIS—Radio City 95.8%
MINNEAPOLIS—Lyric, MO 1st week . . . 101.8%
MINNEAPOLIS—Lyric, MO 2nd week . . . 94.5%
OMAHA—Orpheum 115.6%
PHILADELPHIA—Karlton, 1st week 122.9%
PHILADELPHIA—Karlton, 2nd week 114.7%
PHILADELPHIA—Karlton, 3rd week 81.9%
PHILADELPHIA—Karlton, 4th week 65.5%
PHILADELPHIA—Karlton, 5th week 57.3%
PITTSBURGH—Stanley 89.6%
PITTSBURGH—Warner, MO 1st week . . . 68.3%
SAN FRANCISCO—Paramount, 1st week . . 120.2%
(DB) That's My Gal (Rep.)
SAN FRANCISCO—Paramount, 2nd week . . 101.4%
(DB) That's My Gal (Rep.)
SAN FRANCISCO—State, MO 1st week . . . 118.2%
(DB) That's My Gal (Rep.)
ST. LOUIS—Fox 131.8%
(DB) Big Town After Dark (Para.)
ST. LOUIS—Shubert, MO 1st week 121.2%
(DB) Big Town After Dark (Para.)

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MY WILD IRISH ROSE (WB)

First Report:

Total Gross Tabulated	$263,200
Comparative Average Gross	232,200
Over-all Performance	113.3%

ATLANTA—Fox 118.6%
BOSTON—Metropolitan 88.6%
(DB) The Chinese Ring (Mono.)
BUFFALO—Buffalo 107.5%
LOS ANGELES—Warner Downtown 122.1%
LOS ANGELES—Warner Hollywood 112.6%
LOS ANGELES—Warner Wiltern 125.9%
MINNEAPOLIS—Radio City 101.7%
NEW YORK—Strand 88.0%
(SA) The Ink Spots
PHILADELPHIA—Mastbaum 176.4%
PITTSBURGH—Stanley 110.4%
ST. LOUIS—St. Louis 130.4%
(DB) The Chinese Ring (Mono.)

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KILLER McCOY (MGM)

First Report:

Total Gross Tabulated	$186,400
Comparative Average Gross	190,600
Over-all Performance	97.7%

ATLANTA—Loew's Grand 89.2%
BALTIMORE—Century 71.8%
BOSTON—Orpheum 69.5%
(DB) Two Blondes and a Redhead (Col.)
BOSTON—State 70.5%
(DB) Two Blondes and a Redhead (Col.)
BUFFALO—Great Lakes 96.3%
(DB) High Conquest (Mono.)
CINCINNATI—RKO Grand 136.3%
INDIANAPOLIS—Loew's 117.6%
(DB) Blondie's Anniversary (Col.)
PHILADELPHIA—Earle 133.8%
PITTSBURGH—Penn 90.9%
ST. LOUIS—Loew's State 110.0%
(DB) Son of Rusty (Col.)
TORONTO—Uptown 109.0%

Settle Memphis Anti-Trust Suit

Settlement was announced in Memphis December 31 of the anti-trust suit brought by a number of neighborhood theatres against M. A. Lightman and his associates and eight major film distributors.

The agreement, reached in out-of-court conferences, changes the Memphis distribution system in that it makes films available to a whole group of neighborhood theatres on the same date.

Although William Goodman, attorney for the Lightman interests, declined to give any financial details, it was believed that, based on previous reports, the settlement would involve about $200,000.

The suit was dismissed with prejudice, which means that it cannot be brought to trial again.

Named as defendants were Mr. Lightman, W. P. Zerilla, several officials of Malco circuit, and the eight major distributors. The plaintiffs charged discrimination against them in favor of Lightman-owned theatres on second runs for neighborhoods.

Liebeskind to Distribute In Brazil and Argentina

Nat Liebeskind, former general manager of RKO in South America, will soon enter distribution on his own in Brazil and Argentina to handle American and foreign-made product. He recently organized a Mexican company, Cia. Mexicana de Peliculas, in partnership with Max Gomez, for 10 years manager for RKO in Mexico, which has made an exclusive deal to handle English, French and Italian product controlled for the Western Hemisphere by Foreign Screen Corp. of New York. Four pictures already have been released there. Next is "The Agitator," an anti-Communist film produced by Lou Jackson at the Pathe studios in London.

Warners Announce Six Releases for England

Warner Brothers has announced six features for release in England during the first four months of 1948. They are: "Possessed," January 12; "Brighton Rock," a British-Pathe production, January 12; "Each Dawn I Die," a re-release, February 2; "The Unfaithful," February 23; "Cry Wolf," March 15, and "Idol of Paris," a British production, April 5. All will have their British premieres at the Warner theatre in London.

SEC Back to Washington

The Securities and Exchange Commission, which was transferred to Philadelphia early in the war, started to return to Washington Monday. SEC officials estimate that it will take about three weeks to complete the move. The Commission will be housed in the old Reconstruction Finance Corporation buildings.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

PURVEYORS of pressbooks have been trying to persuade us that the shiny-paper pressbooks are all right after all, on the grounds that theatres use these pages as engraver's proofs to make their own newspaper ads, by photo-engraving processes, on the ground. Very frankly, we don't believe that one in one hundred theatres employs the services of an engraver to devise their newspaper copy. Such extravagance is possible only to that top-bracket fringe who also employs advertising agencies.

We think that the average, run-of-the-mine theatre manager uses *mats,* and that he appreciates the opportunity to see pressbook advertising on news-stock, as it will be *used*—and that pressbooks printed on both sides of super-calendered paper are a costly nuisance, if you don't happen to be among the fortunate few who can send your copy to an engraver. In fact, there are few engraving houses except in key cities and the average theatre man seldom makes cuts.

Pressbooks are often incomplete until after the key runs; the rank and file of theatre managers wait until these test runs are over to acquire the benefit of this advertising experience with the picture. We still believe that splendor in pressbooks is intended for a very limited circulation and that we aim for a wider use of pressbooks on a basis that will reach Jim Mason, of Cherry Valley.

ILLINOIS MEETING

This week we salute the United Theatre Owners of Illinois, holding their two-day convention at the Abraham Lincoln Hotel, Springfield, January 8th and 9th. We've been out there, as a guest, and recall many names and faces. We meet President Edward G. Zorn here and there around the country and greatly admire the forthrightness and integrity he puts into his leadership of Illinois exhibitors. We imagine that our good friends, Homer Strowig of Abilene, "Doc" Cook of Marysville, Mo., and Fred Wehrenberg of St. Louis, will be flying in to attend the Springfield meeting.

Springfield, in the heart of the Lincoln country, is as typically American as the cornbelt. We remember one lady "exhibitrix" who owned two hundred acres of standing corn, the best theatre and the liquor store in her town. There's good showmanship in Springfield and surrounding towns, represented by such as the Kerasotes Brothers, E. E. Alger with his circuit, Ralph Lawler of Great States theatres, Fred Souttar of Fox Midwest, and many others we would like to hear from, since we cannot make the trip to Springfield this year.

¶ Arnold Gates, manager of Loew's Stillman theatre, Cleveland, Ohio, uses double-edged blades when he serves up favorable reviews, as blow-ups in his lobby. Arnold is aware of a fundamental, i.e., that movie critics like to be known, and so, when Ward Marsh, critic for the Cleveland *Plain Dealer,* wrote an enthusiastic review on "Golden Earrings," he posted it, life size and twice as natural, with a big picture of the critic, pointing the way to the boxoffice. We can't all afford photographic blow-ups, even if the facilities were available to make them, but managers can always gratify the vanity of a friendly critic by displaying his kind words where the public can follow an urge to see the picture. It's possible that movie critics would like to be liked, if they display a tendency to like the movies. You can have a movie critic in your town, with the cooperation of your newspaper man, and for good, long-range results.

¶ Advertising and exploitation of the Louis-Walcott fight pictures arriving at this desk indicate wide interest in the fight and substantial business at the boxoffice. The newspaper ads were necessarily limited to all-type displays, but Pierce McCoy sold the show at the Miller theatre, Augusta, Ga., with a home-made ad, created from a news photograph, turned into a line-cut by his art department. Best quip was Duke Stalcup's billing of "The Great Walcott Robbery" at the Martin theatre, Opelika, Alabama.

¶ Reverberations of Drew Pearson's "Friendship Train" still felt with the influx of shows given to obtain food and food packages for local and international charities. Latest is Pierce McCoy's "Canned Food Matinee," where in the Miller theatre, Augusta, Ga., the Augusta *Chronicle* and station WRDW cooperated with the sponsorship of a local fraternity house to collect more than 1,000 cans of food for the needy. Elsewhere, throughout the country, the effect of the "Friendship Train" is still felt in the promoting of food matinees.

¶ From far away Japan, via the Motion Picture Export Association, comes an idea developed at the Roxy theatre, Asakusa, which shouldn't have happened so far from home. May not be new, but it's the first time we've seen it. All they've done is fix up a twenty-four sheet board as a stage drop, so that at the end of the performance, it comes down in front of the screen and just back of the proscenium. Open the curtains, and you have a well lighted, neatly framed, 24-sheet poster that remains visible during intermission, or at whatever times may be desired. —*Walter Brooks*



Lester Pollock's "Talent Quest" at Loew's Rochester theatre. Auditions were given those nominated by ballots deposited in lobby box, at left.



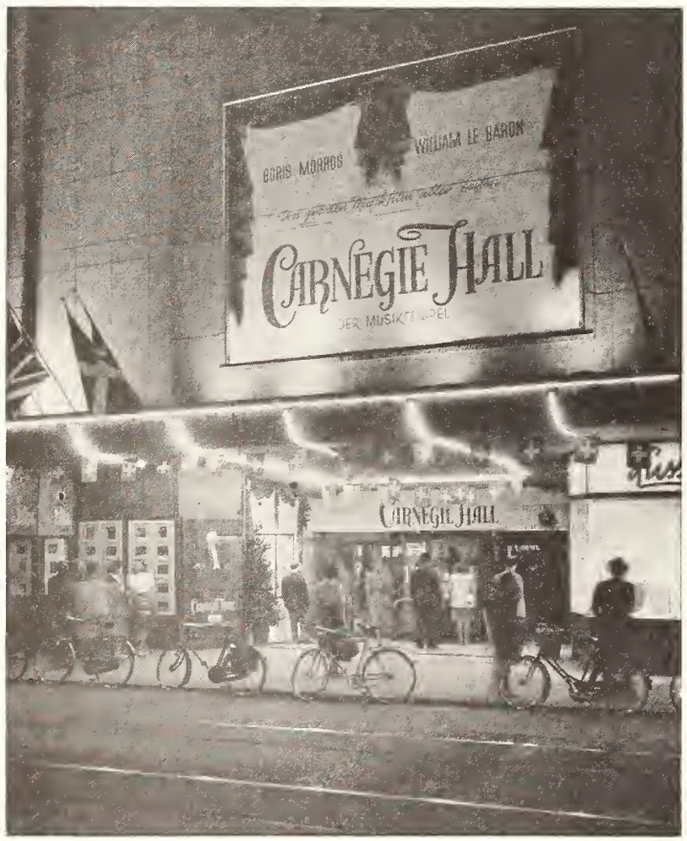
You might think that Lana Turner was right there, with her own copy of "Green Dolphin Street" in this effective window display for the run of the picture at Loew's State, Cleveland. A good blow-up can become a photographic double when masked a bit and combined with other display to create the illusion.

ONCE OVER LIGHTLY

SHAVING "WONDER MAN" IN FINLAND



The premiere of Danny Kaye's "Wonder Man" was sold in Helsinki, Finland, with these printed paper napkins, in shops where the barber is a lady! Other exploiteers have used reverse English to read in mirrors, but this is Finnish.



Interesting display for "Carnegie Hall" at the Alhambra theatre, Basil, Switzerland. Note the English language billing, the numerous bicycles and the little flags with the white cross of the Swiss national emblem.



Manager C. J. Holloway of the Gaumont theatre, Chelsea, with the Gaumont Junior Boxing Club, at Paddington Station, London, with gifts of fruit for the Victoria Children's Hospital. Engine driver and fireman are interested onlookers at trackside.

SHAFFER AND CHANT TAKE FOURTH QUARTER AWARDS

Willis Shaffer, manager of Fox Atchison theatres, Atchison, Kansas, was the unanimous choice of the Judges, for Showmanship Honors in the Fourth Quarter of the Quigley Awards for 1947. The decision entitles Mr. Shaffer to the Silver Desk Plaque, which he also won in the Second Quarter of 1947.

In a larger competition than usual, with many close contenders, the judging occupied more than the usual time and effort in making the selection. Still, there could be no doubt of the winner of the Silver Desk Plaque, for Mr. Shaffer was first choice with no opposition. However, in the names immediately following, a difference of opinion prevailed, so the Scroll of Honor winners, in order of preference, stand as follows:

Mildred FitzGibbons, Roosevelt, Flushing, N. Y.
Bill Hastings, Orpheum, Denver, Col.
Phil Katz, Kenyon, Pittsburgh, Pa.
W. V. Novak, Capitol, Winnepeg, Can.
Louis Nye, Hoosier, Whiting, Ind.
Trevor F. Kerridge, St. James, Auckland, N. Z.
L. Stanley Hodnett, Gaumont, Middlesbrough, Eng.

The special Overseas Citation, for top honors in the Foreign Field, went to:

Len Chant, New Victoria theatre, Preston, England.

Willis Shaffer has been one of the hardest workers in his sustained effort to win the Quigley Awards and it is obvious that he is a serious contender for one of the grand prizes to be awarded in the annual judging for 1947, in March. He is manager of two theatres in Atchison, Kansas, where Fox Midwest are going to build a new house as his first-run headquarters.

In the foreign field, the winner is a dark horse, and has only been a contender with an entry received in November. It was a close decision between his campaign for "The Jolson Story" and two others received from "down under," these being the St. James, Auckland, N. Z., and the State theatre, Sydney, Australia. Many campaigns from England and in various parts of the world required careful study as to the degree of showmanship that produced the best results. The judges were eager to weigh the personal effort as against the cooperation that was available in each instance. Certificates of Citation were awarded to 48 showmen throughout the world as runners-up out of a total of over 100 campaigns.

Judges for the Fourth Quarter were Harry Greenman, managing director of the Capitol theatre, New York, G. R. Keyser, advertising and publicity director of Warner Brothers' foreign department and Phil Williams, well known in the industry for his association with March of Time.



Examining the many campaigns entered for the Fourth Quarter: Judges were, left to right, Harry Greenman, Capitol theatre, New York, Phil Williams of Fortune Magazine and G. R. Keyser of Warner Brothers, who were both competent and conscientious in their judgment.

4th Quarter Citation Winners

The following contestants for the Quigley Awards, having submitted entries of merit, will receive Certificates of Citation for outstanding showmanship.

ELMER ADAMS, JR.
Hornbeck, Shawnee, Okla.

R. M. AINSWORTH
Regent, Brighton, Sussex, England

H. BEDFORD
Gaumont Palace, Derby, England

R. D. BOWDEN
Regal, Bridlington, England

A. J. BROWN
Empire, Cardiff, Wales

BILL BROWN
Poli-Bijou, New Haven, Conn.

JOE BOYLE
Broadway, Norwich, Conn.

ROBERT W. CASE
Kingston, Kingston, N. Y.

L. C. CLARK
Bucklen, Elkhart, Ind.

TIFF COOK
Capitol, Halifax, Nova Scotia

KENNETH EDMONDSON
Gaumont, Chester, England

RICHARD FELDMAN
Paramount, Syracuse, N.Y.

ELAINE S. GEORGE
Star, Heppner, Ore.

STANLEY A. GERE
Rialto, Racine, Wis.

GERRY GERMAINE
Palace, Pittsfield, Mass.

MIKE GUTTMAN
Century, Minneapolis, Minn.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
RKO Palace, Cleveland, Ohio

HERMAN HATTON
Capitol, Macon, Ga.

THOR HAUSCHILD
Plaza, Milford, Del.

E. HERBERT
Broadway, Stratford, England

EARL HUBBARD
20th Century, Buffalo, N. Y.

LEO HUFF
Lincoln, Goshen, Ind.

E. F. JOHNSON
Majestic, Leeds, England

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

WALTER KESSLER
Loew's Ohio, Columbus, Ohio

W. R. McCORMACK
Elco, Elkhart, Ind.

P. E. McCOY
Miller, Augusta, Ga.

I. K. MAKOVER
New Albert, Baltimore, Md.

CURTIS MILLER
State, Tampa, Fla.

JOHN MISAVICE
Forest, Forest Park, Ill.

J. PECORA
Allis, Milwaukee, Wis.

GERALD A. PENNY
Ritz, Waycross, Ga.

MIKE PICCIRILLO
Loew's Dyckman, New York, N. Y.

SAM PIERCE
Capitol, Macon, Ga.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIM PREDDY
Telenews, Dallas, Texas

G. E. RATHMAN
New Marion, Marion, Ia.

SONNY SHEPHERD
Miami, Miami, Fla.

SOL SORKIN
RKO Keith's, Flushing, N. Y.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. S. STALCUP
Martin, Opelika, Ala.

A. HENRY STOBIE
Gaumont, Essex, England

REG STREETER
Mission, Santa Barbara, Calif.

A. M. SULLIVAN, JR.
Lucas, Savannah, Ga.

R. M. WHITE
Orpheum, Elkhart, Ind.

NATHAN WISE
Albee, Cincinnati, Ohio

ELY ZULAS
Ritz, Berwyn, Ill.

Brussels All Out Antwerp Also— For G.W.T.W.

René Poelmans, who signs his letters as a Member of the Managers' Round Table, writes from Brussels, Belgium, to tell us about the terrific campaign in Brussels and Antwerp for the opening of "Gone With the Wind. As René puts it, these big European premieres were the signal for pulling all stops.

In Brussels, announcement of the showing at the Metropole theatre started eight weeks in advance with a special trailer and a huge mounted panel in the lobby. The biggest Brussels department store, La Bon Marche, devoted 18 of its large store windows to the picture, a month ahead of playdate. 150,000 copies of a local daily newspaper were distributed by postmen in private letter boxes throughout Brussels and suburbs. The Mayor of Atlanta (Ga.) addressed a letter to the Mayor of Brussels and three hundred "Scarlett O'Hara" roses were shipped by air from Atlanta for display in the lobby and as gifts. A special screening for the trade press; an interview with Clark Gable for broadcast purposes (and Gable really spoke French!); half a hundred tieups with book shops, specialty shops and stores, with the celebration of St. Catherine's Day, completed a campaign that literally took Brussels by storm.

In Antwerp, much the same pattern was followed, with 120,000 copies of *Volksgazet* distributed by post, placards carried on 500 street cars and a special souvenir booklet for the showing at the Metro theatre, in addition to many commercial tieups.

Another Loew's Theatre Found!

Another Loew theatre heard from! That's news, like the British Empire discovering a new colony, or something. We welcome a campaign submitted as an entry for the Quigley Awards from Leo Sidosky, manager of Loew's Post Road theatre, Bronx, New York. All kidding aside, it's surprising to find there's one Loew theatre we can welcome as a new member of the Managers Round Table. Ernie Emerling has been holding out on us.

Leo's campaign, which is substantial and professional, sells the 10th Anniversary of the theatre, and went into action a month in advance. Merchants in the neighborhood joined in the celebration and contributed many valuable gifts to give away. A nearby bakery supplied a huge cake, and patriotic organizations marched in a parade led by a local band. Neighborhood newspapers carried special write-ups of the celebration.



George Cameron, Schine district manager, with Bob Serbell, manager of Schine's Norwalk theatre, Norwalk, Ohio, with the "live baby" they gave away during five hectic days of teaser advertising, newspaper cooperation, and terrific business.

Good Advertising For Good Music

James V. Pisapia, manager of the College theatre, College Point, L. I., was on his toes when he conjured up a special herald addressed to the students of P. S. 27, 29 and 30, St. Fidelis Catholic School, St. Agnes School and Academy, listing 24 separate musical numbers, the works of Liszt, Schumann, Brahms and Strauss, which are featured in the motion picture presentation of Metro's "Song of Love" as a program for "Musical Appreciation Week" in these local schools. The flyer is dignified, printed on good paper, looks like better-than-usual appreciation for the film by music lovers.

Another nifty in the mail from College Point is an impressive looking "courtesy card" which, with the regular admission price, will get you in to see "Welcome Stranger" for more laughs than you've had recently. Good natured kidding, and in the spirit of the picture. Jim also submits his adaptation of the ticket for "Dear Ruth," which calls attention to the $6.60 price for the Broadway show of the same name, but makes it clear that you can see the film at the College.

Two Managers Offering New "Benefit" Shows

Thor Hauschild, manager of Schine's Plaza theatre at Milford, Del., made a special occasion of the showing of the Technicolor short film "Men of Tomorrow" for the benefit of the Boy Scouts, but Sid Kleper wasn't really serious when he proposed the showing of "The Women" at Loew's Poli College theatre, New Haven, for the benefit of "the women"!

Corny, but Cute Baby Give-Away Gets Business

Bob Serbell, manager of Schine's Norwalk theatre, Norwalk, Ohio, doesn't ordinarily blow his own horn, but we can't blame him for boasting of his "live baby" stunt, very far from new, but mighty effective as a business builder.

What probably put this over so completely was the excellent cooperation of the Norwalk *Reflector-Herald*. They enjoyed the gag well enough to front-page it through a five-day campaign, asking "who is going to claim this gurgling little bundle advertised in the lost and found?" They built up the running-gag until it was front page news in Norwalk.

Even after the secret must have been out, the newspaper was still describing the little darling "dressed in baby clothing with as nifty a bonnet as could adorn any baby's head, refusing to pose for photographers until quieted by the soothing effect of its bottle," and saying that "gleeful theatre attendants will give the baby away unless claimed by proper authorities"—all with dead-pan seriousness. The response was terrific when the winner was awarded the baby and it went "oinking" all over the stage.

600 Street Signs Read "Green Dolphin"

A lot of managers put up new street signs, here and there, to mark "Green Dolphin Street," adjacent to the theatre, but Lester Pollock tops them all, for he posted a new street sign on six hundred lamp posts in downtown Rochester, to convince the natives that every street was "Green Dolphin Street" through the run of the picture at Loew's theatre. Lester is a manager we want to keep an eye on, for his special handling of such stunts as this!

Re-Christens Kingston For "Magic Town"

Bob Case, manager of Walter Reade's Kingston, N. Y., theatre, remodeled his town for the run of "Secret Life of Walter Mitty" and has now renamed it, for the run of "Magic Town." Signs which Bob posted on all highways entering Kingston read "You are now entering Magic Town," with billing for the picture at the Kingston.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

LOVE FROM A STRANGER—Eagle Lion. Good title, has excellent teaser ad value, from a story by Agatha Christie, with a cast of exciting "whodunits", including John Hodiak, Sylvia Sidney, Ann Richards, all sinister and attractive. As usual, Eagle Lion have done a fine preselling job via magazines, newspapers and radio. There are two combination mats, both worth getting, (a) a series of four punchy display ads in small space (84 lines each) and (b) a four-day contest, built squarely to keynote the ad campaign, all four layouts on one mat. Two trailers are available from National Screen and a special free radio platter on application to Eagle Lion, New York. Theme and title lend readily to radio tie-ins, especially radio forum question: "Would you marry a man you didn't know?" Largest newspaper mats are least desirable; best styles are three-column ad mat 304 and two-column ad mat 207. One-column ads are limited to billing; you can cut several of the tall ones down to size. Posters are good, with 24-sheet and 6-sheet leading. There's a dramatic herald featuring the two best newspaper themes. Production and publicity stories, illustrated in mat form, look like the sort of thing the newspaper feature pages would go for, accenting dangerous romance, dangerous "Stranger", the elements of suspenseful movie mystery melodrama.

THE SWORDSMAN—Columbia. For men, women, boys and girls only. In Technicolor. Audiences may be looking for the return of Larry Parks, but remember that Al Jolson is not around the corner in the sound department. Nevertheless, Larry is an attractive young man in this swashbuckling adventure. Color makes scenes of Scotland and picturesque costumes sparkle. Newspaper advertising mats are limited to swordsman poses; best of the lot is three-column ad mat 301. Some will be difficult to combine with theatre masthead. One group of ads features the seat of the hero's pants. The herald has good display; front cover and center spread suggest the best theme for advertising. One- and three-sheet posters are best; the 24-sheet and 6-sheet are devoted to that rear view. There is a long ad mat, No. 209, two columns wide and 17 inches deep, that has everything. It could be used to print a streamer herald, with a cooperating merchant using the other side for his own advertising. Sometimes a "circusy" looking herald suggests an exciting attraction. There is also a utility mat, combining many small bits and pieces. Cut the pressbook copy apart, but take the whole mat to your composing room foreman and let him show you how to use it. Pressbook suggests some reasonable merchandising tie-ins, and you may stir up local interest in fencing and archery.

Manager's Hobby Winning Showmanship Awards

Manager E. F. Johnson (Johnnie to his friends) of the Majestic Cinema, Leeds, England, describes himself roughly as fair, fat and nearly forty and tells us about his life in show business and an interesting interlude in the service of his country. In 1940, after spending five years with the Gaumont-British Picture Corporation, he joined the R.A.F., and was wireless operator of an advance mobile signals unit for two years. His proximity to the enemy made this an exciting job. In 1943 he was commissioned an officer of films and cinemas and this work took him to Iraq, Persia, Palestine, Egypt, Cyrenaica and Tripolitania, where he worked with equipment consisting of 35 static cinemas running 35 m/m film and 7 dual 16 m/m mobile units. His memories include splendid help given by the American Films Section of the U.S.A. Special Services Division. Demobilized in 1945, Mr. Johnson was given the management of St. George's Hall, York. After 18 months there, he became manager of his present theatre. "Johnnie" is an active contender for the Quigley Awards and a good correspondent, with news from Britain.



E. F. JOHNSON "Johnnie"

Day Dreamers Lured By "Mitty" Contest

Manager Ben Domingo and publicity director Red King of the Memorial theatre, Boston, maneuvered effective advance promotion on "The Secret Life of Walter Mitty." Two weeks in advance of opening, disc jockey Fred Cole of radio station WHDH staged a contest in which listeners were asked to write their favorite day dream and choose a song title to describe it. There were prizes of $100 and each entrant received a copy of Danny Kaye's book "How to Dream the Mitty Way." Contest was limited to listeners of the daily disc stanza, and final tabulations revealed 2,000 entries.



"New and Old" for Civic Show

Spencer Bregoff, manager of Fabian's Palace theatre, Port Richmond, Staten Island, New York, has just completed a campaign which became part of the Port Richmond Board of Trade's Silver Jubilee, celebrating 25 years of progress for Staten Island's main shopping center. The Board of Trade were sponsors for an "old photo" contest, local scenes of 25 years ago, which were displayed at the Palace theatre in an immense lobby frame.

Pursuing this theme, Spencer booked a program of old films, including "Tillie's Punctured Romance" and news-reels of the early 1920's, with the entire show sold for comedy, using a comparison of the new and old to emphasize the progress made in a quarter of a century. The entire campaign continued over three weeks, with trailers, lobby display, heralds and cooperative newspaper advertising. A twenty-five-year-old Ford car was used for street ballyhoo, and the theatre staff dressed as Keystone Kops.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

THEATRE MANAGER, NEW ENGLAND, FIRST-run theatre. Excellent salary. References required, write fully. BOX 2189, MOTION PICTURE HERALD.

POSITIONS WANTED

AVAILABLE IMMEDIATELY—THEATRE MANager capable handling small circuit. Now employed, desires immediate change. If you have the opportunity, I am your man. BOX 2187, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, witb spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

RCA SOUND SYSTEMS, ROTARY STABILIZER Soundheads, 2-way Speaker Systems, complete and rebuilt, $795; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers, $114.50; 2 unit late model Automaticket machines, rebuilt, $210; Gold Seal, $157.50; hand operated 2 unit, $79.50. Series II lenses, $35 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

PRESTO CHANGEOVERS, $27.50 PAIR; BRENkert Enarcs, rebuilt, $425 pair; Strong LOU low intensity late model, rebuilt, $225 pair; Peerless, $204.75; Forest LD-30 Rectifiers, like new, tubes, $105 pair; 800 spring Seats, excellent, $3.25; what do you need? STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

IN 21 YEARS SOS EQUIPPED THOUSANDS of theatres from boxoffice to backstage! Guaranteed savings up to 40%. A trip to New York will convince. Typical values—Late model RCA Brenkert equipment, L. I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; Rebuilt HI Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3,850. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

REMOVAL SALE—BARGAINS GALORE FROM our $250,000 stock—500W Spotlites, $4.75; Series II Lenses, over 6¼", $19.50; Simplex Rewinder Sets, $6.95; Simplex F.S. Mechanisms, $95; Simplex BB Mechanisms, $125; with rear shutters, $195; Century late Motiograph or Super Simplex, $395; Soundheads, $22.50 up; Amplifiers, $9.95 up; Sound Projectors, 35mm, $89.50 up; 16mm $149.50 up; PA Systems complete, $44.75. Send for Bargain Catalog. S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 Hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1,200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

CONFECTION SUPPLIES

FOR SALE POPCORN BOXES. LOTS OF 1M OR more. Write for samples and quotations. WINNEBAGO DISTRIBUTING CO., Oshkosh, Wis.

NEW EQUIPMENT

MOVING INTO OUR NEW BUILDING—CLEANing house—Boxoffice Bowl Heaters, $2.95; Loose chair cement, $1.39; Aislelites, $3.25; Singlecell ushers flashlites, 29c; 10" Exhaust Fans, $10.78; Carbon Savers, 77c; Griswold Splicers, shelfworn, $17.95; GE ¼ HP Motors, $22.50; Changeable Letter Signs, $1.95; 1000W Medpref. Mazda Lamps, $1.49; Coated Snaplite Lens, Series I, $50; Series II, $75; (liberal tradeins). Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Eyemo, Arriflex, Akeley, Cineyhon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

ASKANIA 35MM STUDIO CAMERA, SYNCHRONous Motor, 3 Astro f2.3 Lenses; 4-400' Magazines, Blimp, etc. $975; Bolex 16mm, 3 lenses complete, $375; Process Background Screens, $2.40 sq. ft.; Underwater Blimp, $395; 35mm Soundfilm Recorder with new Galvanometer, $1995; Optical Reduction Printer 35/16, $3395; Three Way Sound Moviola, reconditioned, $795; New Moviola D, $279.50; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

GENERAL EQUIPMENT

NEW 25W COMBINATION PHONOGRAPH PA Amplifier, worth $125, $49.50; Sound Projectors, 16mm from $149.50; 35mm from $89.50; WE Dynamic Mikes, $22.50; PM Driver Units, $14.95; Semi Permanent phononeedles, 39c; PA Systems, Microphone, Amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRES

THEATRE WANTED, 600-1000 SEATS, SUBURban, example Northern N. J., Westchester, Long Island. Send full particulars. BOX 2190, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

SCHOOLS

LEARN MODERN SHOWMANSHIP. HUNDREDS have successfully advanced to better theatre positions through the Institute's time-tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue New York 20.

Canada Theatre Building Under Federal Rule

Montreal Bureau

A newly announced Governmental order makes it obligatory for all future theatre construction in Canada to come under the direct control of the Dominion Government.

Henceforth it will be necessary to obtain a permit from the Government for the import of all key building materials. The order also applies to other types of "luxury" building, like night clubs, for example. Ottawa will judge each import request individually.

Reconstruction Minister Howe, in making the announcement, revealed that the current ban on the import of projectors from the U. S. has been eased slightly by the fact that such equipment would now be in the permit class, meaning that under extraordinary circumstances the projectors might be admitted.

Reason for the construction control is the intent to restrict the import of steel which requires the expenditure of U. S. dollars.

One bright spot in the picture is the Truman plan to spend a large sum of U. S. dollars in Canada and Latin America. If Conpress approves this plan, present import restrictions may be lifted within "a matter of months," according to the Reconstruction Minister.

Enter FTC Stipulation On "Burning Question"

Washington Bureau

Distributors of the film, "The Burning Question," have entered into a stipulation with the Federal Trade Commission to discontinue certain representations concerning the picture, according to an FTC announcement.

In connection with the leasing or distribution of the film, they agree to stop representing, or placing in the hands of others a means of representing, that it is based on authentic data obtained from the files of the Bureau of Narcotics, Treasury Department, that it was filmed through the cooperation of the Bureau or any other governmental agency; or that it is sponsored or endorsed by the Bureau or by parent-teacher associations.

Distributors of the film are listed by the FTC as Harry G. Silverman, Harold Schwarz and Lillian Bullard, all of Dallas, Texas.

Reade Books "Well Digger"

Walter Reade, Jr., has booked the French feature, "The Well-Digger's Daughter," for his circuit's Jersey theatre in Morristown, N. J., for Wednesday, January 21. French films will be presented every other Wednesday at the Jersey from now on and the policy may be extended to other Reade theatres.

Blank Forms Television, Broadcasting Company

A. H. Blank, president of the Tri-States Theatre Corporation, Des Moines, has formed Tri-States Television and Broadcasting Company in Des Moines, according to articles of incorporation filed Monday with the Iowa Secretary of State. A. H. Blank is president, L. H. Goldensen, vice-president, and Myron N. Blank, among the owners of the theatre corporation, is secretary.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
ADVANCE SYNOPSES
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Treasure of the Sierra Madre

***Warners*—Corroding Gold**

Man's age-old quest for gold, and its deteriorating influences, provides the archstone of an interesting and often powerful film from Warners. "The Treasure of the Sierra Madre" is believable and realistic in point of performance and backgrounds, chiefly Mexican, but its principal handicap is the inordinate length which director John Huston felt required to develop and thereafter round out his story. Two hours and six minutes develop into a long and tenuous stretch for the dramatic material at hand.

The principal characters are three. One is Humphrey Bogart, shiftless and ne'er-do-well American, down on his luck in Tampico. He meets up with Tim Holt, also apparently down on his luck, and together they set forth to best circumstance as it shows up. The early sequences, unnecessarily prolonged, concern themselves with their adventures up to the time their path crosses that of Walter Huston, hardbitten and world-experienced searcher for gold.

The triumvirate joins hands for a foray into little visited Mexican wilds on the hunt for glittering gold. After much hardship, they find it in plenty. But once their expedition is crowned with success, the doubts and suspicions heightened by their loneliness set in. As Huston has developed his own script, these doubts and suspicions never become fixed long enough for the audience to diagnose whose motives are honest and whose are otherwise until the juncture arrives at which Bogart is established as the undeniable heavy.

He kills, or thinks he kills, Holt in order to get the latter's one-third of the haul as well as Huston's. However, his marksmanship is faulty, for Holt is picked up by Indians converted into friendship through Huston's rescue from death of one of the Indian children. The two remaining partners set out in pursuit of Bogart, by this time wholly committed to escape. Bogart meets an end which is justified under the circumstances when bandit Mexicanos slash him to death as they throw to the elements the gold dust which to their primitive minds stacks up merely as grain. When Huston and Holt catch up with the train of events, a howling wind storm has scattered to the earth from which it came the gold into which has gone so much travail, sweat and misunderstood purpose.

In his intelligent handling, Huston has inculcated the smell of the primitive. Out of the performances delivered him by a first-rate cast in which Huston dominates, the scenarist-director has caught the purposelessness of ill-gotten gains and the irony of victory snatched by the mysterious ways of a higher force, in this case Mother Nature.

This attraction, produced by Henry Blanke, is never pretty, but it has guts and substance. And also Bogart. Fifth in the MOTION PICTURE HERALD-*Fame* Money-Making Stars Poll of 1946, he moved up into fourth place in 1947.

Reviewed at Warner home office. Reviewer's Rating: Good.—RED KANN.

Release date, January 24, 1948. Running time, 126 min. PCA No. 12347. Adult audience classification.
Dobbs .....Humphrey Bogart
Howard .....Walter Huston
Curtin .....Tim Holt
Bruce Bennett, Barton MacLane, Alfonso Bedoya, A. Soto Rangel, Jacqueline Dalya, Bobby Blake

Secret Beyond the Door

***U-I - Diana*—Psychological Drama**

The expert hand of Fritz Lang, responsible for direction and production, is clearly visible in this tense and exciting Diana production presented by Walter Wanger. The psychological theme here is put to excellent use as the basis for a compact, well-paced package, graced by sparkling performances.

Joan Bennett exercises a restraint that fits in well with the pattern of subdued tension that prevails. Michael Redgrave, popular British actor known here, does his best without being entirely convincing in the part. His accent is not pronounced, but it can hardly be denied.

Silvia Richards did the screenplay from a story by Rufus King. Dialogue is used sparingly and is subordinated to dramatic situations. There are several spots where, while nothing visibly dramatic happens on the screen, photography and dialogue are such that the audience will be roused to a high pitch of tension.

When heiress Miss Bennett meets magazine editor Redgrave in Mexico she marries the comparative stranger. Their happiness is marred when, after she playfully locks her bedroom door, Redgrave departs. She finds out that he has lied to her when claiming that he received a telegram that called him away. She goes to live at his house near New York, where she meets his sister, Anne Revere, his jealous secretary, Barbara O'Neil and, to her surprise, his son, Mark Dennis, of an earlier marriage which he had kept secret.

Redgrave's actions are strange. At a party he shows his friends his collection of rooms. They all turn out to be places where murder has been committed in the past. One room remains locked. One night she opens it and discovers it to be a replica of her own room. Then she knows Redgrave plans to kill her.

She realizes there is a psychological reason for Michael's motivation, yet she flees. Later, urged by her love for him, she returns and settles in the room he prepared. Redgrave advances to kill her, but, by unlocking his mental "door" and by showing him the reason for his urge to kill in terms of an explanation of something that happened back in his childhood, she brings him back to sanity.

Seen at the Universal-International home office in New York. Reviewer's Rating: Very good.—FRED HIFT.

Release date, not set. Running time, 99 min. PCA No. 12621. General audience classification.
Celia Lamphere .....Joan Bennett
Mark Lamphere .....Michael Redgrave
Caroline Lamphere .....Anne Revere
Barbara O'Neil, Natalie Schafer, Anabel Shaw, Rosa Rey, James Seay, Mark Dennis
(Review reprinted from last week's HERALD)

REISSUE REVIEWS

BORDER G-MAN

(RKO Radio)

The basic plot of this reissue deals with the attempts of a gang of smugglers somewhere near the U. S.-Mexican border to illegally export trained cavalry men, horses, guns and ammunition to an unnamed South American country. George O'Brien stars in the role of a Department of Justice investigator. Three songs are included. The picture was produced by Bert Gilroy and features Laraine Johnson, Ray Whitley and John Miljan. It was originally reviewed in the HERALD for June 18, 1938. The picture was reissued November 14, 1947.

IN OLD MEXICO

(Screen Guild)

Produced by Harry Sherman for Paramount, this Hopalong Cassidy Western, starring William Boyd, "contains all the elements which have combined to give the Hopalong Cassidy series unique audience appeal." When reviewed in the August 6, 1938, issue of the HERALD, the feature was characterized as "refreshing," with "plenty of action." Boyd is supported by George Hayes, Russell Hayden, Paul Sutton and Allan Garcia. It is to be reissued February 7, 1948.

LAWLESS VALLEY

(RKO Radio)

A George O'Brien Western, this feature has O'Brien paroled from prison after a sentence for stagecoach robbery to return home to engage in a fight with the corrupt influences which were responsible for framing him and for the murder of his father. Kay Sutton plays opposite Mr. O'Brien. In support are Walter Miller, Lew Kelly, George MacQuarrie, and "The Four Tunes," a choral group. The feature was originally reviewed in the HERALD of November 5, 1938. It is for reissue January 30, 1948.

PAINTED DESERT

(RKO Radio)

George O'Brien appears as a young rancher who buys a mine only to have it almost taken away from him by one of the West's bad men. Bert Gilroy produced and David Howard directed. O'Brien is supported by Laraine Johnson, Ray Whitley, Stanley Fields and Maude Allen. The feature, reissued December 19, 1947, was originally reviewed in the HERALD of August 6, 1938.

ADVANCE SYNOPSES *and information*

ALL MY SONS

(Universal-International)

PRODUCER: Chester Erskine. DIRECTOR: Irving Reis. PLAYERS: Edward G. Robinson, Burt Lancaster, Mady Christians, Howard Duff, Louise Horton, Arlene Francis, Frank Conroy, Henry Morgan, Elizabeth Frazer.

DRAMA. A small town stove manufacturer charged with making faulty airplane motors, causing the death of 21 U. S. fliers during the war, is acquitted, while his partner, convicted, goes to jail. A daughter of the imprisoned partner visits the stove manufacturer's home. Before the war she was engaged to one of the manufacturer's sons, a pilot killed in action. Another son now loves her, but the girl's brother, who thinks the manufacturer equally guilty with his father, warns her against such a marriage. The manufacturer's son gets evidence that his father is actually guilty; also learns that his brother, killed in action, deliberately committed suicide in his shame over his father's unpatriotic and criminal act. Confronted with this by his son, the manufacturer commits suicide.

MR. BLANDINGS BUILDS HIS DREAM HOUSE

(Selznick)

PRODUCERS: Norman Panama and Melvin Frank. DIRECTOR: H. C. Potter. PLAYERS: Cary Grant, Myrna Loy, Melvyn Douglas, Sharyn Moffett, Connie Marshall, Louise Beavers, Jeff Donnell, Reginald Denny.

COMEDY: The story of a typical Manhattan family, faced with the housing shortage and the necessity of vacating their apartment, give in to the desire to have their own place in the sun and start looking for a "dream house" in suburban Connecticut. The Blandings (Cary Grant and Myrna Loy) contact a realtor, who knows he has a couple of fish when they come to see him, and without first consulting their lawyer (Melvyn Douglas) they buy a 170-year-old house for five times more than its worth. That is when their troubles start; Mr. Blandings' job suffers; they tear down the old house, and after a series of trying and comical events they build their "dream house."

RIVER LADY

(Universal-International)

PRODUCER: Leonard Goldstein. DIRECTOR: George Sherman. PLAYERS: Yvonne De Carlo, Dan Duryea, Rod Cameron, Helena Carter, Lloyd Gough, Florence Bates, John McIntire.

PERIOD MELODRAMA: On the Mississippi River in the 1860's, a palatial gambling boat is operated by a beautiful entertainer, who has set up a syndicate with a confidence man which is squeezing out the independent lumbermen in the area. She is in love with a lumberjack, but dissatisfied with his type of work, succeeds in "buying" him the position of running the plant of an independent lumberman. When her "purchase" is exposed, the lumberjack denounces her and marries the lumberman's daughter. In revenge, the entertainer sets out to break the lumber company. The lumberjack bands all the independents together to fight the syndicate and in an ensuing log jam and dynamiting, the leader of the syndicate is killed.

MY GIRL TISA

(Warner Brothers)

PRODUCER: Milton Sperling. DIRECTOR: Elliott Nugent. PLAYERS: Lilli Palmer, Sam Wanamaker, Akim Tamiroff, Alan Hale, Hugo Haas.

DRAMA. Tisa, immigrant working girl in New York City, tries to raise money to bring her father to America. Mark Denek, struggling law student with Alderman aspirations, lives in the same boarding house and is in love with Tisa. After spending the money she had saved for her father's passage on law books for Denek, she is duped by the ship's agent, who later seeks to have her deported. She is awaiting deportation when the boat bringing her father docks with President Theodore Roosevelt aboard, who becomes interested in her case and makes it possible for her to stay. Through this contact, Denek is on his way to be Alderman and Tisa, obviously, to be Mrs. Denek.

THE SMUGGLERS

(Eagle Lion)

PRODUCER: Muriel and Sydney Box. DIRECTOR: Bernard Knowles. PLAYERS: Michael Redgrave, Jean Kent, Joan Greenwood, Richard Attenborough.

MELODRAMA. The skipper of a smuggling vessel dies and leaves the guardianship of his weakling son to his successor, Carlyon, in command of the smuggling activities. The morbid boy, shunned by everyone, but befriended by Carlyon, betrays the crew as smugglers. When they are jailed, he struggles with his conscience and through a series of events which lead to his involvement in a murder, and his subsequent imprisonment, where he sees Carlyon. He is tortured to make him identify the smuggler, but at last he finds his manhood and courageously refuses to speak.

THE NAKED CITY

(Universal-International)

PRODUCER: Mark Hellinger. DIRECTOR: Jules Dassin. PLAYERS: Barry Fitzgerald, Howard Duff, Dorothy Hart, Don Taylor, Ann Sargent, Ted De Corsia, John McQuade, Tony Rivers, House Jameson, Beverly Bayne.

MYSTERY DRAMA. New York homicide detectives start a hunt for the killer in a mysterious slaying of a young woman. Stolen jewelry is their first clue when they uncover the fact that the murdered woman headed a ring of jewel thieves preying on New York socialites. They run down the actual murderer after several false leads. The killer dies in a pitched battle with the police.

TAP ROOTS

(Universal-International)

PRODUCER: Walter Wanger. DIRECTOR: George Marshall. PLAYERS: Van Heflin, Susan Hayward, Boris Karloff, Ward Bond, Whitfield Connor, Richard Long, Julie London, Arthur Shields.

MELODRAMA. A gun-toting, deadshot newspaper editor in a Kentucky valley town injects himself into a love triangle just prior to the start of the Civil War. The onset of the war finds him in sympathy with the Union and he rallies the residents of the valley to the cause of the North and at the same time wins a Confederate cavalry major's financee from the latter, following a stubborn, though losing, battle with Confederate forces led by his rival.

CASBAH

(Universal-International)

PRODUCER: Nat Goldstone. DIRECTOR: John Berry. PLAYERS: Yvonne De Carlo, Tony Martin, Marta Toren, Peter Lorre, Thomas Gomez, Hugo Haas, Katherine Dunham.

ADVENTURE DRAMA. Jewel thief Pepe Le Moko plans to steal the jewels of a rich French girl visiting the Casbah, but becomes infatuated with her instead. Police arrest Pepe but his gang manages to free him. A police detective uses Pepe's newfound love and one of his henchmen to bait a trap in which to capture the notorious jewel thief. The trap fails, and the wily Pepe kills the pal who betrayed him and is mowed down by police bullets himself, as he runs to catch a plane carrying his sweetheart to Paris.

UP IN CENTRAL PARK

(Universal-International)

PRODUCER: Karl Tunberg. DIRECTOR: William Seiter. PLAYERS: Deana Durbin, Dick Haymes, Vincent Price, Albert Sharpe, Thurston Hall, Tom Powers, Robert Cavanaugh, Moroni Olsen.

MUSICAL. A father and daughter, greenhorns from Ireland, arrive in New York and are taken over by Boss Tweed's political crooks. The father votes 23 times at one election and is made superintendent of Central Park. A reporter on a crusading newspaper, and Tweed, become rivals for the girl. Tweed arranges an opera debut for the girl. The reporter learns from her some of Tweed's grafting machinations as a political boss. The reporter blasts Tweed in his newspaper. As a result of the expose Tweed is dethroned and sent to prison. The girl turns to the reporter for comfort when she learns how much of a fool she and her father had been about Tweed.

TO THE ENDS OF THE EARTH

(Columbia - Kennedy-Buchman)

PRODUCER: Sidney Buchman. DIRECTOR: Robert Stevenson. PLAYERS: Dick Powell, Signe Hasso, Maylia, Ludwig Donath, Vladimir Sokolok, John Hoyt.

MELODRAMA. A United States Commissioner of Narcotics, shocked by the sight of Chinese slaves being dumped over the side of a Japanese ship off the coast of San Francisco, is spurred on to investigate this act. He finds himself on the trail of a world-wide plot to subjugate weaker nations by making their people opium addicts. The investigation leads from Shanghai to Cairo, Beyrouth, Havana and finally to New York. While in Shanghai he meets an American widow, governess of a young Chinese girl. The leader of the narcotics ring is eventually revealed to be the Chinese girl, who was engaged to a Japanese General.

REISSUE REVIEW

GUN LAW

(RKO Radio)

Here is George O'Brien as the Lone Ranger of radio fame. When the picture was first reviewed in the HERALD of May 14, 1938, William R. Weaver wrote: "The cast is admirably balanced and the plot is complex enough to satisfy general requirements yet not too complex to unwind expeditiously at no expense to logic at the conclusion." Reissued October 3, 1947, the feature concerns the Lone Ranger's adventures in Gunsight, a crime-ridden cowtown. Others in the cast include Rita Oehmen, Ray Whitley and Paul Everton.

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 4012.

Big Town After Dark (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

The Bishop's Wife (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 3, p. 40.

Black Hills (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1

Blondie in the Dough (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Body and Soul (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—113.6%
Round Table Exploitation—August 30, p. 48; November 22, pp. 42, 43; December 6, p. 48; December 20, p. 50.

Bush Christmas (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Captain Boycott (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 13, p. 47.

Captain from Castile (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Chinese Ring (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-1

The Crime Doctor's Gamble (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Dangerous Years (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1

Escape Me Never (WB)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—December 20, p. 50.

Golden Earrings (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—94.4%

Green Dolphin Street (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—November 15, p. 40; November 29, p. 40; December 6, p. 46; December 13, pp. 44, 46; December 20, p. 49; December 27, p. 49.

Green for Danger (Brit.) (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 6, p. 48; January 3, p. 44.

High Wall (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Intrigue (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2

I Walk Alone (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Lone Wolf in London (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Lost Moment (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—December 6, p. 47; December 20, p. 50.

Merton of the Movies (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—September 6, p. 50; January 3, p. 40.

Mother Wore Tights (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—117.4%
Round Table Exploitation—September 20, p. 46; October 4, p. 56; October 11, p. 53; November 1, p. 44; November 8, p. 40; November 29, p. 43; December 27, p. 46; January 3, p. 43.

My Wild Irish Rose (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1

Ninotchka (Reissue) (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—January 3, pp. 40, 44.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

Out of the Blue (EL)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—November 1, pp. 40, 44; November 15, p. 43; November 22, p. 46; December 20, p. 49; December 27, pp. 47, 49.

Out of the Past (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—103.8%

Pirates of Monterey (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Red Stallion (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—September 6, p. 50; September 27, p. 48; October 18, p. 40; November 1, p. 41; November 15, p. 44; November 29, p. 41; December 27, p. 49; January 3, p. 40.

Secret Life of Walter Mitty (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—110.3%
Round Table Exploitation—September 6, p. 51; October 4, p. 56; October 18, p. 44; November 1, p. 43; November 22, p. 42; December 20, p. 46.

The Senator Was Indiscreet (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Sweet Genevieve (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Tender Years (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1

T-Men (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1

Two Blondes and a Redhead (Col.)
Audience Classification—General
Legion of Decency Rating—Class B

Tycoon (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Wild Harvest (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—96.2%
Round Table Exploitation—September 27, p. 48; October 25, p. 43; November 1, p. 43; December 20, p. 49; December 27, p. 49.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4002, issue of January 3, 1948.

Feature product listed by Company on page 4003, issue of January 3, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Don Coyote (color)	UA	....	Richard Martin-Frances Rafferty	May 9,'47	65m	May 3,'47	3610	3599	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Feb. 20,'48	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Not Set	....	.....	....	3717	....
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Not Set	....	.....	....	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
An Ideal Husband (color)	20th-Fox	....	Paulette Goddard-Michael Wilding	Not Set	....	.....	....	4000	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bambi (Reissue) (color)	RKO	....	Disney Feature Carton	Feb. 2,'48	70m	Dec. 6,'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3654	3488	3783
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	4011
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blaze of Noon	Para.	4611	Anne Baxter-Sterling Hayden	May 2,'47	91m	Mar. 8,'47	3513	3503	3783
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Border G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
Born to Kill (Block 5)	RKO	722	Claire Trevor-Lawrence Tierney	May 3,'47	92m	Apr. 19,'47	3585	3078	3633
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Buck Privates Come Home	Univ.	612	Bud Abbott-Lou Costello	Apr.,'47	77m	Mar. 15,'47	3525	....	3819
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4011
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Not Set	....	.....	....	4010	....
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA		George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	839	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (R.)	EL	....	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-Georga Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	3983
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	4011
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	B07	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	32B7	39B3
Desperata (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	....	.....	....	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3B61	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	103m	Jan. 3,'48	4001	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screan Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. B,'47	3917	3B50	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissua)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	...
Escape Ma Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, Tha	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3B65	3983
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3B30	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantas, Tha	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rap.	628	John Carroll-Vara Ralston	Nov. 24,'47	.	....	...	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	39B3
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. B,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3983
Fun on a Waekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	....	.....	....	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	381B	...
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	...
Glamour Girl	Col.	....	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	4011
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	3983
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4011
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	.....	....	3919	....
HAL ROACH Comedy Carnival (color)	UA	...	Francas Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	348B	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heading for Heaven	EL	....	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	
Heaven Only Knows	UA	.	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....

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High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4011
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	.	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	. . .	
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	...
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
I Love Trouble	Col.	....	Franchot Tone-Janet Blair	Jan.,'48	....	.....	....	3980	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set		.....	...	3475	...
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.	.	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	...	...
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	.	.....	....	3865	.
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841		
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	.	...
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	.....	....	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Jan. 31,'48	....	.....	....	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	...
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	...
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAST Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Letter from an Unknown Woman, A	Univ.	. . .	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	...
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	...
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4011
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	..	...
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	.
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	....	Al Pearce-Arlene Harris	Jan. 1,'48	....	.....	....	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	...	3895	...
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	...
Man of Evil	UA	....	James Mason-Phyllis Calvert	Jan.,'48	....	.....	....	3992	....
Marauders, The	UA		William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	...
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	...
Mary Lou	Col.	....	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	...
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	...	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	.	
Moss Rose	20th-Fox		Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	....	Cary Grant-Myrna Loy	Not Set	....	.....	....	4010	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Girl Tisa	WB	....	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	. . .	.....	....	4010	....
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4011

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NAKED City, The	Univ.	....	Barry Fitzgerald-Dorothy Hart	Not Set	....	.....	....	4010	....
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	...	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	...
Night Unto Night	WB		Viveca Lindfors-Ronald Reagan	Not Set	....	.....	..	3735	
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	4011
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	...
Oregon Trail Scouts	Rep.	5503	Allan Lake-Martha Wentworth	May 15,'47	58m	May 24,'47	3643	3599	...
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4011
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Feb. 7,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	...
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	5	Rod Cameron-Cathy Downs	Mar. 7,'48		.....		3943	...
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	132m	Jan. 3,'48	4001	3666	....
Patient Vanishes, The (Br.)	Film Classics	.	James Mason-Mary Clare	May 22,'47	78m	May 31,'47	3654	....	...
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	...
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	...
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	...
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	..	Jon Hall-Patricia Morison	Not Set	....	.....	....	3943	....
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	
Ramrod	UA	....	Joel McCrea-Veronica Lake	May 2,'47	94m	Mar. 1,'47	3503	3487	3909
Red River	UA	...	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	...
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4011
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	...
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	...
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Jan. 17,'48		.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA		Documentary	Nov.,'47	80m	July 12,'47	3725	...	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918		..
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Mar. 12,'48	....	.....	....	3666	....
Sarge Goes to College	Mono.	618	Alan Hale, Jr.-June Preisser	May 17,'47	63m	May 17,'47	3630	3575	....
Scared to Death (color)	Screen Guild	4608	Bela Lugosi-Douglas Fowley	May 3,'47	65m	June 21,'47	3689	3127	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	99m	Jan. 10,'48	4009	3956	....
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4011
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	..
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Shoot to Kill	Screen Guild	4615	Russell Wade-Susan Walters	May 17,'47	63m	Apr. 12,'47	3574	3488	...
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six-Gun Law	Col.	....	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Six Gun Serenade	Mono.	684	Jimmy Wakely-Kay Morley	Apr. 5,'47	55m	May 3,'47	3610	3459	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	....	.....	....	3992	....
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Smugglers, The	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	....	.....	....	4010	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Song of the Wasteland	Mono.	682	Jimmy Wakely-Lee "Lasses" White	May 31,'47	56m	July 5,'47	3714	3655	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	....	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	3983
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	..	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	...	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	....
TAP Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Not Set	....	.....	....	4010	....
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	..	.....	....	3031	..
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	.
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Feb.,'48	....	.....	....	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	4011
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	...
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Not Set	....	.....	....	4010	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	..	..	3931	...
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	..
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	4011
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Undercover Maisie	MGM	722	Ann Sothern-Barry Nelson	May,'47	90m	Mar. 8,'47	3514	3459	3795
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	...
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	103m	Dec. 27,'47	3993	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	...	.....	....	3876	.
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
† Welcome Stranger	Para.	4613	Bing Crosby-Barry Fitzgerald	(T) Apr. 25,'47	106m	May 3,'47	3609	3574	3983
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	...	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Wonderland	Rep.	614	Lynn Roberts-Charles Drake	May 17,'47	71m	May 31,'47	3654	3599	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	....	.....	....	3992	....
Women, The (Reissue)	MGM	806	Norma Shearer-Joan Crawford	Oct.,'47	135m	Sept. 13,'47	3830	....	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
† YEARLING, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

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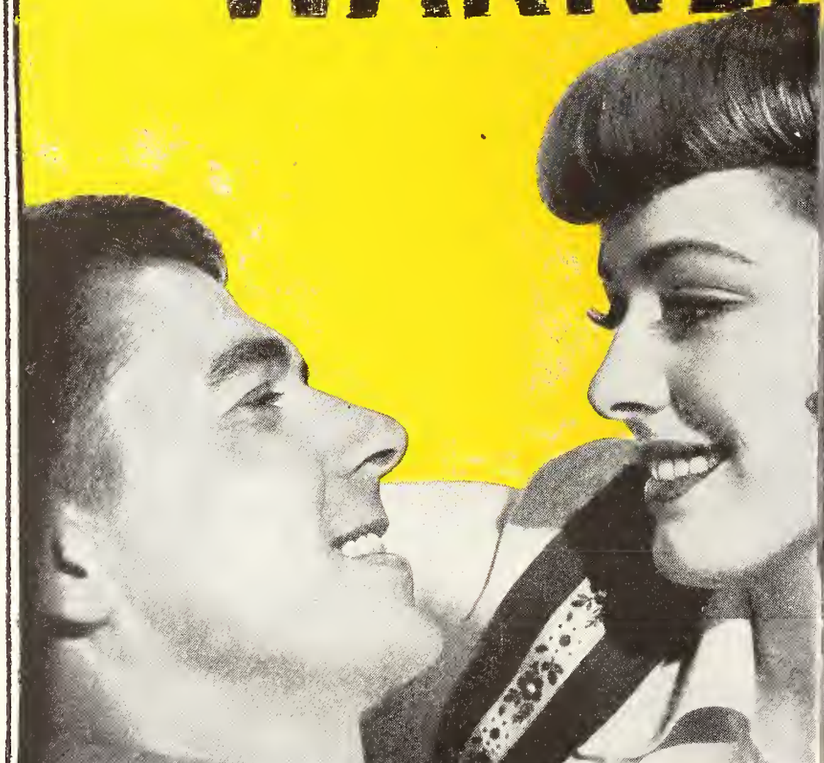
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ALBANY .....Warner Screen. Room
79 N. Pearl St. — 12:30 P.M.

ATLANTA.....20th Cent.-Fox Sc. Rm.
197 Walton St. N.W. — 2:30 P.M.

BOSTON .....RKO Screening Room
122 Arlington St. — 2:30 P.M.

BUFFALO .....Paramount Sc. Room
464 Franklin St. — 2:00 P.M.

CHARLOTTE.....20th Cent.-Fox Sc. Rm.
308 S. Church St. — 10:00 A.M.

CHICAGO .....Warner Screen. Rm.
1307 So. Wabash Ave. — 1:30 P.M.

CINCINNATI.....RKO Screen. Rm.
Palace Th. Bldg. E. 6th — 8:00 P.M.

CLEVELAND .....Warner Screen. Rm.
2300 Payne Ave. — 2:00 P.M.

DALLAS..... 20th Cent.-Fox Sc. Rm.
1803 Wood St. — 10:00 A.M.

DENVER .....Paramount Sc. Rm.
2100 Stout St. — 2:00 P.M.

DES MOINES ...20th Cent.-Fox Sc. Rm.
1300 High St. — 12:45 P.M.

DETROIT.....Film Exchange Bldg.
2310 Cass Ave. — 2:00 P.M.

INDIANAPOLIS.....Universal Sc. Rm.
517 No. Illinois St. — 1:00 P.M.

KANSAS CITY...20th Cent.-Fox Sc. Rm.
1720 Wyandotte St. — 1:30 P.M.

LOS ANGELES.....Warner Sc. Rm.
2025 S. Vermont Ave. — 2:00 P.M.

MEMPHIS.....20th Cent.-Fox Sc. Rm.
151 Vance Ave. — 10:00 A.M.

MILWAUKEE.....Warner Sc. Rm.
212 W. Wisconsin Ave. — 2:00 P.M.

MINNEAPOLIS.....Warner Sc. Rm.
1000 Currie Ave. — 2:00 P.M.

NEW HAVEN.....Warner Th. Proj. Rm.
70 College St. — 2:00 P.M.

NEW ORLEANS..20th Cent.-Fox Sc. Rm.
200 S. Liberty St. — 1:30 P.M.

NEW YORK.....Home Office
321 W. 44th St. — 2:30 P.M.

OKLAHOMA ....20th Cent.-Fox Sc. Rm.
10 North Lee St. — 1:30 P.M.

OMAHA.....20th Cent.-Fox Sc. Rm.
1502 Davenport St. — 1:00 P.M.

PHILADELPHIA.....Warner Sc. Rm.
230 No. 13th St. — 2:30 P.M.

PITTSBURGH.....20th Cent.-Fox Sc. Rm.
1715 Blvd. of Allies — 1:30 P.M.

PORTLAND..... ..Jewel Box Sc. Room
1947 N.W. Kearney St. — 2:00 P.M.

SALT LAKE.....20th Cent.-Fox Sc. Rm.
216 East 1st South — 2:00 P.M.

SAN FRANCISCO.....Republic Sc. Rm.
221 Golden Gate Ave. — 1:30 P.M.

SEATTLE.....Jewel Box Sc. Room
2318 Second Ave. — 10:30 A.M.

ST. LOUIS.....S'renco Sc. Room
3143 Olive St. — 1:00 P.M.

WASHINGTON.....Earle Th. Bldg.
13th & E Sts. N.W. — 10:30 A.M.

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IRVING RAPPER
produced by
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MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 3 — January 17, 1948

THE STALEMATE

THE Britain vs. America situation, the confiscatory tax on their side and the picture embargo on ours, has reached utter stalemate. The condition of relations stands precisely where it started, after a long tedious succession of exchanges which have been hardly more than elaborate reassertions of everything that had been said before.

There has been some amplification by continued emphasis supporting the initial impression that the effort of the Government of Britain was determined to exclude the American product. That much seems clear, indeed.

It is not equally clear that the basic interest is entirely a matter of the dollar balance.

Meanwhile, the proposals that the American industry should supply Britain with pictures and then pay itself off by selling British pictures to itself is an amazingly presumptuous effort at prestidigitation. It assumes a remarkable simplicity of mind of the order which accepts bootstraps economy—and you supply your own boots.

The proposed arrangement is essentially evil and destructive in an endeavour to set up an artificial market and an arrangement to force product upon the American public regardless of its merit and appeal. Britain with its quota pictures was never able to do that successfully with its own showmen.

Meanwhile, assuming that absurd arrangement were put to work, in the event the forced product did not earn adequate return, the importing American concerns would be compelled to make direct contribution of a subsidy. It is hardly necessary to explore the diverse destructions that would ensue in all directions.

The British proposals, in sum, amount to totalitarianism at work.

■ ■ ■

MORE on PUBLIC RELATIONS

GOOD public relations grow out of good private relations. Public relations are private relations multiplied, projected and spread on the public record. Sometimes the process is direct as, for instance, in proceedings in the courts, and sometimes, more generally, perhaps, it is indirect, growing out of the flow of incidental attentions in advertising, in publicity promotions and the word-of-mouth which can be set a-twittering clear across the nation any day by columnists and radio.

The manner of the presentation and the order of conscience behind it is decidedly in control of the ultimate effect, both upon the individual and upon the institution.

It is not to be expected that high ideals of honesty, honour and a good intent are always to be observed in the conduct of human affairs, individual or corporate. Exceptions are to be expected. They tend to arrest special attention because they are exceptions.

The essence of good citizenship, and good business, requires that the exceptions and transgressions be admitted, faced and dealt with most positively as transgressions; that misconduct be not condoned. The curse of compromise with evil falls alike on both sides of the compromise and taints the total scene and all parties.

Page one of the daily newspapers of the nation are covered day by day with recordings of departures from the norm of human conduct, nearly always when they come afoul of the law which codifies the common, accepted ideas of proper private and public behavior. They are news because they are not to be condoned, not to be permitted to prevail.

■ ■ ■

ASSETS and VALUES

THE statistics indicate that the investors, as represented by transactions on the New York Stock Exchange at the end of 1947, rated the film industry, as represented by listed securities there, at about a quarter of a billion dollars less than the year before. That indicates a depreciation of about eighteen per cent.

Incidentally, and coincidentally, that quarter of a billion is just about equal to the estimated value of the existing backlog of pictures in inventory in Hollywood. The value of the backlog, however, is as speculative as the destiny of unreleased product must always be.

There continues, unquoted and unestimated, the industry's greatest asset, which is the great and eager American public's abiding interest in entertainment. Its patronage of the motion picture is conditioned by only two basic factors, buying power based on payrolls, and the appeal of the product amid the competitions of pastimes. There is assurance there is a healthy success for a competently conducted industry.

* * * *

OUT in Hollywood, forthright Mr. Samuel Goldwyn, contemplating the scene, and aware of the miasma of concern pervading the production atmosphere, gave out with an array of objective judgments which did not appear to partake of the general alarums.

> *"A producer who today counts on any foreign revenue to pay off his costs is inviting disaster.*
>
> *"We must make up our minds that we can depend only on the domestic market.*
>
> *"I am convinced that if we make good pictures the public in this country will support them."*

A majority of the foremost showmen of the motion picture can well remember when the foreign market for the American product was substantially negligible in the operation of the industry, and in a period when it was prospering and growing great.

The industry of the United States is now presented with an opportunity to lay aside its global anxieties and its psychological involvements with the grandiose excitements of a world in travail and turn to the task at hand of serving the one great audience which can and will pay for its entertainment.

The American box office can do with a lot of attention, an attention consisting of the pictures made for its people and sold on scales directly related to the purchasing power of the common man and his family. It is the greatest market in the world, and it is ours. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Lots of Dollars

London Bureau

NEW TWIST to the old story of protests this side over too many U. S. dollars spent for U. S. entertainment came last week from London's drama critics upset over the fact that some American entertainers—and they were thinking of Mickey Rooney—could collect about $10,000 a week for playing in English music halls. Said disgruntled Harold Conway of the *Evening Standard*: "We have had numerous examples in the past of foreign stars being paid small fortunes to attract audiences into variety theatres while far more talented British acts (with small billing and salaries to match) were relied upon to deliver the goods." Non-resident "artists" are permitted to take dollars out of the country. However, as the *News-Chronicle* has noted, if any attempt were made to bar American performers, British performers in the U. S. might suffer and they are "earning at least three times as much currency for Britain as we are now paying out to American artists over here." There have been a number of legitimate shows and musicals moved bodily from London to New York in recent months.

Tired of It

THERE ARE going to be no more babies baptized in All Saints' Church, Wimbledon, England, who are named after racehorses, greyhounds, vegetables or Hollywood film stars. United Press reported the other day that the church's vicar, W. A. Gibson, told his congregation that news and then elaborated: "The majority of names I take exception to are those borrowed from American film stars. It is un-English and un-Christian."

Open House

THOMAS A. EDISON'S laboratory at West Orange, N. J., will be opened to the public February 11, the 101st anniversary of the inventor's birth. The laboratory will serve as headquarters for the educational and research program of the Thomas Alva Edison Foundation, according to Charles F. Kettering, Foundation president. In this laboratory Mr. Edison developed the motion picture, improved phonographs, the fluoroscope, the nickel-iron-alkaline battery, the universal electric motor and new mining methods. And there he worked on producing rubber from goldenrod—the final research project in his 44 years of work there. Vice Admiral Harold G. Bowen (ret.), wartime chief of the Bureau of Naval Research, has been named as the Foundation's acting executive director. An important aspect of the Foundation's work will be a study and analysis of Mr. Edison's methods of research, based upon the more than 2,500 notebooks which Mr. Edison kept on nearly 1,100 patents.

MOTION PICTURE HERALD

for January 17, 1948

HOLLYWOOD now is traveling abroad for production — Page 13

BRITISH and Americans at odds as tax impasse stands — Page 13

GOLDWYN insists Hollywood must cut costs and double quality — Page 14

PARAMOUNT sues Brandt Circuit on percentage returns — Page 15

MEMO to Hollywood on over-length pictures—by Red Kann — Page 16

STUDIO and union heads to testify at hearings on strike — Page 17

TEN cited for contempt of Congress to stand trial Feb. 9 — Page 17

FOREIGN films found successful in two Seattle theatres — Page 18

BRITISH set plans for extensive production overseas — Page 26

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Not Guilty

JAMES CAESAR PETRILLO, president of the American Federation of Musicians, was acquitted Wednesday of violating the Lea Act, passed by Congress in 1946 specifically to limit Petrillo's powers in the radio field. United States District Court Judge Walter J. LaBuy in Chicago heard the case in which the Government charged that Petrillo had violated the law by attempting to force a Chicago radio station, WAAF, to employ more union musicians than it said it needed. The judge found, "there is no evidence whatsoever in the record to show that the defendant had knowledge of, or was informed of, the lack of need of additional employees prior to the trial of this case." This was the second time the Government had tried and failed to convict the union leader. The earlier complaint was dismissed by Judge LaBuy on the ground that the Lea Act was unconstitutional. Since a defendant cannot be tried a second time on a charge of which he has been acquitted the decision is final. Said Petrillo: "I guess it puts a different light on the situation."

Trick Cake

LAST WEEK in Atlanta R. B. Wilby sat down in front of a 100-pound cake that had been baked and iced to look like a theatre—complete with electric signs, marquee and box office. The occasion, on January 7 at the Piedmont Driving Club, was Mr. Wilby's 60th birthday and 40th anniversary as a theatre owner. That cake was a replica of his first theatre. President of Wilby-Kincey Theatres, Mr. Wilby is one of the south's most successful showmen. More than 350 attended the birthday party.

Slings and Arrows

Berlin Bureau

ATTACKS on American motion pictures and the American industry have become a standing feature on the program of the Soviet-licensed German radio stations in the Russian sector of Berlin and in the whole of the eastern zone. In recent weeks, these attacks, broadcast also on short wave, have sunk to the level of name calling. They form part of the "cold war," warning theatre owners in the western zones that one day they may be held to account for the "fascist, capitalistic propaganda"—i.e., the American-made pictures—which they presented on the screen. These attacks, which are reminiscent of the late Paul Joseph Goebbel's rumblings against "Hollywood decadence," also serve to present an excuse for the "socialization" of motion picture theatres.

Taxes, Taxes

Washington Bureau

READING BETWEEN the lines of the budget message President Truman recently delivered to Congress you'll find that there is little hope for a cut in the admissions tax levy—estimates of returns on admission taxes for the current fiscal year are only slightly lower than actual returns for the 1947 fiscal year, ended last June. That looks like taxes hold. Actual receipts from admissions taxes for the 1947 fiscal year were reported at $392,873,383. Estimate for the current year is an even $380,000,000. And the same figure has been set as the estimate for the 1949 fiscal year, which ends June 30, 1949. That's the story.

Straw Vote

WHEN Fox-Midwest Theatres and the Wometco Circuit got hold of "The Presidential Year," March of Time's latest issue, they decided the smart way to sell the short was to run presidential polls in their theatres. And this they're doing. They've printed up some straw-vote ballots and they pass them out to their customers after they've seen the various White House aspirants reviewed in the March of Time short. On the ballot are President Truman, as Democratic candidate, Dewey, Taft, Eisenhower, Stassen, Warren, MacArthur, Martin, Vandenburg and Saltonstall, for the Republicans, and Henry Wallace, representing the third party.

Complaints

CHARLIE CHAPLIN got two complaints this week about his "Monsieur Verdoux," one from a Frenchman by the name of Henri Verdoux (same name as the feature's villain-hero), who complained that the feature too closely paralleled his own life, and one from *Culture and Life*, the Soviet literary magazine, which complained that Chaplain has fallen down badly as an "enemy of reaction."

In Paris Tuesday the namesake of Chaplin's wifekilling, M. Verdoux, sued United Artists and the British Gaumont Rex Society, distributors of the feature, after a Paris court had rejected his plea that the name of the feature be changed. M. Verdoux explained his suit: "I, like the film hero, have a son of five years old and am a stockbroker." But there the parallel stops, we gather, for "Monsieur Verdoux" is based on the life of Henri Landru, the notorious French "bluebeard" who was fond of murdering his wives.

In Moscow, at about the same time, *Culture and Life* was explaining that Verdoux need not have murdered because of the ogre of capitalism. Instead, Socialist optimism and confidence in his own power and in the power of other people like him who didn't like capitalism could have saved him. The picture has not yet played Russia, but the scenario has been printed there.

Mexican Forecast

Mexico City Bureau

TAKING A GOOD LOOK at business possibilities for the new year, seasoned industry men here see no theatre saturation for the city, see high admissions maintained, and see no success of legislation passing which would force Mexican exhibitors to play Mexican production for a minimum of 26 weeks. Although there will soon be 95 theatres in Mexico City, which has a population of 3,000,000, industry figures contend that as pictures are first favorites of Mexicans, all those theatres will be able to more than live. They also see continued success of the local exhibitors' stand for high admissions—85 cents. This admission became standard during the war boom and now high costs, large taxes and high wages will keep admissions at that level. The public has generally accepted that admission scale anyway, it is believed. Although fewer Mexican pictures are expected better quality is seen.

Eagle's Scream

EAGLE LION is in a position not only to deliver 55 to 60 pictures during 1948, but to deliver to the exhibitor all types of pictures, Max Youngstein, director of advertising, publicity, and exploitation, noted in New York Tuesday. Commenting on the program announced last week, Mr. Youngstein said:

"The big thing to me, after conferences at the studio with our top men and after seeing completed pictures, is that our company should be able to put out such a program at the end of what to other companies seems to have been a terrible year. Our job right now is to convince the exhibitor that we're not a one-shot company; that we have all types of pictures—and enough pictures to keep him in business 52 weeks of the year. There's no secret about our ability to keep our promises, now that we've obtained our $11,000,000 loan."

At least 21 of the pictures promised are in the "A" classification, each costing over one million dollars, Mr. Youngstein said. The company has an increasing number of independent producers, in varying deals. "We will attract many of the fellows now sitting on the sidelines waiting to see what happens to United Artists," he said.

PEOPLE

GEORGE V. ALLEN, ambassador to Iran, has been named by President Truman as Assistant Secretary of State for Public Affairs succeeding WILLIAM BENTON whose resignation became effective October 1. Mr. Allen's new duties will include supervising the State Department's overseas information program, including the film section, and working out a solution to the frozen funds problem.

ERIC JOHNSTON, president of the Motion Picture Association, returned to Hollywood from Spokane this week for a two-week stay and announced that he was not going to Europe because "there is nothing to be accomplished by such a trip at this time."

A. M. WEINBERGER, office manager of Warner Brothers' New York exchange, lectured for the third time at New York University Thursday on showmanship and motion picture distribution.

TED GAMBLE, president of Theatre Owners of America, is due to arrive in New York Wednesday from his Portland, Ore., home for TOA-Ascap meetings.

JOHN TASSOS, assistant to the general manager of Twentieth Century-Fox's Bogota, Colombia, office, has resigned to take up executive duties with a resort construction company.

K. F. VAN NORMAN, manager of the Twain theatre at Mansfield, Pa., this month is celebrating his fiftieth anniversary in the motion picture industry.

CHARLES D. FAIR, former director of advertising and publicity for the Southwestern Medical Foundation and College at Dallas, Tex., has been appointed to a similar post with Sack Amusement Enterprises, which has a home office in Dallas.

CRESSON E. SMITH, assistant to PHIL REISMAN, RKO Radio foreign vice-president, will retire as soon as he can conclude matters now at hand.

NEIL HELLMAN, retiring chief barker of the Albany, N. Y., Variety Club, will be guest of honor at the fifth annual dinner of that group January 24 at the Clinton Hotel.

OTTO WHITTAKER, one time advertising and general manager of the Newbold Theatre Circuit at Bramwell, W. Va., has been named copy head of Houck & Company Advertising Agency at Roanoke, Va.

J. P. HARRISON, theatre manager at Denton, Texas, has been elected president of the local chamber of commerce.

HENRY ANDERSON, manager of the insurance department of Paramount theatres, New York, has been appointed chairman of the special committee on codes and ordinances of the Theatre Owners of America, it was announced Tuesday.

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THIS WEEK the Camera reports:



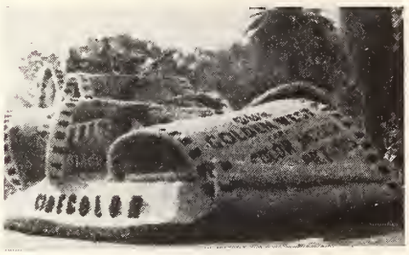
RELAXATION, at the United Theatre Owners of Illinois Springfield meeting, last week. Above, in left to right order, are: Edward Zorn, president; Fred Wehrenberg, TOA board chairman; Leon Bamberger, RKO; Gus Kerasotes, Kerasotes circuit president; George Kerasotes, UTOI vice-president, and Claude C. Mundo, Theatre Owners of Arkansas president.



ARTHUR SCHMIDT, Hollywood aide to Harry Cohn, president of Columbia, has been named advertising and publicity director, succeeding Ben Serkowich, resigned.

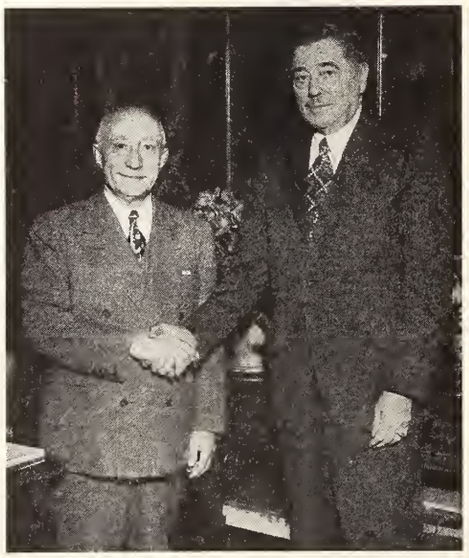


A SCENE from the new Swiss feature, "Die Gezeichneten", produced by Lazar Wechsler, starring Ivan Jandl, above. It is a story of war-torn Europe.



THE MOTION PICTURE industry was represented this year in Pasadena's annual Tournament of Roses parade. Above is the Cinecolor float. The Warner-Pathe newsreel photographed the parade in Cinecolor.

BIRTHDAY, right. Adolph Zukor, Paramount's chairman of the board, spent his birthday, January 7, at his desk, as usual. However, this did not prevent his New York friends and associates from offering congratulations the day long. At the right, Mr. Zukor, left, is felicitated by Frank Meyer, purchasing manager. Mr. Meyer's association dates back to 1912.





By the Herald

MERVYN LEROY, MGM director, was in New York this week for home office conferences and a look-see at the New York stage.

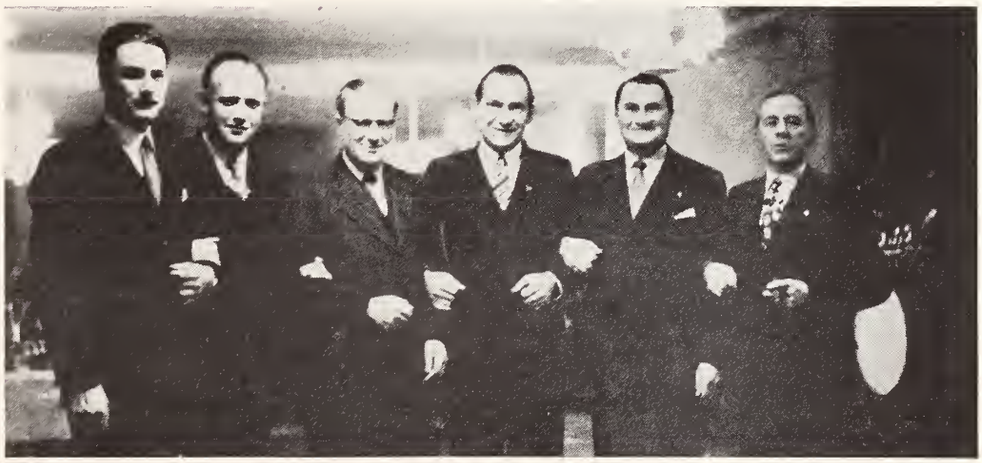


PARTY, in Claridge's Hotel, London, for the completion of "The Courtneys of Curzon Street", by Herbert Wilcox. The hosts were Mr. Wilcox and his wife, actress Anna Neagle. Above, Mr. and Mrs. Wilcox, near the tree, chat with Hope Williams Burnup, Quigley Publications London manager. Peter Burnup, QP London editor, is at the extreme right.



PREMIERE, left. Republic's "The Flame" opened January 5 at the Paramount State theatre, San Francisco. At the left, in lobby conversation, are Mayor Oliver Eaton of Astoria, Oregon, Marjorie Milward and Mayor Roger Lapham of San Francisco. Premiere proceeds went to the CARE organization.

ANOTHER PREMIERE, this one at Berne, Switzerland, to help celebrate the opening of the new Jura theatre. The premiere was of Paramount's "Love Letters". At the right, in the Hotel Bristol, at the reception attendant to the premiere, are some of the notables and film men who attended. In left to right order are Jules A. Gendre, distributor for Paramount in Switzerland; Max Frikart, manager of the Jura theatre; F. Milliet, attorney, president of the Swiss Film Board, and Swedish Consul; Dr. H. Mauerhofer, chief of the Swiss Chamber of Cinemas; A. Palivoda, RKO manager; F. Reyrenns, 20th-Fox manager.



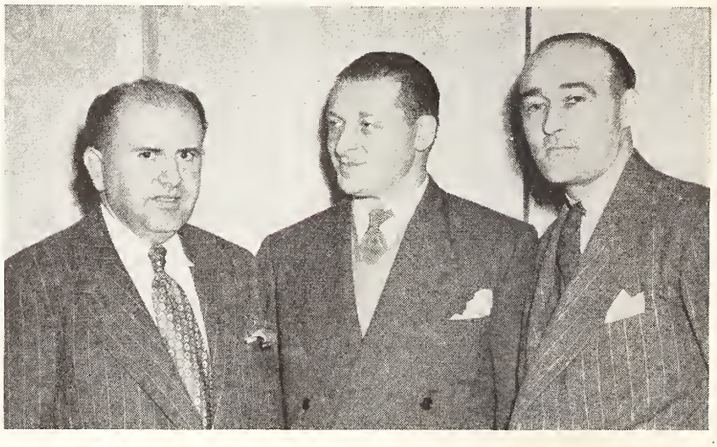


THE WASHINGTON VARIETY CLUB INDUCTS. At the luncheon ceremonies in the Willard Hotel, left to right, first row, Wade Pearson, second assistant chief barker; Leon Makover; Jake Flax, first assistant chief barker; Sam Wheeler; Nathan D. Golden, 1947 chief barker; Alvin Newmeyer, counsel; Milford Schwartz, associate counsel. In the rear, George Crouch; Frank M. Boucher, 1948 chief barker, and Robert Denton.



ALLEN G. ("SMITTY") SMITH, who this week succeeded James Frank, Jr., as manager of the National Theatre Supply Company's New York branch, is known to thousands of exhibitors. Once a projectionist in Oklahoma and Texas for his theatre-owning father, he was in the theatre supply business and in exhibition.

RECEPTION, right, for Glenn Ireton, newly appointed general manager of the English-speaking division of Renaissance Films, of Canada. The "open house" in Renaissance's Montreal studio drew many from the trade. At the right are Edgar Tessier, Renaissance secretary; Phil Maurice, general manager of Consolidated Theatres, and Mr. Ireton.





A NAMEPLATE for Greer Garson's Monterey, Calif., villa. It is the invention of Silas Seadler, MGM advertising manager, and is presented to Miss Garson, above, by Frank Whitbeck, MGM studio executive. It says: "Shan-Greer-La".



By the Herald

LOUIS K. ANSELL, left, St. Louis exhibitor, who has turned producer, and William Rowland, the director, at a New York interview last week following the screening of the Ansell film, "Women in the Night".

HOLLYWOOD IS TRAVELING ABROAD FOR PRODUCTION

Utilizing Frozen Revenue and Lower Cost; Urge Shooting in Canada

Hollywood is packing its cameras, donning its traveling clothes, and moving outside U. S. borders to find new locales for production.

The impulse to travel, stronger today than ever before, has been prompted by:

A desire to utilize some of the revenues frozen abroad by restrictions on remittances to the United States.

The advantages, in a time of economy, of the lower production costs abroad, both in personnel and materials.

Significant underlining of the trend came in an official report Wednesday to Eric Johnston, president of the Motion Picture Association, from Gerald M. Mayer, chief of the International Department of the MPAA.

Said Mr. Mayer: American producers may liquidate dollars now blocked in at least six foreign countries by producing pictures in or sending companies on location to Italy, France, Holland, Norway, Sweden and Australia.

All of these countries would welcome an opportunity to participate financially in American production activity within their boundaries, Mr. Johnston was informed.

Hollywood, in turn, is interested in these countries and in others.

Several Companies at Work In Foreign Countries

David O. Selznick will produce in Sweden and Norway. Edward Small and Columbia are producing in Italy. Twentieth Century-Fox and RKO have produced in Mexico. Columbia has produced in Australia. RKO and Paramount are doing location shooting in Germany. Twentieth Century-Fox is shooting in Canada. RKO has produced in France. All this, of course, is aside from participation in British production. Britain, too (see page 26), is looking beyond her shores for production sites.

In Canada, Government officials and leading theatre men are discussing the possibility of Hollywood producing in Canada, using revenues which customarily are sent out of Canada for the purchase of American features.

In Ottawa Monday, a deputation of five theatre men, headed by J. J. Fitzgibbons, president of Famous Players Canadian Corp., met C. D. Howe, Minister of Reconstruction and Supply. Mr. Fitzgibbons, who recently returned from New York where he conferred with Paramount officials, with which company his circuit is

(Continued on following page, column 3)

THE BRITISH WON'T GIVE—

says Johnston

YOU DON'T UNDERSTAND—

says Sir Henry

With American and British interests deadlocked in their attempts to settle the controversy over Great Britain's 75 per cent import tax on films, both sides withdrew from the conference tables last week to issue conflicting statements.

Said the Americans: The British won't cooperate. Said the British: We will. You don't understand our problem.

Last Friday, Eric Johnston, president of the Motion Picture Association, issued a statement in which he said that during the preliminary discussions held on the tax matter in London, "the British stood firm on the tax and summarily rejected in principle any alternative to it. . . . The British Government has given us no choice except to continue our policy of withholding shipment of pictures to Great Britain until an alternative to the confiscatory tax is worked out."

"Willing to Discuss"

In London, Friday, Sir Henry French, director general of the British Film Producers Association, issued a statement in which he said that although holding to the principle of the *ad valorem* tax, the British Government is "willing to discuss adjustments which would allow the American industry to retain revenues earned in the U. S. by British pictures in addition to amounts earned here by American pictures after the *ad valorem* duty has been paid."

The French announcement was given authoritative backing by the circumstance that it was issued immediately after Sir Henry consulted with high British Treasury officials.

Said Mr. Johnston in his statement: "They (the British) declined even to receive or consider mutually beneficial proposals we were prepared to offer. . . ."

Calls Statement "Misleading"

Sir Henry, during his press conference, called Mr. Johnston's statement "misleading." He said that interviews he had had with leading American industry officials in New York had convinced him that Americans, including Mr. Johnston, had failed completely to understand the crux of Britain's problem, that Britain simply could not afford more than £5,000,000 ($20,000,000) for film hire. He added that Americans sincerely believed that Britain's tax action was due to prejudice against Hollywood films.

"The present British position," said Mr. Johnston, "affords no basis for detailed negotiations. . . . We are prepared, as we always have been, to negotiate at any time with the British Government on tax alternatives."

"We Have Offered"

In London, Sir Henry told reporters that there was no hope for ending the deadlock until the Americans were prepared to negotiate on the basis that England cannot afford to pay the American film hire it once did.

Mr. Johnston concluded: "We have offered, as evidence of our desire to aid the British people in their struggle for recovery, to leave a substantial part of our revenues there. This has been our position from the first. It is our position now."

He stated, however, "it is impossible to operate in Britain under the harsh terms of the tax. . . . We cannot understand how any responsible official could expect us to do business under the tax."

Into this impasse sailed Filippo Del Giudice, British producer, with plans for solving the tax problem for himself on an individual basis. Arriving in New York January 8 aboard the *Queen Elizabeth* from London, Mr. del Giudice brought to America his reciprocity plan which he hopes to submit to American producers.

Private Negotiations

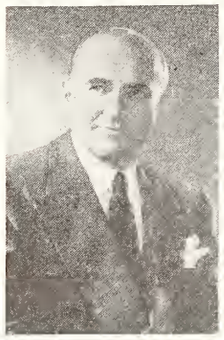
Saying he was in America in a "strictly private capacity," the producer stated on shipboard: "I am a great believer in the need for a flow of good pictures between our two countries and I am here to undertake some purely private negotiations which can, in my opinion, be very useful in achieving this aim. If I succeed it will establish a valuable precedent for all concerned and will help the film art in the right direction."

Mr. del Giudice would presumably exchange productions of his own Pilgrim Pictures Company for American product. He was accompanied to the U. S. by Alan Jarvis, a member of the Pilgrim board.

GOLDWYN SAYS:

CUT COSTS IN HALF, DOUBLE QUALITY

Samuel Goldwyn, the producer who wants to turn the industry upside down and sometimes very nearly does, this week urged a "revolution" to correct the "chaotic condition" of Hollywood, said "quality (of production) must be doubled and costs cut in half," turned his back on "the crocodile tears of the exhibitors," and flew off to a vacation in Honolulu.



Samuel Goldwyn

He left behind him, on the desk of James Mulvey, his company's president, three closely-typed pages of opinion predicting ruin unless the industry takes itself in hand.

Wants Drastic Changes

"There must be a completely revolutionary change in the industry's objectives and methods," he wrote. "Inefficiency must be rooted out in high places as well as in all other ranks. . . . Unless a thorough and honest housecleaning takes place, the difficulties our industry has experienced in the past will fade into insignificance by comparison with those ahead."

Then, being specific: "There is no surer road to ruin for the industry than poor pictures produced at high cost. . . . Quality must be doubled and costs cut in half."

Mr. Goldwyn sees costs reduced and quality retained by writers paying more attention to the economy of scripts, by producers and directors preparing so carefully in advance of shooting that at least 50 per cent of their work is done before a camera turns, by cutting overhead by more efficient management.

Picture makers should, he said, "realize that the greatest spectacles are not those produced by vast sets and huge crowds, but by whatever truly touches the hearts of the audience."

Sees No Move for Improvement

Although Mr. Goldwyn admits that the industry is "trying a variety of expedients in order to meet the need for readjustment," he bluntly stated that he has "seen no indication of an attempt to concentrate on making better pictures."

Producers, too, must make up their minds that they can depend only on the domestic market. "A producer who today counts on any foreign revenue to pay off his cost is inviting disaster," he warned.

Turning to exhibition, Mr. Goldwyn was frank: "I have no sympathy whatever for the crocodile tears of exhibitors about high film rentals when it is a fact that the exhibition end of the business has always received the lion's share. . . . Exhibitors ought to realize that basically they are in the real estate business. . . ."

He sees divorcement of exhibition from production as "essential to the health of our industry in order to break the strangle-hold held by a few companies" and he does not believe that the industry is doing a good public relations job.

"Good public relations," he believes, "start with good private relations, and we must put our own house in order before we can hope to win the genuine good will of the public."

Park-In To Construct Two Theatres in Camden, N. J.

W. W. Smith, president of Park-In Theatres, Inc., Camden, N. J., has announced that his company will build two drive-ins in the Camden area, each with a 750-car capacity. It is planned to have the theatres in operation in the early spring of 1948. Park-In Theatres, established 15 years ago, and which owns the patent on drive-in theatre construction, has licensed more than 150 drive-ins throughout the country to use their patents.

"Power" for Bond Drives

The U. S. Treasury has ordered 450 16mm prints of the Warner Brothers documentary, "The Power Behind the Nation," to use during the year in Savings Bond Drives. The Technicolor short is being released by the Motion Picture Association, with all proceeds going to the Damon Runyon Memorial Fund for Cancer Research.

Takes 5 Foreign Films

Distinguished Films, Inc., of New York, has acquired the United States distribution rights to five foreign pictures. The first to be released will be the Italian-made "Revenge," starring Anna Magnini, followed by four French productions, "Torrents," "One Night With You," "Mr. Alibi," and "The Wrath of God."

Beck Forms Producing Unit

The formation of Westwood Corporation to make two features for Universal-International release has been announced in Hollywood by John Beck, former U-I executive. The first will be "Countess of Monte Cristo," starring Sonja Henie and Susanna Foster.

PRODUCTION ABROAD

(Continued from preceding page)

affiliated, is seeking, along with other theatre men, elimination of the Federal Government's war tax of 20 per cent on theatre grosses. Further, plans for modifying Canada's import restrictions are up for discussion. It is Mr. Howe's idea that Hollywood should come to Canada instead of Canadian dollars going to Hollywood.

Tuesday, Mr. Selznick announced that he would produce in Europe beginning in April of this year, "A Doll's House," the Henrik Ibsen classic, starring Dorothy McGuire. Studio work will be done in Sweden and locations will be shot in Norway. The feature will be released internationally by the Selznick Releasing Organization.

Aside from economic considerations, Hollywood's foreign activities, as Mr. Mayer pointed out in his report, will aid international understanding.

"I have found," he said, "that the American film industry was quick to realize it had to gear post-war production to changed conditions in countries that had experienced the war. There is gratifying evidence that this is being done."

Eastman Kodak Appoints Seven Assistants

Appointment of seven assistant superintendents at Eastman Kodak's Kodak Park Works in Rochester has been announced. They are: Richard L. Clark, cine processing department; James P. Culhane, film planning and record department; Wesley T. Hanson, color process development; Floyd L. Hertle, film testing department; Lewis H. McGlashan, sensitized paper packing department; Gordon L. Waasdrop, baryta department, and Lot S. Wilder, film testing department. Eastman Gelatine Corporation has appointed John P. Newbury general manager.

Clark Let Contracts

Clark Film Distributors, Inc., of Philadelphia, has let a contract for the installation of a complete sprinkler system and the addition of four film vaults, William J. Clark, executive vice-president of National Film Service, has announced.

Grants Franchise

Devonshire Film Company, Boston, has granted a franchise for west coast distribution to Screen Guild Production of the Pacific Coast, Inc. The first releases under the deal will be "Wings of Morning" and "Dark Journey."

Acquires "Mill on the Floss"

English Films has acquired the reissue rights for the U. S. of "Mill on the Floss," starring James Mason and Geraldine Fitzgerald.

PARAMOUNT SUES BRANDT ON PERCENTAGE RETURNS

New York Circuit Charged with Fraud; Action Asks $563,265 in Damages

Paramount Pictures on Monday, January 12, instituted a fraud action in the New York State Supreme Court, New York County, naming Brandt Theatres, New York, and 162 other exhibitors and officers of exhibitor corporations in the Brandt Circuit. A total of $563,265 damages is claimed.



Harry Brandt

The complaint, which consists of 33 separate causes of action, charges all the defendants with having made false box office returns on percentage pictures and with having offered fraudulent statements, during the period beginning January 6, 1942, and continued to the present.

In June of 1942, Mr. Brandt, head of a booking combine in addition to heading his circuit and organizer and president of the Independent Theatre Owners Association of New York, made an out-of-court settlement with Twentieth Century-Fox for $237,000 as an accounting on percentage picture played during a period of about two years.

Loew's, RKO and Warner Brothers have been weighing action similar to that of 20th-Fox and Paramount since that time.

The Paramount complaint alleges that "the defendants Harry Brandt, Bernard B. Brandt, Louis Brandt and William Brandt, doing business under the name of Brandt Theatres, in collaboration with the other defendants" conspired "to defraud the plaintiff, making, or causing to be made . . . false and inaccurate statements of the gross admission receipts" from percentage pictures.

Plaintiff Charges Checkers Bribed to Sign Reports

In addition, it is alleged that in the case of license agreements containing "split figure arrangements" which provide for the sharing of receipts in excess of the exhibitors' operating expenses, "false and inaccurate statements of the defendants' expenses" were furnished to the plaintiff, inducing the plaintiff to grant licenses which provided for fees which were lower than the plaintiff would have required to be paid.

Filed by Phillips, Nizer, Benjamin and Krim, attorneys for Paramount, the complaint charges that some of the defendants "induced checkers, by bribery, deceit, and other means, to sign certain of the written reports pertaining to the box office receipts of percentage pictures" and that the defendants' acts of under-reporting "were wilfully, deliberately and fraudulently committed."

Specifically, it is charged that "said defendants falsified the books and records of their respective theatres." The complaint alleges that such falsification was "effected by the following methods and devices, among others:

"By crediting as received from flat rental pictures a portion of the receipts that had in fact been derived from the exhibition of some of the percentage pictures of the plaintiff; by using duplicate ticket rolls; by using unreported ticket rolls; by selling tickets out of continuity; by reselling tickets and by engaging in fraudulent and illegal methods in connection with the admission of patrons to the theatres; by maintaining separate unreported bank accounts; by switching ticket rolls between different theatres in the same circuit; by submitting to the plaintiff altered and/or rewritten daily tally reports; and by attributing portions of the gross receipts to other sources, thus diminishing the amount of gross receipts reported."

Paramount Claims Defense Padded Its Expenses

In regard to the "split figure arrangements" based on the exhibitors' expenses, Paramount alleges that the exhibitors padded their expenses in the following ways:

"By passing excessive theatre rentals to realty corporations owned or controlled by the corporate defendants; by claiming as operating costs certain non-existent items of expense; by claiming as operating costs items of expense attributable to non-operating or extraneous sources; by claiming as operating costs certain personal non-business expenses of officers of the defendant corporations; and by claiming as operating costs sums in excess of the actual expenses incurred."

The "methods and devices" used by the exhibitors, in furthering their conspiracy to under-report admission receipts and to exaggerate expenses, are alleged, in all cases, to have "followed a common pattern."

Skouras Arbitrator in 20th-Fox Settlement

In the 20th Century-Fox case, an award was made under the New York arbitration statute, with Spyros Skouras, 20th-Fox president, acting as the arbitrator at the request of Mr. Brandt.

The complaining company had refused to sell Brandt houses their product from October, 1945, until settlement was reached.

About 50 pictures were believed to have been involved in the settlement—pictures which had had playdates in more than 80 of the 100 or more theatres in the circuit.

BRANDT ATTACKS SUIT AS FALSE

Monday Mr. Brandt issued the following statement on the suit:

"This type of action is typical of the actions instituted all over the country against independent exhibitors in an effort to impose the pressure of the monopoly upon the independent. The allegations of the complaint are libelous, baseless and wholly without merit. Appropriate action to redress these charges will be taken in due course.

"Typical of the falsehood, inaccuracy and absurdity of the allegations of the complaint is the inclusion, for instance, of theatres neither owned nor booked by the Brandts and theatres which never made any contracts with Paramount.

"The other charges will be proved to be equally false and inaccurate. It is high time that some of the monopolistic industry practices which have caused the deplorable conditions affecting the independent exhibitor be given a thorough airing. I welcome this suit because it affords an opportunity to bring to the light of day the circumstances surrounding the monopolistic practices to which independent exhibitors are subjected. It will be a revelation to the public when the facts of this case are aired in court. It will show the extremes to which some of these companies are willing to go in their greed for control over the independent exhibitor, to the extent that they must rule or ruin. The exhibition industry should once and for all be free of these onerous practices. I am positive that those clear thinking industry executives who have the best interests of the future of the industry at heart will support this fight of the independent."

ACTION NAMES 162 DEFENDANTS

Following are the defendants named in the summons and complaint of Paramount Pictures, Inc., against Harry Brandt, Louis Brandt, Bernard B. Brandt and William Brandt, individually and/or doing business under the name Brandt Theatres, et al:

Harry Brandt, Louis Brandt, Bernard B. Brandt and William Brandt, individually and/or doing business under the name Brandt Theatres, Jay Dee Theatre Corp., Constance Theatre Corp., Wells Theatre, Inc., M. F. Theatre Corp., Phillips-Sussman, Inc., Selhel, Inc. Harkray, Inc., Brandt Amusement, Inc., 1555 Broadway Inc.

Eisenbran, Inc., Alden Rochelle, Inc., Gladpearl, Inc., Central Amusement Yonkers, Inc., Harlou Inc. Lou-Har Inc., Audubon Amusements, Inc., Harmark, Inc. Evadne, Inc., Belle Theatre, Inc. Greenvine Theatres, Inc., Helsel, Inc., Dobar Theatre Co., Inc. Tudor Theatre Corp. Raystock Theatre Corp., Quinral, Inc.

Rayrita Theatres Corp., Hal Theatres Corp., Raymark Theatres, Inc., Mangood Operating Corp., Ro-

(Continued on following page, column 3)

MEMO TO HOLLYWOOD

The Evil of Over-Length Pictures

by RED KANN

A PICTURE theatre cannot get along without pictures. Which isn't saying much about anything. But a picture theatre cannot get along without sufficient audience turnover, either. And that's saying a little about much.

The over-length film is responsible for a condition which theatremen complain over and find their objections ignored. As the closest point of contact with the traffic-bearing public, it is difficult to understand why this should be. But a fact can never deny its birthright no matter how it is kicked around.

The fact is too many attractions are padded because a limited number of long and successful predecessor attractions have set a Hollywood fashion. The fact is a formidable list of films has been running to excessive footage in the mistaken idea that inordinate length equals production values which equal size which equals record-breaking grosses. The sad, sad commentary is that very often this simply is not so.

Some stories are told in their dramatic and entertaining best when told in minimum footage—let's say, 90 minutes or thereabouts which the theatreman, practically to a man, finds perfect for his program, his operating overhead, his turnover, his boxoffice and, therefore, for his audience.

Some stories cannot be told adequately in an hour and a half, or thereabouts, and should not be held to such an arbitrary standard. When it can be justified on the basis of solid and experience-proof judgment, but not on the basis of vanity spawned by the competitive, professional urge, the additional length, of course, becomes proper and sound procedure.

The evil of the over-length picture, however flares into a number of directions from which its own champions are never exempted. The over-length film runs up the negative charge, as illustrated by added costs represented by additional shooting time. It sacrifices potential dramatic values and waters down the existing values.

It robs the theatre of that fast turnover which builds grosses, thereby depriving the exhibitor of actual dollars and the producer of a greater share of the take under percentage engagements. It disrupts normal operating schedules. It gets the public into the theatre at an inconvenient hour and out when average America wants to be, or ought to be asleep.

The over-length film crowds playing time to an extent which keeps off the screen and away from millions who would be interested a wide assortment of interesting short subjects—many of them of great value in keeping alive the public's interest in motion pictures, per se.

IN the last 17 months, 94 films released in the domestic market ran 100 minutes or better. Metro, where once it was the brave intention of inducing its producers to hold to an average 100 minutes top, has been responsible for 18 of these, climaxed currently with "The Green Dolphin Street" at two hours and 21 minutes. Warner has had 16, as had Universal with mostly British product; RKO 12, Twentieth Century-Fox 10; Paramount and United Artists five each, and Columbia three.

Of course, not all in this category ran to excessive footage with the dissipation of dramatic strength which usually sets in as the film gets longer and longer. But the following attractions, which had the opportunity of dodging such a dissipation of their strength or of enhancing their strength, appear to us to have gotten out of hand:

"The Beginning or the End," "Carnegie Hall," "Captain from Castile," "Cass Timberlane," "Duel in the Sun," "Forever Amber," "Gentlemen's Agreement," "The Hucksters," "Humoresque," "The Green Dolphin Street," "It Happened on Fifth Avenue," "It's a Wonderful Life," "I've Always Loved You," "The Jolson Story," "Life With Father," "Monsieur Verdoux," "Mourning Becomes Electra," "Nightmare Alley," "No Leave, No Love," "The Paradine Case," "The Razor's Edge," "Sea of Grass," "The Secret Life of Walter Mitty," "Sinbad, the Sailor," "Sister Kenny," "Song of Love," "Till the Clouds Roll By," "The Treasure of the Sierra Madre," "Tycoon," "Unconquered" and "Undercurrent." Even far-famed "The Best Years of Our Lives," blueprinted at its inception for advanced admissions, could have been done with less than its 172 minutes.

"Since You Went Away" at 170 minutes was an outstanding success, of course. So, too, was "Mrs. Miniver" at 133, "Yankee Doodle Dandy" and "Random Harvest" at 126, "Rebecca" at 125, "San Francisco" at 115, "This Is the Army" at 114, and "Meet Me in St. Louis" at 113. The phenomenal "Going My Way" was five minutes over two hours, and "The Bells of St. Mary's" six minutes over, these and the others presumably tending to defeat the argument. However, they were among the exceptionals.

But "California" at 98 minutes went handsome places. So, also, did "Two Years Before the Mast" at 98, "The Farmer's Daughter" at 97, "Perils of Pauline" at 96, "Dear Ruth" and "The Bachelor and the Bobby-Soxer" at 95, "Margie" at 94, "Variety Girl" at 93, "My Favorite Brunette" at 87. And very good were "Spellbound" at 111, "The Egg and I" at 108, "Mother Wore Tights" at 107, "Welcome Stranger" at 106, "The Time, the Place, the Girl" at 105, "I Wonder Who's Kissing Her Now" and "Blue Skies" at 104 and "Lost Weekend" at 101.

BRANDT SUIT

(*Continued from preceding page*)

gel Amusement Corp., Lenflar Amusement Co., Inc., Kaydee Amusement Co., Inc., Kay Theatres Corp., Kaydale Theatre Corp., Normandie Amusement Corp., Utopia Amusement Corp., Raystan Theatres Corp., Raygota Theatre Corp., Rayhertz Amusement Corp., Raygold Amusement Corp.

Stateray, Inc., Eaglamuco, Inc., Monamco, Inc., Monthecorp, Inc., Aljoma Amusement Corp., Electra Amusement Co. Inc., Fair Operating Corp., R. O. R. Amusement Corp., R. H. R. Amusement Corp., Tenafly Playhouse, Inc., Jaysebe Theatres, Inc., Wakefield Cinemas, Inc., Benwill Theatre Corp., Bednob, Inc. No. 14 Theatre Inc. Bedford Theatres, Inc., Grenvil Theatre Corp. Schuyler Theatre, Inc., Embassy Vernon Corp., Mt. Vernon Theatre Corp., Yonkers-Kent Corp., Germal Operating Corp.

Lawbin Theatre Co., Inc., Addie Co., Inc., Ralsut, Inc., Helgus, Inc., Carol Ann Theatres Inc., Andear Amusement Corp., Iris Joyce, Inc., Anwell Amusement Corp., Broadyork, Inc., Bernbar, Inc., Sanglo Operating Co., Inc. Mayfair Entertainment Co., Bergenline Amusement Co., Cliffside Amusement Company, Golden Lane Theatre Corp., West New York Theatre Co., Ravenswood Realty Corp., Ridgewood Amusement Corp., Milton Feldman, Leonard Feldman, Seymour Feldman, Florence Feldman and Louis Feldman, doing business under the name Midtown Operating Co., Lednar Amusement Co., Inc., M. E. & H. Amusements, Inc., Sagamore Theatre Corp., Dean Enterprises, Inc., Cinema Theatre Corp.

48th Street Theatre Co. Inc., Colony Theatre Corp., Miriam Amusement Corp., T. C. Theatre Corp., Music Hall Theatre Corp., Juliet Theatre, Inc., Libco Theatre, Inc., Rialto Amusement Enterprises, Inc., Netcong Amusement Co., Inc., Jewel Theatre of Brooklyn, Inc., 60 West 116th St. Theatre Corp., Sanpine Operating Co., Inc., Tenlow Theatre Operating Corp., Richie Amusement Corp., Emmons Theatre Corp., Davestan Amusement Co., Inc.

Museum Theatre Co., Inc., Argent Amusement Co., Inc., Weingin Amusement Corp., Vinegrad Theatre Enterprises, Inc., Joseph E. Rubinstein doing business under the name of Ampere, Ltd., Ess-Kay Theatres, Inc., Francis Amusement Corp., Lanroc Operating Corp., Raybond Theatres, Inc., Joseph Ingber, William Sussman, Harry Eistenstein, Vivian Gruber, Louis Mazze, David Weinstock, Emanuel Hertzig, Benjamin Weinstock, Alexander Weinstock, Harold J. Weinstock, Bernard Zimetbaum, Samuel Rhonheimer, Ray Rhonheimer, Edith Bolte Marshall, as Administratrix of the Goods, Chattels and Credits of John C. Bolte, Deceased, Ben Knobel, Raymond V. Wemple, Erwin I. Unger, W. J. Unger, Harold W. Freedman.

Samuel H. Levine, Martin Levine, George Brandt, Rudolph Sanders, Julius Sanders, Albert Margolies, Murray Schoen, Milton Feldman, Leonard Feldman, Seymour Feldman, Abraham H. Eisenstadt, Max A. Goldbaum, Harry Doniger, Miriam Shukat, Abraham H. Shukat, R. H. Goldblatt, Samuel Friedman, Sidney Ross, Hyman Browne, Lillie Browne, Stanley Sobelson, Samuel Silver, S. Weinberg, Nathan Vinegrad, Irving Kurland, Max Friedman, Moe Goldman, Fred Faulkner, Harry Kridel and Matthew Katinsky.

American Brotherhood Week Committees Are Selected

J. Robert Rubin, national chairman of the amusement division for American Brotherhood Week, and Spyros Skouras, national chairman for the film division, Monday announced committees to work on the drive sponsored by the National Conference of Christians and Jews the week of Feb. 22.

The committees are: David Weinstock, chairman, campaign committee; Barney Balaban, Jock Cohn, Ned E. Depinet, Ted Gamble, Jack Kirsch, Louis Nizer and Albert Warner, national associate chairmen; Sam Shain, aide to Mr. Skouras; N. Peter Rathvon, chairman, Hollywood committee; Harry Brandt, chairman, exhibitors' committee; Emil Friedlander and Will H. Hays, co-chairmen, special gifts; Robert Mochrie, chairman, distributors' division.

Also, Max A. Cohen, chairman, home office committee; Benjamin Sherman, chairman, allied industries; Brock Pemberton, chairman, legitimate theatres; John Golden and Oscar Hammerstein, vice-chairmen, legitimate theatres; Silas Seadler, chairman, advertising and publicity; S. Barrett McCormick and Charles Schlaifer, vice-chairmen, advertising and publicity, and Roger Ferri, chairman, company publications.

Company, Union Heads to Testify On Coast Strike

The presidents of the major companies and other officers, Eric Johnston, president of the Motion Picture Association, and the heads of the Hollywood labor unions are expected to appear at the week-long hearings on the studio jurisdictional strike, scheduled to get under way before Representative Carroll D. Kearns in Washington February 17.

Mr. Kearns, chairman of a House labor sub-committee investigating the studio strike, said it was his hope the hearings would result in "a satisfactory settlement of existing jurisdictional strikes in Hollywood." At the same time he warned that, should such a settlement not be obtained, the committee would "fix the responsibility" and would "recommend remedial legislation to Congress."

Mr. Kearns, who will conduct the hearings alone, said this week he expected the presidents of the unions involved as well as one or more of their Hollywood representatives to attend. Among those to testify will be William L. Hutcheson, president of the Brotherhood of Carpenters, and Paul Dulzell of the Associated Actors and Artistes of America. Others include the presidents of the teamsters, painters, electrical workers, plumbers, building service employes, machinists, hod carriers and operating engineers unions. Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, also will testify.

In Hollywood, meanwhile, Herbert K. Sorrell, business agent of Local 644, denounced as "the same old deal we could have made a year ago" terms under which IATSE assertedly would withdraw claims to jurisdiction over studio painters. The terms were communicated to Mr. Sorrell by L. P. Lindelof, the painters' international president, and involved among others the resignation of Mr. Sorrell and "four or five others." Later, Roy Brewer, IATSE international representative on the coast, denied having had any discussions on the subject with Mr. Lindelof.

To Make Television Films

A new company, Unitel, Inc., has been organized in Hollywood to produce motion pictures for television. The first series of shorts, designed to meet program requirements of from five to 30 minutes, will feature musical interpretations of stars of screen, radio and the concert field. Unitel also will produce television commercials.

Theatre Leased

Clarence and Irene King, owners and operators of the Walden theatre in Williamstown, Mass., have leased it to Franklin Amusement Corporation, of which Roy Harris of Greenfield, Mass., is president.

CSA Asks Supreme Court To Eliminate Bidding

Washington Bureau

The Confederacy of Southern Associations has asked the Supreme Court to eliminate the competitive bidding provisions in the decree handed down by the New York District Court in the U. S. vs. Paramount, et al., anti-trust case. In a brief submitted to the high court on Tuesday, the CSA declared that it should have been permitted to intervene in the suit on the District Court level and asked leave to intervene at the Supreme Court level. The organization has been granted time for oral argument before the high court in connection with its appeal to intervene in the New York Court. The competitive bidding system, CSA submitted in its brief, would "only bring about hopeless chaos in the business of the exhibitor."

Exhibitors Contesting Validity of Tax

The city of St. Louis and Frank A. Britton, license collector, were named defendants in a suit filed here Tuesday contesting the validity of the new five per cent city tax on theatre admissions. Action was brought by representatives of Fanchon and Marco, Kaimann Theatres and other large St. Louis theatrical interests. Plaintiffs include the Anritz Amusement Co., Ansell Amusement Co., Eden Theatre Co., O'Fallon Theatre Co., Pauline Theatre, Loew's State Theatre Corp., Movie Enterprises, Inc., Palm Theatre Co., St. Louis-Ambassador Theatre, Inc., St. Louis Missouri Theatre, Inc,. and the St. Louis Amusement Co.

Cite Trust Laws in Reply To Percentage Action

Jesse Stern and Abe Levy, New York exhibitors named in percentage suits brought by Paramount, Twentieth Century-Fox and Warners, have claimed, in their answers, that film contracts violate Federal and New York anti-trust laws. They also have filed a counter claim against the plaintiffs and against Confidential Reports, checking service, alleging a conspiracy to violate the state anti-trust laws by exchanging theatre information.

Famous Players Club Inducts 21 Employees

Twenty-one veteran employees of the Famous Players Canadian circuit were inducted Tuesday night at Toronto into the circuit's "25-Year Club." The occasion was the club's fourth "birthday party," at the King Edward Hotel. At banquets in Winnipeg and Vancouver later this month, another 18 will be inducted. Those inducted Tuesday night are from Ontario and Quebec.

Planning New Drive-In

B. & L. Theatres, Inc., Charlotte, have announced plans for construction of a drive-in theatre on Route 29 between High Point and Thomasville, N. C., at a cost of about $100,000.

10 Indicted Must Stand Trial for Contempt Feb.9

Indicted for contempt of Congress because of their refusal to answer questions on their political affiliations at the hearings of the House Un-American Activities Committee, 10 Hollywood writers and directors last week pleaded not guilty and were ordered to stand separate trials in Washington Federal District Court starting February 9.

Also last week, four of the defendants filed claims for almost $4,500,000 in damages from the companies which dismissed three and suspended one of them in the wake of the House Committee hearings. Ring Lardner, Jr., and Edward Dmytryk, producer-director, sought damages of $1,382,000 and $1,783,425 from 20th Century-Fox and RKO, respectively. Adrian Scott, producer, charging RKO Radio with breach of contract and "loss of outlet for artistic and intellectual gratification" asked $1,314,000. Lester Cole, writer, merely asked a court order of declaratory relief and return to the payroll of the Metro-Goldwyn-Mayer studio.

A separate suit was filed in Los Angeles Superior Court by Emmett Lavery, writer, who sued for $1,000,000 in damages from seven individuals, American Town Hall and the American Broadcasting Company network as the result of a broadcast September 2, 1947.

Mr. Lawson's trial is of special interest since J. Parnell Thomas, chairman of the Un-American Activities group, has declared that the "second phase" of his committee's hearings will not take place until the court has decided on at least the first of the 10 cases. Dalton Trumbo will be second to be tried. Lester Cole will be last on March 24. Mr. Thomas and Robert E. Stripling, the committee's chief investigator, are expected to testify. Last week each of the defendants posted $1,000 bond.

Mr. Thomas took to the air last week to serve notice on the industry and the public that the committee's investigation of Hollywood was "far from over." In the very near future "the records of many more top salaried Hollywood figures will be spotlighted," Mr. Thomas declared, adding that this was natural since it would be "sheer folly to permit the Communists and their fellow travelers to remain in strategic positions in such a powerful medium of propaganda, education and entertainment as the movies." He also again attacked "certain prominent dupes and innocents in the motion picture industry" for aiding and abetting in the campaign against his committee's investigation of the industry.

Drops Department

Paramount this week discontinued its exhibitor relations department.

FOREIGN FILMS BIG IN TWO SEATTLE HOUSES

Seattle Bureau

The theory that foreign-made feature films are box office poison to small town and neighborhood operators has been conclusively disproved by two Seattle, Wash., exhibitors. On October 30, 1947, the Varsity theatre, and one week later the Uptown, both neighborhood houses, launched programs which featured only foreign-made films.

Public response, and box office stimulation has been, according to Cassius Smith, manager of the Varsity, "terrific." Gene Naevitt, Uptown manager, is only slightly less enthusiastic with his award of "excellent" to the results of the experiment.

Says Terrific—and Means It

"The word 'terrific'," says Mr. Smith, "has been worked to death by the motion picture people, but when I say that response to our new all-foreign film policy has been terrific, I mean it literally. It's the only term I can think of to describe our results to date with the new program. In my 13 years as manager of various theatres, I've never seen anything like it."

Box office receipts at the Varsity since the inception of the experiment are slightly more than *twice* as great as before the new policy was adopted. Attesting further to the popularity of the program are now-regular patrons who come to the Varsity from as far distant as Everett, 25 miles from Seattle, and from Kirkland, 15 miles away. Requests for programs of future showings have come from every district of the city of Seattle. And it is not an unusual occurrence to have patrons stop Mr. Smith in the lobby for as long as one-half hour, telling him of their approval of the new all-foreign program. Evidence of popularity and success of the program is sufficient, even at this early date, to justify Mr. Smith's prediction that the program is "here to stay."

Location a Factor

What is the explanation for this apparent contradiction to the experience of other neighborhood operators who have found foreign films neither popular nor profitable? The number one factor for the phenomenal success of the Varsity, according to Mr. Smith, is its location within one of Seattle's newest and most progressive shopping and residential areas, the University district, located two blocks from the 17,000-student University of Washington campus. This strategic location is all-important to this experiment which might fare much less favorable in a less receptive neighborhood, Mr. Smith feels. Oddly enough, the greater patronage does not come from the University students or faculty members, but from the non-University residents of the district.

The advertising campaign announcing the new program was launched three weeks before the opening of "This Happy Breed." A brochure heralding the new first run foreign picture policy was mailed to 10,000 prospective patrons. Daily newspapers ads announcing the new plan started three weeks in advance, concurrently with advance trailers which explained to regular patrons of the Varsity the new policy. With each change of feature, 5,000 post cards are mailed throughout the city.



MARQUEE of the Varsity theatre, Seattle, selling the first attraction under the theatre's new foreign film policy.

"This Happy Breed," which lasted four weeks, was followed by "I Know Where Im Going," which stayed three weeks. The French "It Happened at the Inn" followed as the first non-English film. Lack of general publicity and of a name star kept attendance at this film down, but those who came expressed almost unanimous approval. "Bush Christmas" drew great crowds of neighborhood children.

Must Have Good Films

The continuing success of the new program will depend from here on, according to Mr. Smith, on the continuing importation of *good* foreign films. The Varsity has booked "The Magic Bow," "Johnny Frenchman," "The Years Between," and others.

"We're getting a new type of customer," says Mr. Smith.

At the Uptown, which inaugurated the new plan as it reopened November 7 after extensive remodeling, response has been as surprisingly good. Situated in the lower Queen Anne shopping-residential district, and approximately three miles from downtown Seattle, the Uptown has drawn large crowds with such non-English films as the Swedish "Torment," the Italian "Life of Verdi," and the French "Mayerling."

Results at both the Varsity and Uptown, after two months, are conclusively successful. It will remain for the next six months to determine the long range significance of an all-foreign film program for neighborhood theatres.

20th-Fox Starts Zone Clearance Plan in Chicago

A new method of distribution in the Chicago general release area which will allow flexible clearance and call for competitive negotiation for runs, was announced Tuesday by Andy W. Smith, Jr., general sales manager, and Jack Lorentz, central division sales manager.

The new method begins with the company's current productions of "Daisy Kenyon" and "Captain from Castile," Chicago area exhibitors have been informed by letter.

Under this experimental plan, which may be changed or modified, the Chicago territory and the suburbs, including Gary and Hammond, Ind., but exclusive of first runs in the Loop, has been divided into 15 major key zones. All comparable theatres in each of these zones, and in the sub-key zones in their turn, will be given an opportunity to buy a run on "Daisy" and "Captain" in competitive negotiation with every other theatre in the zone which desires to bid. In this way 15 theatres can play 20th-Fox product day and date on the same availability.

The major zones have been divided into sub-key zones in which additional runs subsequent to the first run in the major zones will be offered also on the basis of competitive negotiation.

The first run in the Loop area will be granted a flexible clearance of seven to 14 days and, in some instances, this seven-day clearance may be reduced to a prior run. This flexibility is to afford subsequent runs a better opportunity to book.

The first run in each of the 15 zones will be granted a clearance of seven to 14 days over the next run and so on down the line with seven to 14 days' clearance granted each prior run.

Inaugurating the plan, however, clearance on "Daisy" will be 16 days and on "Captain" 15 days.

In announcing the plan Mr. Smith said, "We have no intention of requiring as a part of our negotiation with key theatres a fixed admission price and because of our flexible clearance plan, there will be no uniformity of clearance.

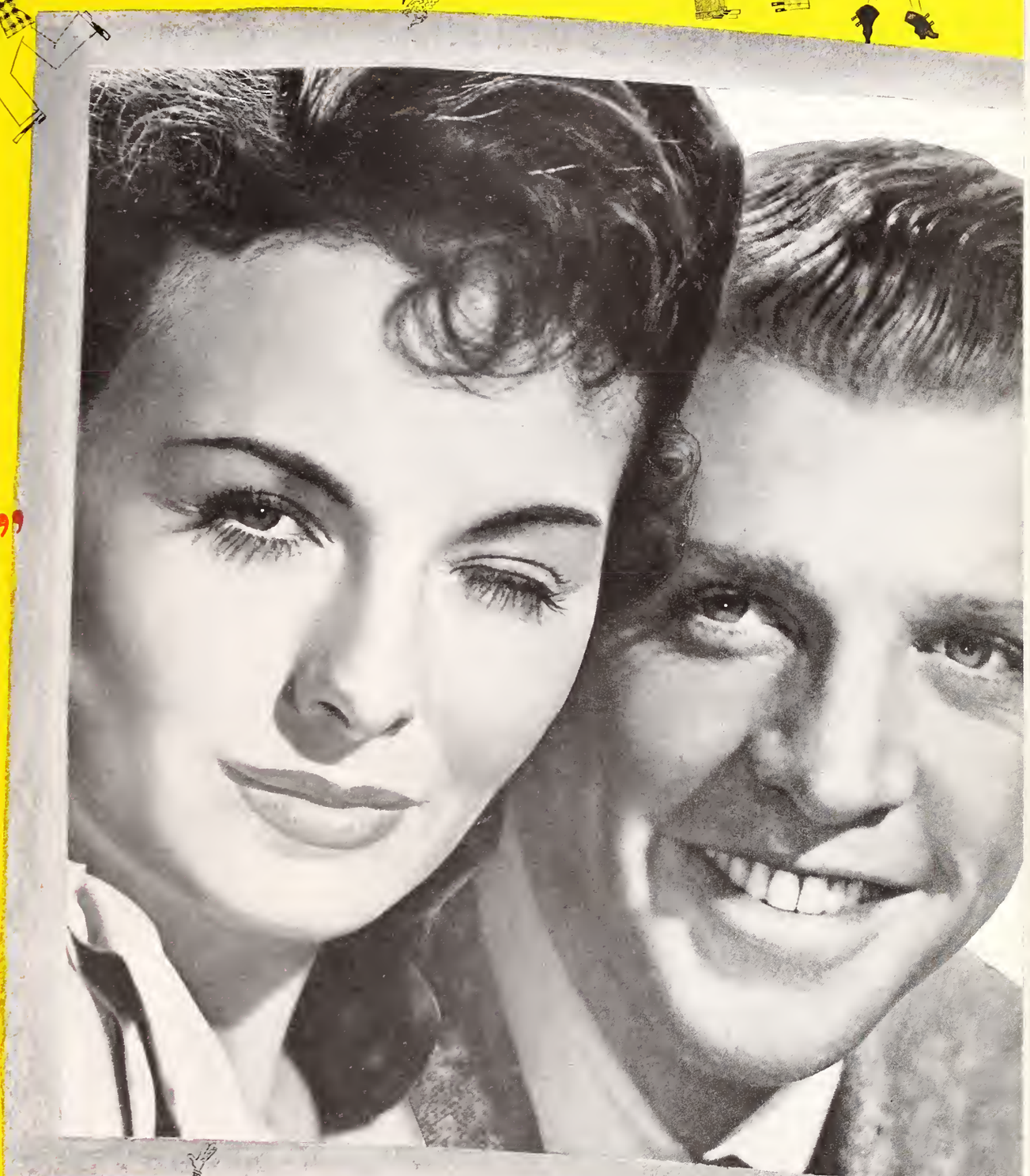
Texas Club Names Schepps

Julius Schepps has been elected chief barker of the Texas Variety Club, succeeding William O'Donnell. Fred Hoenschiedt was elected first assistant chief barker; P. E. Wilson, second assistant, and Duke Clark, prop master. Harold Schwartz was reelected treasurer.

Acquires "Lover's Return"

American distribution rights to "A Lover's Return, originally titled "Le Revenant," have been acquired by Westport International Film, Inc., a newly formed distribution firm. The French feature stars Louis Jouvet and Gaby Morlay.

Dan Was meant to make love to "MARGIE"



In the picture that's meant for BOXOFFICE

The love . . . the songs . . . the laught



Jeanne

("MARGIE")

CRAIN

YOU

MEANT

OSCAR LEVANT · BARBA

Directed by LLOYD BAC

Original Screen P

..... When everybody went collegi

IF I HAD YOU • AIN'T MISBEHAVIN' • YOU WERE MEANT

I'LL GET BY • CRAZY RHYTHM • SI

an era that'll never be forgotten.....

Dan

("MOTHER WORE TIGHTS")

DAILEY

WERE FOR ME

AWRENCE · Selena Royle · Percy Kilbride
Lee MacGregor · Herbert Anderson

roduced by FRED KOHLMAR

Moll and Valentine Davies



nd sang.....

· GOODNIGHT SWEETHEART · AIN'T SHE SWEET?

EADS AMONGST THE GOLD

...and meant for showmen everywhere ...from...

20th CENTURY-FOX



"CAPTAIN FROM CASTILE"

TECHNICOLOR

Darryl F. Zanuck presents "CAPTAIN FROM CASTILE" • Colar by TECHNICOLOR • Storring TYRONE POWER with JEAN PETERS, CESAR ROMERO, JOHN SUTTON, LEE J. COBB, Antonia Moreno, Thomos Gomez, Alon Mowbray, Barbara Lawrence, George Zucco, Ray Raberts, Marc Lowrence • Directed by HENRY KING • Praduced by LAMAR TROTTI • Screen Play by Lamar Trotti • From the Novel by Samuel Shellabarger



"DAISY KENYON"

JOAN CRAWFORD, DANA ANDREWS, HENRY FONDA in "DAISY KENYON" with Ruth Warrick, Martha Stewart, Peggy Ann Garner, Connie Marshall, Nichalas Joy, Art Baker Produced ond Directed by OTTO PREMINGER • Screen Play by David Hertz • Based an the Novel by Elizabeth Janeway



"GENTLEMAN'S AGREEMENT"

Darryl F. Zanuck presents GREGORY PECK, DOROTHY McGUIRE, JOHN GARFIELD in Laura Z. Habson's "GENTLEMAN'S AGREEMENT" with Celeste Holm, Anne Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Sam Jaffe • Produced by DARRYL F. ZANUCK Screen Play by MOSS HART • Directed by ELIA KAZAN



"CALL NORTHSIDE 777"

JAMES STEWART in "CALL NORTHSIDE 777" with RICHARD CONTE, LEE J. COBB, HELEN WALKER and Betty Garde, Kasia Orzazewski, Jaanne de Bergh, Haward Smith, Morani Olsen, Jahn McIntire, Paul Harvey • Directed by HENRY HATHAWAY • Praduced by OTTO LANG • Screen Play by Jerame Cady and Jay Dratler • Adaptation by Leonard Hoffman and Quentin Reynolds • Based on Articles by James P. McGuire



"SUMMER LIGHTNING"

TECHNICOLOR

JUNE HAVER in "SUMMER LIGHTNING" • Colar by TECHNICOLOR • With LON McCALLISTER and WALTER BRENNAN, ANNE REVERE, NATALIE WOOD, Rabert Karnes, Henry Hull, Tom Tully • Directed by F. HUGH HERBERT • Praduced by WALTER MOROSCO • Screen Play by F. Hugh Herbert • From a Navel by Gearge Agnew Chamberlain



"FURY AT FURNACE CREEK"

"FURY AT FURNACE CREEK" starring VICTOR MATURE with COLEEN GRAY, GLENN LANGAN, REGINALD GARDINER, Albert Dekker, Fred Clark, Charles Kemper, Rabert Warwick, Gearge Cleveland, Ray Raberts, Frank Orth, Willard Rabertsan • Directed by BRUCE HUMBERSTONE • Praduced by FRED KOHLMAR • Written by Charles G. Booth Additional Dialague by Winstan Miller • Suggested by a story by David Garth

Canada Lifting Ban on 35mm Projector Import

The Canadian Government has lifted its ban on the importation of 35mm projectors, the film industry was informed last week. The import of 16mm projection machines still remains on the restricted list. The Government's move applies to imports from all countries. There is the intimation, however, that, effective February 1, the importation of 35mm projectors will be placed in the category of articles for which permit licenses are required. This would provide a system of Government control.

Technicolor Files Denial In Government Trust Suit

A complete denial of the charges contained in the Government's anti-trust suit filed last August was made by Technicolor, Inc., in an answer filed in the United States District Court in Los Angeles last Thursday by Dr. Herbert T. Kalmus, president. Dr. Kalmus said: "Technicolor's process has been evolved through more than 25 years of achievement and with the expenditure of millions of dollars for research, and not by the purchase or absorption of other companies."

Report 411,433 Shares In Paramount Treasury

Having purchased 7,800 additional shares of its common stock on the open market during December, Paramount at the end of the year had 411,433 shares in its treasury, the New York Stock Exchange reported this week. Total Paramount share purchases, since Barney Balaban, president, announced the stock-buying program November 1946, amount to 603,100 shares. During 1947, however, 35,000 shares were used to purchase Liberty Films and another 56,667 were used in exchange for the acquisition of Rainbow Productions.

Stock Shares Offered

Consolidated Theatres, an affiliate of Famous Players Canadian Corp., has made a public offer of 73,500 shares of class "A" stock at $9.50 per share, plus a fractional class "B" stock bonus, the dividend rate to be 50 cents per year. The company operates theatres in Montreal.

Buys Four in Philadelphia

The A. M. Ellis Enterprises, one of the larger independent circuits operating in Philadelphia and southern New Jersey, has purchased the four Philadelphia neighborhood houses of the Leo Posel circuit, the Tyson, Benner, Regal and Crest. The purchase price was reported at $300,000.

Greenville Theatre Changes

At Greenville, S. C., the present Rivoli theatre will be refurnished and will open in about a month as the Fox theatre. The present Ritz theatre there has reopened as the Roxy. The Rivoli is now operated by the Trio Amusement Company; the Roxy by the Textile Amusement Company.

THREE AREAS ANALYZED

Statistical summaries of the Chicago, Salt Lake City and Detroit directories, compiled by the Motion Picture Association in its census of U. S. theatres, have been released.

CHICAGO EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*	702	595,179	Circuit-operated theatres#	351	395,294
Closed theatres**	16	9,447	Non-circuit theatres	367	209,332
Totals	718	604,626	Totals	718	604,626

Seating capacity of theatres now in operation, according to population groupings:*

Population##	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,000 and over	1 (Chicago) (Gary)	..	302	..	324,409	.....	1,074
250,000-100,001	3 (Peoria) (South Bend)	4	35	337	34,258	358,667	979
100,000- 50,001	7	11	40	377	40,882	399,549	1,022
50,000- 25,001	12	23	47	424	43,545	443,094	926
25,000- 10,001	29	52	67	491	55,775	498,869	832
10,000- 5,001	35	87	44	535	32,392	531,261	736
5,000- 2,501	40	127	46	581	22,128	553,389	481
2,500 and under	114	241	121	702	41,790	595,179	345

*Excluding two drive-in theatres, total capacity 1,450 automobiles.
**Excluding two drive-in theatres, total capacity 2,030 automobiles.
A circuit is defined as "four or more" theatres operated by the same management.
There are no towns with theatres in this exchange territory ranging in population from 250,001-1,000,000.

SALT LAKE CITY EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation	414	186,208	Circuit-operated theatres#	155	95,356
Closed theatres	15	6,829	Non-circuit theatres	274	97,681
Totals	429	193,037	Totals	429	193,037

Seating capacity of theatres now in operation, according to population groupings:

Population##	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
250,000-100,001	1 (Salt Lake City)	..	17	..	14,365	.....	845
50,000- 25,001	4	5	18	35	18,127	32,492	1,007
25,000- 10,001	11	16	37	72	27,780	60,272	751
10,000- 5,001	12	28	30	102	16,524	76,796	551
5,000- 2,501	46	74	69	171	35,446	112,242	514
2,500 and under	227	301	243	414	73,966	186,208	304

A circuit is defined as "four or more" theatres operated by the same management.
There are no cities in this exchange territory ranging in population from 50,001-100,000.

DETROIT EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation	589	435,830	Circuit-operated theatres#	286	274,608
Closed theatres*	24	13,728	Non-circuit theatres	327	174,950
Totals	613	449,558	Totals	613	449,558

Seating capacity of theatres now in operation, according to population groupings:

Population##	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,000 and over	1 (Detroit)	.	167	..	172,459	.....	1,033
250,000-100,001	2 (G. Rapids) (Flint)	3	45	212	36,345	208,804	808
100,000- 50,001	6	9	50	262	44,674	253,478	893
50,000- 25,001	9	18	47	309	40,101	293,579	853
25,000- 10,001	17	35	38	347	32,731	326,310	861
10,000- 5,001	30	65	54	401	32,974	359,284	611
5,000- 2,501	32	97	37	438	21,512	380,796	581
2,500 and under	147	244	151	589	55,034	435,830	364

*Excluding two drive-in theatres, total capacity 680 automobiles.
A circuit is defined as "four or more" theatres operated by the same management.
There are no cities in this exchange territory ranging in population from 250,001-1,000,000.



IM
ENTE

The picture
that took TWO
DRAMATIC
YEARS to film...
in Shanghai, Cairo,
Havana and the
far corners
of the world...

COLUMBIA PICTURES GRATEFULLY ACKNOWLEDGES THE COOPERATION OF THE TREAS

PORTANT
RTAINMENT

COLUMBIA PICTURES presents

TO THE ENDS OF THE EARTH

starring

DICK POWELL · SIGNE HASSO

with LUDWIG DONATH · VLADIMIR SOKOLOFF · EDGAR BARRIER

and introducing the Chinese actress **MAYLIA**

Story and screenplay by Jay Richard Kennedy · Directed by ROBERT STEVENSON

A **SIDNEY BUCHMAN** Production · Associate Producer JAY RICHARD KENNEDY



PARTMENT AND ITS BUREAUS OF NARCOTICS, CUSTOMS AND COAST GUARD.

BRITISH PLANNING FILMS OVERSEAS

Baker Off to Australia for Rank, Eying Dominions; Other Studios Active

by PETER BURNUP
in London

Vast plans are in the air here for film production overseas.

Britain, more than ever in the current dollar stringencies, looks to her largely untapped Dominions as not only a source of supply, but as a potential market. Dominion Governments want films made in their own lands; are prepared to assist approved projects to the ultimate limits. J. Arthur Rank, and perhaps others, are preparing to go overseas.

Most recent evidence of England's across-the-waters interest is Reginald P. Baker's embarkation for Australia. Managing director of Ealing Studios, Mr. Baker said he proposed to take a look at a film—"Eureka Stockade"—which an Ealing unit is making in the Antipodes.

Bigger Plans Afoot

Back of his mission, however, is a large-scale project for film production overseas. Back of the project, in turn, is none other than J. Arthur Rank.

The box office success of Ealing's Australia-made "Overlanders" startled the orthodox salesmen. Its success prompted Mr. Rank to order another "Overlanders"—hence "Eureka Stockade." But there are a longer term policy and other considerations involved.

Mr. Rank's studio resources at home are stretched to the limit. Knowing as well as anyone that there will be a film famine here whatever happens to the *ad valorem* duty, his emissaries comb the world for likely production sites. Moreover, it is deserving of note that the mission has the blessings of H. M. Government.

Four a Year in Australia

Although unannounced officially, Ealing (affiliated with the Rank Organization) envisages no fewer than four films annually from Australia, each costing about £200,000 ($800,000).

That's part of an Arthur Rank plan to extend his far-flung activities into every part of Britain's wide dominions.

Inkling thereof is discerned in a statement lately made by Frank Launder, currently occupied on another of the Rank overseas enterprises—the production of "Blue Lagoon" in the Fiji Islands. Mr. Launder, speaking not without a brief from his employer, recently outlined the scheme of an immense integrated system of British Commonwealth film production. He spoke of the building of large studios in Australia, New Zealand, Canada, South Africa, and of a combing of every country in the Commonwealth for stars, writers and technicians. Maybe Mr. Launder, in his enthusiasm, went slightly beyond the strict limits of his brief. But his oratory carries the essence of the matter.

South Africa is the next ground scheduled for tilling by the Rank missionaries. Gainsborough's Sydney Box has a production in advanced stage of preparation. Present title is "Diggers' Republic"—a tale of the Voortrekkers who fought their way with Bible and musket into what is now the Transvaal.

Films of South Africa

Then there's another Gainsborough South African project in hand. Mr. Box has planned a "family" series, number one of which will be a recapitulation of the hazards encountered by Britons who made the overland trip to South Africa.

Also to be noted is the preoccupation of Mr. Rank's "This Modern Age" with Dominion affairs. "Britain's Commonwealth," "West Africa," "India," "Canada," "New Zealand," are the announced titles of forthcoming documentaries in the short subject series.

Like Mr. Rank's, the production schedules of the Korda-British Lion outfit and the formidable Associated British-Warner Brother combination are chock-ablock. Warners' rebuilt Teddington Studio has reopened with an Edward Dryhust production, "Noose," destined for Pathe distribution here and Warners' in the U. S.

Wide open space, however, is still to be discerned in other studios here. Despite the adjurations of Sir Stafford Cripps that every inch of studio space be occupied, MGM's vast Elstree plant is empty. It is true that the Boulting Brothers announce that their production, "Guinea Pig," starts at Elstree January 26, but, with all deference to the Boulting Brothers, that's a drop in the ocean of MGM's space.

Shipman Studios Dark

There's the case also of the Alliance Studio group—Riverside, Twickenham and Southall—whose close down for refurbishing was the occasion of much acid comment. Alliance is controlled and largely owned by exhibitor Alfred Shipman, who has traded his product with several distribution companies. All three studios have been dark for some weeks.

David Coplan, in behalf of United Artists, had made by Mr. Shipman one film, "Just William," currently one of the West End's greatest successes. UA has authorized another "Just William," which will start work as soon as Mr. Shipman is ready.

Various statements have been made regarding the distribution destinies of others in the Shipman-Alliance output. This Bureau reported on impeccable authority that two of the pictures concerned, "No Orchids for Miss Blandish" and "Things Happened at Night," would be handled by Paramount. One of the lesser, none-the-less highly successful, renting houses, George Minter's Renown Pictures Corporation, will exercise its rights in the films and distribute them throughout this country.

U. S. Asks Court to Make Scophony, Ltd., Liable

Washington Bureau

Unless it gets the relief it seeks against Scophony, Ltd., in New York District Court, it cannot get relief anywhere, the Department of Justice told the U. S. Supreme Court this week.

In an hour-long argument before the high court, Sigmund Timberg, Justice Department attorney, declared Scophony's agreement with Television Productions, Inc., and General Precision Equipment Corporation, to form a new domestic corporation to be controlled by the British company, constituted doing business in New York and that, on those grounds, Scophony, Ltd., should be included in anti-trust suit proceedings. The Government's suit was filed in December, 1945. Later Scophony, Ltd., won a dismissal from the Federal Court on the ground that it was not directly involved.

A Scophony brief filed with the Supreme Court Monday charged that the Government never made valid service of process on Scophony because the British company was not in business in this country when the service was attempted. At the same time the company declared that the 1942 master agreement involved merely an exchange of technical and patent data and did not call on Scophony, Ltd., to perform any action within the U. S.

Felt Heads Club

Mike Felt has been elected chief barker of the Philadelphia Variety Club, Tent No. 13. Others named are: Sidney E. Samuelson, first assistant barker; Fred Mann, second assistant; Charles Goldfine, treasurer, and Harry Pennys, secretary. The board of canvassmen includes, in addition to the officers, Meyer Adelman, Jack Beresin, Harold Cohen, Henry Friedman, Ted Schlanger and David Supowitz.

Cinema Finance Names Davis

John Davis has been named managing director of General Cinema Finance, the company recently purchased by J. Arthur Rank's Odeon Theatre circuit in England, and which controls the Rank Organization major product.

THE HOLLYWOOD SCENE

Eight Films Completed; 18 Are Now in Work

Hollywood Bureau

Hollywood production, after sagging to a total of 22 features in shooting stage at the year-end, dipped to 18 in the first week of 1948. The figure derives from the completion of eight features and the beginning of camera work on but four others.

Republic led the production parade, starting two pictures.

Joseph Kane is producing and directing an untitled feature starring Bill Elliott, with Joseph Schildkraut, Adrian Booth, Bruce Cabot and Andy Devine in support.

Melville Tucker is producing "The Timber Trail," with Monty Hale, Lynne Roberts, Foy Willing and the Riders of the Purple Sage. Phil Ford is directing.

Columbia launched "Let's Fall in Love," with Dorothy Lamour, Jeffrey Lynn, Janice Carter and others. Irving Starr is producing, Douglas Sirk directing.

Eagle Lion started "The Spiritualist," with Lynn Bari, Turhan Bey, Cathy O'Donnell and Richard Carlson, which Ben Stoloff is producing and Bernard Vorhaus directing.

"Miracle" to UA, Bogeaus Says

United Artists will not only receive his "A Miracle Can Happen," but will give it special handling, producer Benedict Bogeaus said on a New York home office visit last week. The statement settled rumors to the contrary, he remarked, and added that his releasing contract runs through 1948, that he will make several pictures this year, and "most likely" deliver them to United Artists.

Commenting that he was not ready to divulge what his next stories would be, he said, however, that one of them, for which he is negotiating now, is a "best seller," and that all would be produced with effort at "top quality."

Production costs "must come down," Mr. Bogeaus said. They will come down, not so much in purchasable material as in types of stories producers will select. Mr. Bogeaus called upon producers to cooperate in the maintenance of quality by such action, and by shorter shooting schedules. He sees no possibility of a reduction in craft union wages, but regards reduction of top star and director talent salaries as a "matter of time." "They will realize," he said, "that to keep the picture business going, all must contribute."

Seeking lower production costs, Mr. Bogeaus studied the possibility of producing in Italy or England, he admitted; but he decided to remain in Hollywood and make pictures under "the new order," which he outlined.

"We need more ingenuity and less extravagance in producing—fewer spectacles merely because we think they mean better pictures," he said.

Pointing out that his overhead costs are two and one-half times greater than when he started, Mr. Bogeaus noted that there are many fewer independent producers in Hollywood than a year ago, and predicted that financing of the remainder will depend upon their past records of performance and financial stability.

20th-Fox Has 22 Set for Release

With its 1948 release schedule stepped up to 48 pictures, Twentieth Century-Fox last Friday listed 22 pictures for the new year as either ready for release, being edited, or in production, according to Andrew W. Smith, Jr., general sales manager, in New York. At the same time he announced that the company will have eight top budget pictures in release during the next two months.

The eight pictures being released are: "Gentlemen's Agreement," "Captain from Castile," "Forever Amber," "Daisy Kenyon," "An Ideal Husband," "Call Northside 777," "You Were Meant for Me" and "The Tender Years." All of these have been completed.

The remaining 14 pictures, which have been completed or are currently in production, are: "Sitting Pretty," "Summer Lightning," "Fury at Furnace Creek," "Escape," "Green Grass of Wyoming," "Deep Water," "The Snake Pit," "Give My Regards to Broadway," "That Lady in Ermine," "The Walls of Jericho," "The Iron Curtain," "Street With No Name," "The Chair for Martin Rome" and "Apartment for Peggy."

Scully, Bergman to Coast For Product Conferences

William A. Scully, Universal-International vice-president and general sales manager, and Maurice A. Bergman, eastern advertising and publicity director, left New York last Friday for Hollywood for studio conferences to set distribution policies on forthcoming product. Pictures to be discussed include "A Double Life," "Naked City," "All My Sons," "Another Part of the Forest," "Up in Central Park," "Casbah," "Are You With It?," "Letter from an Unknown Woman" and "Black Bart." Following the studio meetings, Mr. Scully and Mr. Bergman will launch a series of sales conferences with the distribution force.

Del Ruth Signs Flaherty

Pat Flaherty, former big league baseball pitcher, has been signed by Roy Del Ruth Productions to act as technical director on "The Babe Ruth Story," Mr. Del Ruth's next independent production for Allied Artists release.

McCrea Buys "Tall Man"

Joel McCrea has purchased the Graham Baker-Teddi Sherman story idea, "Tall Man from Texas," and plans to use it as the basis for a deal under which he will star in the picture for a major studio.

Carmichael, Cole Signed

Hoagy Carmichael and the King Cole Trio have been signed by producer George Pal to do musical numbers in his forthcoming initial feature for United Artists release, "The Adventures of Tom Thumb."

STARTED

COLUMBIA
Let's Fall in Love

EAGLE LION
The Spiritualist

REPUBLIC
The Timber Trail
Bill Elliott (Untitled)

COMPLETED

COLUMBIA
Gallant Blade

EAGLE LION
The Cobra Strikes
Assigned to Danger
Rampage (Crestview)

PARAMOUNT
Sealed Verdict

REPUBLIC
Recoil

RKO RADIO
The Window

20TH CENTURY-FOX
That Lady in Ermine

SHOOTING

COLUMBIA
Loves of Carmen

MGM
A Date With Judy
Easter Parade

PARAMOUNT
A Foreign Affair

REPUBLIC
Moonrise (Feldman-Grant)

RKO RADIO
Mr. Joseph Young of Africa (Arko)

20TH CENTURY-FOX
The Street With No Name
The Iron Curtain
Walls of Jericho
Apartment for Peggy
The Chair for Martin Rome

UNIVERSAL-INTERNATIONAL
Mr. Peabody and the Mermaid
Man Eater of Kamaon (Monty Shaff)

WARNERS
Key Largo

When a truly great

knows it . . . the critics, the

Here's what they're saying

"The year's only outstanding candidate for the Academy Award." — N. Y. SUN

"A beautiful picture . . . a pure delight! An Academy Award contender." — HEDDA HOPPER

"Sam Goldwyn should harvest another crop of Academy Awards with his newest picture, 'The Bishop's Wife'." — LEONARD LYONS

"All sunshine and moonbeams. Finds a home in the celluloid heavens." — WALTER WINCHELL

"Pick of the pictures...Four Bells...if more such inspiring, delightful movies as this were produced, the film industry would indeed be the greatest medium for spreading peace and contentment...Must-see." — JIMMIE FIDLER

"High on the eligible list for 1948 Oscars." — COLLIER'S

"I love every minute of 'The Bishop's Wife' and I guarantee you will, too. I glowingly give it the Cosmopolitan Citation." — LOUELLA PARSONS

"Most appealing flicker I've seen recently: 'The Bishop's Wife,' in which Cary Grant gives an Academy Award performance." — ED SULLIVAN

"Foremost contender for the Academy Award." — LOUIS SOBOL

"Cary Grant's best." — N. Y. HERALD-TRIBUNE

"First-class comedy -- was made for mass appeal and hits it." — CECILIA AGER (PM)

"One of the best movies of the year. A-1 entertainment for everyone in the family." — N. Y. DAILY MIRROR

"THE BISHOP'S

one comes along everybody

public and the Box Office.

about "The Bishop's Wife":

"Congratulations to Producer Sam Goldwyn for another winner."

— SHEILAH GRAHAM

"Cary Grant is guilty of some of the most brilliant acting of the year in 'The Bishop's Wife.' I hereby sentence him to an Academy Award. 'The Bishop's Wife' is a wonderful picture."

— DOROTHY KILGALLEN

"One of the most thoroughly satisfying films to come around in a long time. Heartwarming . . . extremely comic."

— N. Y. SUNDAY MIRROR

"One of the very best pictures of the year."

— BOSTON RECORD

"'The Bishop's Wife' should rate the Academy Award."

— WORCESTER DAILY TELEGRAM



WIFE"

Distributed by
RKO RADIO PICTURES

ALBANY

The Strand held over "My Wild Irish Rose" for a second week, the first time this policy had been adopted in recent months. The musical did smashing business. It also caused a rush on the ticket machines at the Troy theatre in Troy. The Palace played "The Unfinished Dance" and "Merton of the Movies," while the Grand began a two weeks' run of "Unconquered" at road show prices. The De Mille feature will likewise be exhibited at Proctor's in Troy and the State in Schenectady, at advanced prices. The Ritz booked "Heaven Only Knows" and "The Adventures of Don Coyote." The Eagle presented "Open City." . . . Snow and consequent traffic congestion led the police to issue an order banning parking on North Broadway and North Pearl Streets in the vicinity of Film Row. The tieup was described as the worst in the city's history. . . . Harold Sliter is reported to have been given an assignment as zone manager for the Schine Circuit in northern New York.

ATLANTA

Solicitor General Ed Wohlwender, Jr., of the Chattahoochee Judicial Circuit Court, said he would have to close down "everything that is not a necessity of life" if he halted Sunday shows as requested by the Columbus-Phenix City Ministerial Alliance. W. C. Pease, Jr., president of the Consolidated Community Chest, reported that the Sunday shows in Columbus-Phenix City have netted the Chest $6,298.80 for Sunday showing. . . . Al Santo, Conger and Santo film tent show; Mr. and Mrs. Wallace Smith, Gem theatre, Barnesville, Ga.; J. R. Johnson, Gay theatre, Greensboro, Fla.; R. L. Lovvon, Palace, Bowdon, Ga., and L. J. Duncan, Al Dun Amusement Co., West Point, all were visitors in the city. . . . The 36th annual convention of the Theatre Owners of North and South Carolina, will be held at the Hotel Charlotte, Charlotte, N. C., February 1-3. . . . Gilbert Thornhill has been added to the office force of Wil-Kin Theatre Supply Co. . . . In the city for the first time in about 20 years was George Parr, owner of theatres in Lancaster, S. C. . . . R. B. Wilby, president, Wilby-Kincey theatres, had all his managers in for his birthday dinner held at the Piedmont Driving Club, January 8. . . . Changes on Film Row: Merrit Davis, former district manager, Republic Pictures, now local branch manager; Jimmy Hobbs, former branch manager, now sales manager.

BALTIMORE

Business fair for week beginning January 8, with only two new pictures offered at first runs. "Pirates of Monterey," good at the Century. "High Conquest," plus "Tight Shoes," offered at the Roslyn and Times to very good business. Those held for third week included: "Road to Rio," at Keith's; "Captain from Castile," at New theatre; "I Know Where I'm Going," at the Little. Those holding for second week included "The Swordsman," with vaudeville, at the Hippodrome; "My Wild Irish Rose," at the Stanley; "Monsieur Verdoux," at the Mayfair; "Tycoon," at the Town. . . . Baltimore Operators' Union Local 181, AFL, has Louis P. Seiber chairman board of trustees, with Charles J. Grauling and Russell G. Claggett as members. Samuel Isaacson, president, and Charles J. Grauling are delegates to the Baltimore Federation of Labor. Various committees of the Baltimore Variety Club, Tent No. 19, O. D. Weems, chief barker, have seen selected for the ensuing year. Chairmen include: house, William G. Myers and Al Vogelstein; entertainment, Mark N. Silver; special events, Sam Tabor; finance, W. Spalding Albert; associate membership, J. C. Grant; resident membership, Barry Goldman and F. G. Schmuff; welfare, Rodney Collier; publicity, Barry Goldman; ways and means, F. H. Durkee.

PICTURE PIONEER

FREDERICK MERCY has had 41 years of running theatres, and thinks it's enough. The Yakima, Washington, circuit owner is retiring from active work and, with his wife, will loaf a while, leaving operation of his properties to his eldest son, Fred, Jr., and two other sons, Edgar and Paul.



Frederick Mercy

Mr. Mercy was not always in Yakima. Not always so comfortable. His first house, in San Francisco's Washington Street, was opened in 1907, and had as a necessary adjunct a Chinese interpreter. Mr. Mercy sold out shortly and in 1908 tried his luck in Georgetown, near Seattle.

There he remained till 1912, when he again sold out, and moved to Yakima. He began there with the Majestic, a 25-foot "store-room show." He doubled its size, remodeled it; it was then the second largest.

There occurred then a gradual growth. In 1915, he acquired the Empire; in 1916, the Yakima, and also the Yakima Valley Poster Service; in 1917, the Avenue, and in 1920, he opened the Mercy theatre.

He expanded to Walla Walla acquiring the Kaylor-Grand and American.

His intimates predict that retirement plans notwithstanding, his enterprises will see him peeking in wistfully, and probably actively from time to time.

BOSTON

Business continued good in the Hub despite the bad cold-weather session over the weekend. Best of the holdover business was done by "Captain from Castile" which went into a third week at the Boston. Second at the box office in the holdover sweepstakes was "Road to Rio" at the Metropolitan which went into its second week with good grosses. . . . Word has it that Albert R. Daytz of the Boston sales department of Warners has joined Affiliated Theatres as an equal partner to Arthur Howard. Affiliated has added other new staff members to take care of the increased business which has snowed under the present staff. . . . Joe Di Pesa, press representative for Loew's State and Orpheum here, acting as director of public relations for Suffolk County on the March of Dimes Drive again this year. . . . The monthly meeting of Independent Exhibitors, held at the Bradford Hotel January 6 revealed that 71 theatres out of a 75 total had voted in favor of the Myles Plan.

CHARLOTTE

Erwin Beck, chief booker at Charlotte's MGM branch, has resigned as of February 1 and will go to work for Ed Haley, who operates a circuit of theatres in the two Carolinas. . . . Walter Powell, who has been salesman for Charlotte branch of Twentieth Century-Fox, is now working as salesman for Screen Guild. . . . T. A. Little and S. W. Craver, who operate a circuit of theatres, are now building a structure in Charlotte that will house a new supermarket. . . . Miss Alice Young has been added to the Charlotte branch of Columbia.

CINCINNATI

Announcement was made late last week of the sale of the RKO Orpheum theatre and building to Stanley M. Cooper, local real estate broker. The structure, which houses the 1,200-seat theatre, located in suburban Walnut Hills, was built 30 years ago by the late I. M. Martin. The theatre is under lease to RKO until 1950. The property was owned by the Orpheum Theatre Co., controlled by the sons of the builder. . . . The Majestic theatre, in Georgetown, Ohio, will pass out of existence through the sale by Carrigan Brothers to Charles Febt, who plans to remodel the house into elaborate bowling alleys. . . . The New Oxford theatre in Oxford, Ohio, dark for several months, has reopened, according to announcement by Virgil Hill, manager. "Henry V" is booked into the house this week, . . . William M. Widmer expects to reopen his Pioneer theatre, at Pioneer, Ohio, late this month, upon completion of extensive remodeling. . . . A new 400-seat theatre, to cost an estimated $80,000, is being built at Genoa, Ohio, by Herbert Hoaglan, which will be the first theatre in that town. It is scheduled for opening in early spring.

CLEVELAND

Harold Hendee, RKO research director, was to be guest speaker at the January 15 meeting of the Motion Picture Council of Greater Cleveland meeting in the Higbee Auditorium. . . . Milton Mooney, recently elected Variety Club chief barker, has thrown open the regular monthly meetings of the executive board to the general membership to permit them to voice their ideas on policies. . . . Alan Shaw has been promoted by Screen Guild manager Edwin R. Bergman from head booker to salesman with Mary Drews moving up from assistant booker. . . . Marty Seed has resigned from Eagle Lion to become an associate of Bob Snyder and E. J. Stutz in Realart Pictures. . . . "Captain from Castile" held three weeks at the RKO Palace and "Tycoon" held three weeks at the RKO Allen. . . . Anesto Allessio, building contractor in Akron, is report-

(*Continued on opposite page*)

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edly building a new 850-seat house in Goodyear Heights. . . . John Tender's completely remodeled Tivoli theatre, Lorain, opened last Thursday, after having been closed five weeks. Following the opening, more than a 100 invited guests were entertained at the home of Tender and his mother, the occasion being Tender's birthday.

COLUMBUS

Box office receipts dropped back to average in the second week of the new year, with only two new first runs in downtown theatres. Two features were moved for additional playing time. The Palace had "The Exile," and the Ohio brought in "Golden Earrings." The Broad had a second week of "Good News" after a big first week at the Ohio. The Grand played "Tycoon" for an additional four days after a week's stay at the Palace. Stage shows were resumed at the Palace after a holiday hiatus. . . . Downtown first runs have reduced their week night admissions from 65 to 64 cents and week day matinee rates from 40 to 39 cents. Weekend and holiday rates remain at 50 cent matinees and 70 cents evenings. . . . Tax relief and other desired legislation from Congress may be "seriously hampered" if Universal-International's "The Senator Was Indiscreet" is released at this time, said P. J. Wood, secretary, Independent Theatre Owners of Ohio, in his current bulletin. . . . Leo Burkhart, manager of the Hippodrome, Crestline, Ohio, has installed a new sound system. . . . D. A. Canady, newly inaugurated mayor of Pomeroy, Ohio, has asked council to enact a one per cent income tax. . . . Norman Nadel, *Citizen* theatre editor, is on a two weeks' show-shopping New York trip.

DENVER

Mr. and Mrs. Milt Hossfeld were given a farewell party at the Rocky Mountain Screen club. He had been president of the club the past year. He has resigned as film buyer for Fox Intermountain Theatres and will take a vacation before reentering the business. . . . Mr. and Mrs. Harry Huffman (he's city manager for Fox theatres) to N. Y. for two weeks. . . . Albert Feit is now assistant at the State. . . . Fred Lind has set January 20 as definite date for opening of his new $100,000 600-seat Ute, Rifle, Colo. Gives him two theatres there.

DES MOINES

Double normal business was reported by the Orpheum last week for its showing of "Tycoon." The 200 per cent picture, appearing on a double bill with "Two Blondes and a Redhead," was held for a second week. In general, most downtown houses fared well during the week despite a full schedule of stage performances at the KRNT Radio theatre. . . . The Des Moines City Council has been urged to provide for a theatrical commission to review stage or screen performances which prompt complaints. The recommendation came from Safety Commissioner Walter J. Massey, who recalled that an ordinance passed in 1925 provides for such a commission. . . . Back on Film Row after an absence of two years is Ruby Dyer Zelcher, former office manager for Warners. A veteran of 20 years in the trade, Mrs. Zelcher is now working at RKO. . . . The Iowa chapter of AITO held a board meeting at the Savery Hotel last week.



HARTFORD

Frank Ramsey, formerly with Warner Theatres in Hartford, is now doing publicity for Candy Candido, comedian, in Los Angeles. . . . Saul Carp is new student assistant manager at Loew's Poli in Hartford. . . . Ladislaus Jachimowski is the new manager of Music Box theatre, New Britain, Conn. . . . Ray Wylie, former branch manager in New Haven and Albany for United Artists, has become sales representative in the Connecticut territory for Film Classics. . . . Benefit show is slated for January 21 at the Wilkinson theatre, Wallingford, Conn., for the Chamber of Commerce's swimming pool fund. . . . Spyros Cateras, operator of the old Olympic theatre, Manchester, N. H., one of that town's earliest nickelodeon and variety theatres, is dead. . . . Princess theatre, Rockville, Conn., has been acquired on a 13-year lease by the two Ordway brothers of Hartford. Russ Ordway has resigned as manager of Lockwood and Gordon's suburban Webb Playhouse to go into partnership with his brother, Jack, formerly with Shulman Theatres of Hartford, in the theatre, effective February 1. Jim Farrell has been named Webb Playhouse manager. . . . The Turnpike Theatre Corp., of Newington, Conn., has incorporated. Incorporators include Robert Gloth, Phil Simon, Lou Rogow, and Stanley Clark.

WHEN AND WHERE

January 27: Board of directors of Tri-States Motion Picture Theatre Owners to meet at Hotel Chisca, Memphis, Tenn.

January 29: Regional meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at Hannibal, Mo.

January 30: Meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee at the Hotel Chisca in Memphis, Tenn.

February 1–3: Annual meeting of Theatre Owners of North and South Carolina at the Charlotte Hotel, Charlotte, N. C.

February 3–4: Theatre Owners of Texas to meet at the Adolphus Hotel in Dallas to discuss affiliation with the Theatre Owners of America.

April 6–8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention cruise on Lake Erie.

INDIANAPOLIS

The new year opened in the grand manner at the first run houses here, producing three holdovers. "The Road to Rio" nearly doubled average in a $23,000 week at the Indiana. "My Wild Irish Rose" grossed $17,000 at the Circle and "Good News" $16,000 at Loew's. . . . The de luxers report the recent price tilt, four cents on the matinees and five cents at nights is being accepted without much fuss. There are more protests because of advancing the change-over hour from 6 to 5 p.m. . . . The Variety Club will install Chief Barker Russ Brentlinger and other 1948 officers January 26. . . . Every employe of the 20th-Fox office here received a bonus of three weeks' salary for the staff's record in the Andy Smith drive. . . . Jim Ricketts, former booker for Fox, now salesman for Republic in Des Moines, visited old friends on the Row here this week. . . . Doug Haney, Albion exhibitor, recuperating from a long illness, is back home. . . . Matt Shideler's Jefferson theatre at Hartford City was slightly damaged by fire in the projection booth December 30.

KANSAS CITY

The Allied Independent Theatre Owners of Kansas and Missouri have opened quarters on the second floor of 1717-19 Wyandotte Street, crossroads of Film Row. . . . Senn Lawler (Fox Midwest), chairman of the Jackson County campaign for the March of Dimes, has a well-knit organization and schedule—1,500 collection boxes distributed last Saturday by one group, others taking assignments at a general campaign meeting Monday, January 12. Cancellation of the benefit show with motion picture stars required no alteration in local plans. . . . Lee Jones, formerly associated with Commonwealth Theatres, and an old-time theatre operator of the territory, retired for several years and living in Arizona, died January 8, aged 57. . . . Bill Meyer, who has been managing the neighborhood Glen of the Dickinson circuit, is now in charge of the Kimo, and Charles Boshart, formerly at the Kimo, manages the Glen, as well as the Tampico. . . . Ben Spainhour, formerly in another business in Springfield, Mo., has taken over operation of the Twilight, Greensburg, Kan. . . . Exhibitors visiting Film Row: M. C.

(Continued on page 34)

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Accurate, Concise and Important

"The greatest performance in Ronald Colman's long career . . . a powerful, fascinating attraction which is sure to make its mark in any market."

SHOWMEN'S TRADE REVIEW

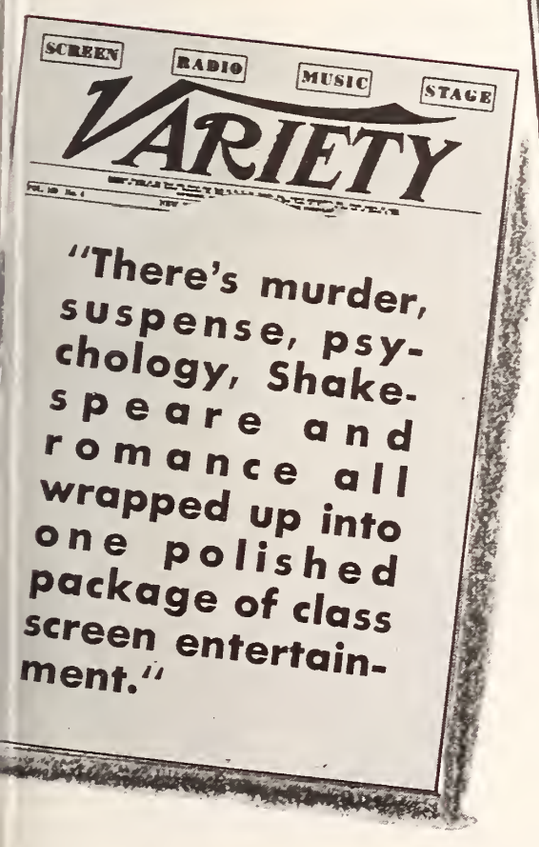
"...should attract initial customers ...word-of-mouth will keep others coming."

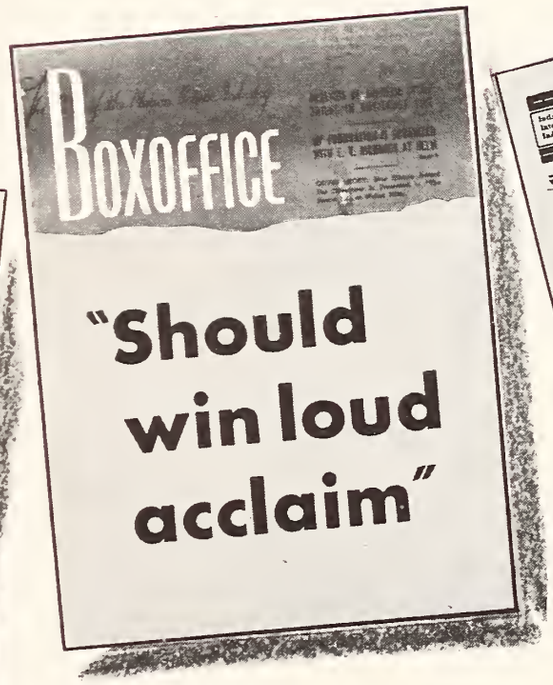
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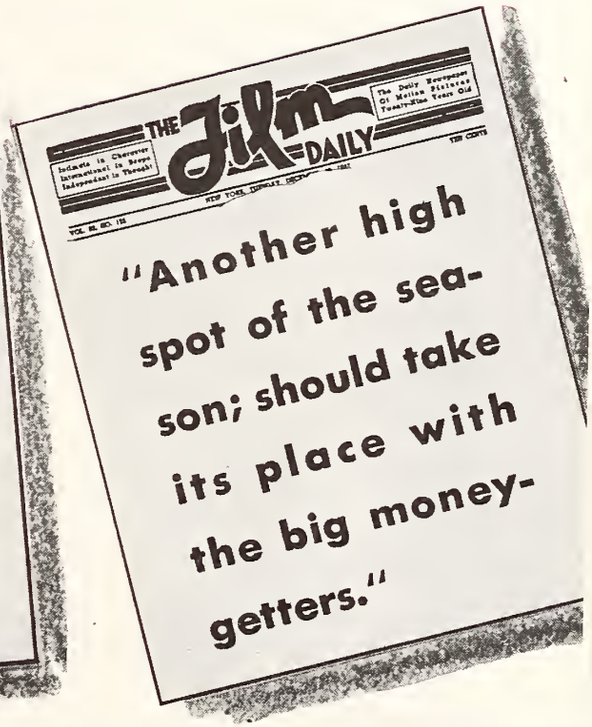
"Impressive marquee names and exploitation angles, sensibly designed to hit wide and popular appeal. Should have an especially lucrative take.

Universal International

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UBLE LIFE"







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giving NEW greatness to the Screen in

"A DOUBLE LIFE"

with

SIGNE HASSO · EDMOND O'BRIEN

SHELLEY WINTERS · RAY COLLINS · PHILIP LOEB

Written by RUTH GORDON *and* GARSON KANIN

Directed by GEORGE CUKOR · *Produced by* MICHAEL KANIN

A Universal-International Release

(*Continued from page 31*)

Hooper, New Franklin; R. M. Rogers, Buckner; James Dalton, Anderson; John Egli, Jr., St. Joseph; J. L. Hayob, Marshall; Bob Egender, Waverly; Fred Walker, Lockwood; L. Z. Henry, Plattsburg; Ed Wilson, Buffalo; Mamie Rhode, Liberal.

LOS ANGELES

The Markoy Corporation, headed by Albert Levoy, has taken over the Raymond theatre in Pasadena from Joe Green and Bill Reinke. The theatre will be remodeled throughout and will be renamed the Crown. Marvin Dunagan has been named house manager and M. L. Plessner will handle the advertising and publicity. . . . Joe Rosenberg and Harry Lithgow, of Warners' booking department, have left the company. . . . Ben Crandall is doing the buying and booking for the Park and Huntington theatres in Huntington Park. . . . Bill Thompson, one of the oldest cameramen in the business, was on the Row visiting with Bob Beretta, of the John Filbert Theatre Supply Company.

LOUISVILLE

Sam J. Switow, of the Switow Amusement Co., has been named chairman of an advisory committee for the March of Dimes benefit show to be given January 25 at the Jefferson County Armory. . . . George Lindsay's new theatre at Brownsville is nearing completion. . . . Film Row visitors: Pope Sisco, Bardstown; Erwin W. Rau, Leitchfield; Mrs. R. L. Harned, Sellersburg; Louis Chowning, New Washington; M. H. Sparks, Edmonton; A. N. Miles, Eminence; Otto Marcum, Lebanon Junction; Robert Enoch, Elizabethtown; Lyell Webb, Burkesville, and Lewis E. Baker, West Point. . . . Projectionists Louis Leatherman at the Rialto and Gus Ansbach at the Mary Anderson have been on the sick list. . . . Sam Giltner has relinquished the managership of his New Washington theatre, Louis Chowning will replace him. . . . The Dixie at Claysburg, Ind., dark these last months, may be reopened. . . . W. E. Tresch, Woodburn, is planning a new theatre. . . . Loew's brought in "The Swordsman" coupled with "Mary Lou." The Rialto held over "Road to Rio" for the second week, the Mary Anderson kept "My Wild Irish Rose" for a third week, while the National was content with another week of "Frieda" and "The Wistful Widow of Wagon Gap."

MEMPHIS

A week of constant sunshine and a week of splendid theatre attendance went hand in hand in Memphis. All first runs reported from "very good" to "terrific" business. . . . Loew's State showed "Good News." Loew's Palace had "If Winter Comes." Malco held on to "Road to Rio" for a second week. Warner had "Always Together." Strand and Ritz showed double-headers. . . . Midsouth exhibitors visiting on Film Row included: Mrs. T. T. Foster, who has just opened the new Uptown theatre, Mountain View, Ark.; W. B. Groves, who on January 5 bought Grove theatre, Holly Grove, Ark.; J. A. Petty, Waynesboro; Mrs. Jack Mahon, Tutrovansum, Tutwiler; A. J. Cole, Webb; W. S. Tyson, Clarksdale; Emma Cox, Osceola; W. T. Ellis, Cleveland; Tom Ford, Rector; J. M. Mounger, Calhoun City; R. R. Clemmons, Adamsville.



MIAMI

"I Walk Alone" has been booked into the Sheridan, Beach and Paramount theatres. "Captain from Castile" opens here January 20. "The Bishop's Wife" opened at the Colony January 14. "Golden Earrings" did exceptional business at the Sheridan, Beach and Paramount. . . . The Mayfair theatre has begun the showing of J. Arthur Rank's "Prestige" pictures. Labe Mell, manager of the Ace theatre, has taken a leave of absence to attend a New York television school. Hewell Henderson, assistant manager at the Rosetta, will replace him. . . . Richard Gersley has transferred to the Strand from the Mayfair as assistant manager. . . . Wometco theatres scored another first with the Orange Bowl parade pictures in the newsreels.

MINNEAPOLIS

Theatre business snapped back nicely in the first week of 1948 after a bad holiday fortnight. "Road to Rio" drew nearly $20,000 at Radio City with "Tycoon" pulling $17,000 at the RKO Orpheum, both earning holdovers. Other loop films generally ran above average with their grosses. . . . Nate Shapiro is having plans drawn for construction of a new 700-seat house on the edge of the loop after his license was approved by the city council over opposition of local operators. . . . Art Anderson, WB branch manager, was confined in St. Mary's hospital with an infection. . . . J. A. Coller, president of the North Star Film exchange here, announced acquisition of Masterpiece Pictures, Walter Wanger reissues, and 17 Hal Roach streamliners. . . . Booth equipment was damaged by fire in Kenneth Berglund's State at Sauk Rapids, Minn. . . . The State at Zumbrota and the Time at Kenyon, Minn., have been purchased by Mowry Bros., operators of the Sibley at Winthrop, Minn. . . . John Niggeling, former major league pitcher, is the new owner of the Jasper at Jasper, Minn.

MONTREAL

Business perking up slowly after pre-Yule slump. . . . Two holdovers along main stem —"Road to Rio" at Loew's and "This Time for Keeps" at the Palace. . . . "Singapore" showing at the Capitol, "The Long Night" at the Princess, and "Thief of Bagdad" reissue at the Imperial. . . . Soviet film, "Stone Flower," which did great when it played at His Majesty's a few months ago, set for a return engagement at the His Majesty. . . . "In Which We Serve" being revived at the Kent. . . . J. J. FitzGibbons was scheduled to see Reconstruction Minister C. D. Howe in connection with proposal by Canadian film men to encourage U. S. interests to produce in Canada as part of dollar-saving plan. . . . "Duel in the Sun" ordered withdrawn from circulation after bout with Sherbrooke officials. Film was previously okayed by censors. . . . "Little Elgin" addition to Elgin theatre in Ottawa opened recently with civic dignitaries attending. . . . Quebec Productions' "Whispering City" to have Canadian premiere at Palace January 21.

NEW ORLEANS

On Film Row were: F. G. Prat, Jr., and W. G. Waguespack, Vacherie; Wilbur Jolet, Weeks; Jeff Rebstock, Golden Meadow; Roy Pfeiffer, Baton Rouge; Ira Phillips, Monroe; Mr. and Mrs. William Terrell, Roseland, and Locke Bolen, Jackson. . . . Billy Fox, who recently sold an interest in three of his theatres to the Joy circuit, is now covering the Louisiana territory for Screen Guild. . . . "That Hagen Girl" was at the Saenger; Loew's had "If Winter Comes"; "T-Men" was at the Joy, and "It Had to Be You" played simultaneously at the Orpheum and Liberty. The Poche had "I Know Where I'm Going" and the Center had "The Exile." . . . The Strand at Cotton Valley has reopened.

OMAHA

With the new year came an all-time record for Omaha. Horace Heidt on stage and "Out of the Blue" drew $33,000 in a week at the Orpheum. . . . "My Wild Irish Rose" grossed $18,000 at the Paramount for next best in a fast parade. . . . Mort Ives, Columbia office manager here, has shifted to Des Moines as a salesman. He is succeeded by Arnold Shastin, assistant booker at Des Moines. . . . Gene Schmidt opened the new 400-seat Home theatre at Tripp, S. D. . . . Also opening are Glen McKenzie's Star theatre at Lyons, Neb., and the municipally-owned Cody at Cody, Neb. . . . Dick Lysiner, film transporter, has sold the Grand theatre at Ravenna, Neb., to Tom Sandburg. Sandburg formerly operated a house at Anthon, Ia. . . . The R. D. Goldberg circuit gets credit for a local first by sending "It Had to Be You" into one first run and three neighborhood houses and the Broadway theatre, Council Bluffs, simultaneously.

PHILADELPHIA

William Goldman's Erlanger, dark since November 10 when the controversial "The Outlaw" was withdrawn, reopens January 28 with "Cass Timberlane," making for another first run house in the downtown district. . . . Warners' Capitol, in the downtown district, will adopt an all-foreign film policy for the first time, starting at the end of the month with the Italian film "Shoe Shine." . . . Lyle Trenchard, general manager of the William Goldman theatres, is back at work after a siege in the hospital. . . . Exhibitor Charles Goldfine is out of the hospital with his strep throat all cured. . . . United Artists' district manager, Mark Silver, moved his office back

(*Continued on page 36*)

TERRIFIC!

EVERY REVIEW A RAVE..... EVERY RAVE YOUR GUARANTEE OF A BOXOFFICE SMASH!!!

"'T-Men,' the new **Thrilluloid**!"
—Walter Winchell

"The Pick of the Pictures. **Best** Picture of Week!"
—Jimmy Fidler's Coast-to-Coast Broadcast

"Exploitation natural **should click heavily** with audiences!" *—Daily Variety*

"Red-blooded, hard-boiled drama can be expected to **deliver handsome returns**!"
—Boxoffice

"**Ranks with best**, not excepting 'House on 92nd St.!'"
—M. P. Daily

"Unlimited possibilities for top exploitation... **headed for top grosses** everywhere!"
—Showmen's Trade Review

"**Box-office natural**, equal if not superior to 'House on 92nd St.', 'Brute Force', and 'The Killers!'" *—Film Bulletin*

"Dynamic, smashing entertainment...**a winner**!"
—Hollywood Reporter

"One of **most interesting** pictures of the kind I have ever seen!"
—Louella Parsons

"What 'House on 92nd St.' did for the FBI, 'T-Men' does for the Treasury agents!"
—Variety

"Has what it takes to **pull customers** off streets!"
—Independent

"**Solid box-office click**... not a dull foot of film!"
—Film Daily

EDWARD SMALL
presents

T-MEN



starring DENNIS O'KEEFE with MARY MEADE • ALFRED RYDER • WALLY FORD
JUNE LOCKHART • CHARLES McGRAW • Produced by AUBREY SCHENCK • Directed by ANTHONY MANN
Written by John C. Higgins • Suggested by a Story by Virginia Kellogg • An Eagle Lion Films Release

(Continued from page 34)

to Washington, D. C. . . . Norman Silverman resigned as Republic salesman to become branch head for SRO. . . . Hilton Francis, manager of Warners' Columbia, becomes manager of the circuit's State, Chester, Pa. . . . The Lyric, Newmanstown, Pa., has been renamed the Joy, with a number of improvements including new seats. . . . Schad's Strand, Reading, Pa., undergoing an improvement program. . . . Aurora here undergoing an extensive modernization program including new sound, carpeting and a new front. . . . Retiring Chief Barker Al Davis and newly elected Chief Barker Mike Felt were feted by the Variety Club membership at a testimonial dinner at the Bellevue-Stratford Hotel on Monday. . . . Nick Todorov, manager of the Transit, Allentown, Pa., has joined the Mark Rubinsky Circuit, which operates houses in the Harrisburg, Pa., area. . . . Bill Blankenship, coming in from Richmond, Va., where he was a student assistant, is the new assistant manager of Loew's Regent, Harrisburg, Pa., succeeding Bob Westerman, who goes to Richmond, Va., for the circuit.

PITTSBURGH

Faced with the prospect of being hospitalized for at least six weeks, the "no visitors" sign has been placed on C. C. Kellenberg's room at the Shady Side Hospital. He's sales manager for 20th Century-Fox here. . . . Because of the excellent business done during the two holidays, "My Wild Irish Rose" was moved over to the Warner from the Stanley which took over "The Road to Rio," which is giving that house far better than average grosses. . . . "Gentleman's Agreement" did a sensational $50,000 at regular prices for its first two weeks in the J. P. Harris. . . . "Daisy Kenyon" failed at the Fulton so manager John Walsh brought in "Captain from Castile."

SAN ANTONIO

"Daisy Kenyon" clicked at the Majestic theatre last week. . . . Now managing the new Globe, Corpus Christi, is Gilberto Fernandez. . . . Visitors on Film Row included Tomas Gonzalez, Perez Teatro, Encinal; William L. Oliver, St. Louis; Miss Della Copell, Mexico City; William Hall, Hollywood; and Pedro Armendarez, Mexico City. . . . "The Road to Rio" was held for a second week at the Texas. It had played to outstanding business at the Majestic. . . . "The Mark of Zorro" played a return engagement at the Empire.

SAN FRANCISCO

Paramount's benefit show this week at the State theatre scored solid success. Local dignitaries made their appearances as well as representatives from the several consulates and wounded veterans who were guests for the evening. Entire proceeds were handed over to CARE. . . . Theatre executives responded this week to Governor Earl Warren's request for cooperation in helping with the campaign to supply milk for the Goodwill Milk Ship which will sail from San Francisco January 18 with a cargo of 1,200 tons of milk for the stricken people of France, Greece and Italy. . . . The Film Colony Club with Dorothy Haley, B. F. Shearer Company, president, held its first party of the new year at the Variety Club. . . . Al Grubstick, manager of Screen Guild Exchange, is bedded in the hospital with a strained ligament in his leg. . . . Buck Stoner, of 20th-Fox, headed this week for the northwest.

SEATTLE

Seattle had more holdovers this week than at any time during the past year. "Captain from Castile" entered its third week at the Fifth Avenue. "The Swordsman" closed after three successful weeks at the Liberty. All in their second weeks were: "It Had to Be You" at the Palomar, "Road to Rio" at the Paramount, "Secret Life of Walter Mitty" showing concurrently at the Music Hall and the Blue Mouse, "Mayerling" at the Uptown, "Good News" at the Roosevelt, and "Private Life of Henry VIII," which played to record-breaking crowds at the Varsity. Cassius Smith, manager at the Varsity, announced that box office receipts had doubled since the inauguration of its first run all-foreign film program two and a half months ago. . . . Trustees of the PCCITO completed arrangements for the organization's three-day conference here in Seattle next week. . . . A survey of the city's 1947 box office records indicate that year's number one attraction was "The Jolson Story" which lasted 104 days at the Liberty, with a weekly gross average of $13,000.

TORONTO

The spiral of living costs is cutting deeply into Canadians' wallets, but Toronto first run grosses are holding up well. "Road to Rio" at Shea's and "The Secret Life of Walter Mitty" at the Imperial both had nice second weeks while "Green Dolphin Street" kept the customers coming in its second week. "The Bachelor and the Bobby-Soxer" continued strong in its third week at the Tivoli and Eglinton theatres while "Captain Boycott" played to excellent crowds at the Odeon Fairlawn, likewise "Pirates of Monterey" at Loew's Uptown theatre. "A Midsummer Night's Dream" concluded its date at the International Cinema at the end of three weeks, to be followed by "The Raider." . . . First releases in Canada of the Warner Bros. newsreel, partly in color, were booked into the Capitol and Eglinton theatres, Toronto units of the Famous Players' circuit. . . . Statistics show that Canada's import restrictions under the dollar-conservation program are already causing unemployment in industrial cities of Ontario. . . . The Canadian theatres are reported to be bargaining with the government that they want the Federal 20 per cent war tax on grosses abolished if cooperation is wanted in reducing film-rental remittances to the United States to save dollars.

VANCOUVER

The front office white collar employees of the Vancouver Film Exchanges have now been granted a charter by IATSE. Local will be F-71. . . . RKO is using 55 prints of the Joe Louis-Walcott fight films in the Dominion. The 18-minute short is doing big business in British Columbia and is booked well into April. . . . Grosses were still on the upgrade this week where new top product was being shown but showed signs of slipping in spots which depended mainly on holdovers or reissues. "Road to Rio," at Capitol, the leader, with "This Time for Keeps," at Orpheum, good. Dominion finished a 15-day run on "The Foxes of Harrow" to record-breaking business. The International Cinema is doing nicely on a revival of "The Thief of Bagdad." . . . New addition to the Strand theatre staff is Lilian Wren, cashier, replacing Stella Shewack, resigned. Elaine Bolster, formerly with the Churchill theatre in Brussels, is a new addition to the Orpheum staff. . . . Odeon circuit has completed managerial changes in their B. C. division as follows: Bob Fraser, Circle, to Paradise; Frank Brown, assistant manager at Hastings, promoted to manager of the Odeon, Abbotsford, B. C., succeeding Johnny Stobbart, who moves to the Rio, Vancouver; Jimmy Adams, of the Olympia, takes over the Circle and Al Goodwin, of the Rio, moves to Olympia; Elliott Brown, of the Odeon Trail, B. C., will be in charge of the new Odeon theatre at West Vancouver which opens shortly; Jack Armstrong, of the Paradise, Vancouver, succeeds Brown at the Odeon Trail. Changes are effective January 15.

WASHINGTON

An upward spurt in business resulted in two holdovers in the big houses, with "My Wild Irish Rose" at the Warner, held for a second week, and "Tycoon," at RKO Keith's, held for a third. In the art houses, "I know Where I'm Going," at the Hippodrome, and "The Great Mr. Handel," at the Little, are both breaking records. New openings in town included: "The Unconquered," at Loew's Palace; and "If Winter Comes," at Loew's Capitol. Carryover for the week was "Where There's Life" at Loew's Columbia. . . . Harry Cohen, formerly with MGM, has been appointed manager of the Washington Kay Film Exchange. Jack Eskridge will assist Cohen. . . . A. Julian Brylawski, chief of Warner Bros. Realty Dept., was host at a year's-end party to all tenants of the Warner Bldg. . . . Frank M. Boucher, newly elected chief barker of the Variety Club of Washington, announced the following committee chairmen at the Induction Luncheon on January 5 in the Willard Hotel: executive committee, Nathan D. Golden; welfare committee, Fred S. Kogod; ways and means committee, Carter T. Barron and Sam Galanty; membership committee, Jake Flax; finance committee, J. Edward Fontaine; tickets, testimonials and affairs committee, Leon Makover; entertainment committee, Wade Pearson, chairman, Gene Ford and Herman Paris, co-chairmen; luncheon, speakers and distinguished guests committee, Robert Denton; director of public relations, Hardie Meakin, chairman.

Southern Exhibitor Unit To Meet January 30

The officers and board of directors of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will meet Friday, January 30, at the Hotel Chisca in Memphis, Tenn. Following the executive meeting all members of the organization will meet that afternoon and all exhibitors of that area have been invited to attend. Robert W. Coyne, executive director of the Theatre Owners of America, will attend.

Urges Formation Of Film Councils

Indianapolis Bureau

The Associated Theatre Owners of Indiana is urging exhibitors to organize local film councils in their communities as a public relations move. The councils, the ATOI suggests, should include representatives from schools, churches, libraries and civic organizations who would feel "that they had some voice in the policy of the theatre" and would "become more understanding of and cooperative with the theatre man's problems."

Exhibitor Unit Condemns "Senator Was Indiscreet"

The board of directors of the Allied Independent Theatre Owners of Iowa and Nebraska at a meeting in Des Moines last week adopted a resolution condemning Universal-International's film, "The Senator Was Indiscreet," and asked members of that organization not to show it in their theatres. The association represents owners of 325 theatres in the two states. The resolution condemned the picture as "a reflection on the integrity of every duly elected representative of the American people," and added that it could be used as propaganda by subversive elements in this country as well as by enemies abroad.

$155,000 in Gratuities Paid by Warner Club

Approximately $155,000 in gratuities was paid out in the past year by the Warner Club, the national social and welfare organization of Warner Brothers employees. According to the annual report issued recently by Stuart H. Aarons, president, $23,000 represented marriage gratuities, $20,000 was for births and $86,000 for sickness. In addition, $7,500 was contributed to indigent members and emergency loans totaled $15,000. In all, 2,125 club members—one out of every six—received either gratuities or financial help from the club during the year.

Exhibitor Meeting Postponed

The Hannibal, Mo., regional meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, has been postponed from January 15 to January 29, the organization has announced. The January 14 meeting of the Motion Picture Foundation's finance unit in New York was given as the reason for the postponement.

Columbia Votes Dividend

Columbia Pictures Corporation board Wednesday, January 7, declared a quarterly dividend of $1.06¼ per share on the $4.25 cumulative preferred stock, payable February 14 to stockholders of record January 31. The date of the annual meeting of stockholders was set for March 9.

Portland Theatres Increase Admissions Five Cents

A general five-cent increase in admissions for Portland downtown first runs and for neighborhood theatres has been put into effect. Theatre managers cited rising costs as reasons for the increase. Portland admissions are now on par with Seattle admissions—85 cents.

Cleveland Club Elects Mooney Chief Barker

Milton A. Mooney, president of Cooperative Theatres of Ohio, was elected chief barker of the Variety Club of Cleveland at elections held recently. He succeeds Nate Schultz. Other officers elected included: Leroy Kendis, first vice-president; Lou Ratener, second vice-president; I. J. Schmertz, treasurer; Sam Abrams, recording secretary; Al Friedlander, sergeant-at-arms, and Harry Weiss, publicity. New board members include Irwin Shenker, Sanford Leavitt and Al Sunshine.

Open New Headquarters

Allied Theatre Owners of Kansas and Missouri this week opened permanent headquarters in a three-room suite at the corner of Wyandotte and Eighteenth Street, Kansas City.



FOREIGN REVIEWS

TO LIVE IN PEACE (Times Film Corp. —Italian with English subtitles). Following the success of "Open City" and "Shoe Shine" Italy has sent another of its finer films to this country. "To Live in Peace" is a story which bubbles with the laughter and tears, the trials and tribulations which mark the lives of most people. Basically it is a story of an Italian village during the war, which, because of its obscurity, remained untouched. When a farm family finds two Americans—a Negro soldier and a correspondent—hiding behind the German lines their troubles begin, first in keeping the Americans hidden from the German soldier stationed in the village and later in fleeing the town after the German and Negro become roaring drunk and announce the end of the war. By the time the German sobers up and realizes it was all a ruse the townspeople, in fear of reprisals for harboring Americans, have fled to the hills. But the highlight of the picture is the tragic-comic role portrayed by Aldo Fabrizi, who played the elderly priest in "Open City." He has an excellent cast to work with. There is Ernesto Almirante as the cornet playing grandfather; Gino Cavalieri as the local priest; John Kitzmiller and Gar Moore as the two Americans, and Ava Ninchi as the wife. Direction by Luigi Zampa is of the best. Running time, 86 minutes. General audience classification. *Excellent.*—G.H.S.

CAVALLERIA RUSTICANA (Superfilm —Italian with English subtitles). In bringing the original story rather than the Mascagni opera of "Cavalleria Rusticana" to the American screen Superfilm has here a picture which should appeal not only to patrons of art theatres but also to opera enthusiasts curious to see how the screen has treated a favorite. The screenplay follows closely the theme of the opera in that it has a soldier returning to his deeply religious village in Sicily only to find the girl he loved has married another. For spite he meets, flirts with, and eventually seduces a village maiden then returns to the arms of the married woman. At the end he pays for his promiscuity when he dies in a duel with the outraged husband. Starring Isa Pola as the girl who is shamed, Doris Duranti and Carlo Ninchi as the husband and wife whose marital life is ruined, and Leonardo Cortese as the returning soldier who disrupts the normal routine of the village, "Cavalleria Rusticana" was produced by Scalera in Italy and was directed by Amleto Palermi from Givanni Verga's story. Background songs and music are from Sicilian folklore. Running time, 82 minutes. Adult audience classification. *Good.*—G.H.S.

MARCO VISCONTI (Film Rights International—Italian with English subtleties). Based on an Italian novel by Thomas Grossi, "Marco Visconti" is a story of medieval chivalry complete with romantic interludes of plumed knights and pretty women. Except for the first few reels it is a picture which moves rapidly through several thrilling scenes of jousting tournaments and high pageantry in a story of a warlike nobleman of Milan who attempts to break up a romance between his relative and the daughter of his former fiancee. Carlo Ninchi offers a convincing portrayal as "Marco," while Roberto Villa and Mariella Lotti handle their roles as the young lovers with ease. However, much of the rest of the cast appear to have had little acting experience. Mario Bonnard directed. Running time, 110 min. General audience classification. *Good.* G. H. S.

FAREWELL, MY BEAUTIFUL NAPLES (Saturnia-Italian with English subtitles). This film, originally titled "Addio, Mia Bella Napoli," tells an appealing love story which is set in Naples at the turn of the century. Fosco Giacchetti and Vera Carmi are the leading performers. Giacchetti portrays a brilliant composer who falls in love with a beautiful girl who is half American and half Italian. Vera Carmi plays the girl. The composer sees the girl's portrait and the story concerns his search for her. After he finds the girl they fall madly in love. The girl's traveling companion and chaperone attempts to discourage this romance and finally convinces the musician to trick the girl into sailing for America. He realizes that this is the end of their romance. The natural beauty of the scenes of Naples adds to the charm of the film. Ideal Films Roma produced and Mario Bonnard directed. The story was written by Ernesto Murolo. English subtitles adequately tell the story. However, the appeal of this film is primarily to Italian-speaking audiences. Running time, 108 min. Adult audience classification. *Fair.*—M. R. Y.

THE BLUE VEIL (Leo Cohn—French with English titles)—Not one of the best examples of French film making, this is a weepy, old-fashioned tale of a woman who gives much and gets nothing in return. To a degree the film's shortcomings can be blamed on its age—it is of pre-war vintage—and on the outdated approach to an otherwise promising subject. Essentially it is the story of a woman who takes care of the children of other women. After a variety of experiences she ends old and broke, only to be found and sheltered by one of her former charges. Gaby Morlay is good in her portrayal of the child-loving nurse. Raymond Artus was the producer and Jean Stelli the director. Running time, 70 min. General audience classification. *Fair.*—F.H.

TOSCA (Superfilm—Italian with English subtitles). As a dramatization of Victorien Sardou's Italian opera "Tosca," this picture of the same title is an interesting story of the underground movement in Rome in 1800 when the Jacobins were secretly supporting the conquests of Napoleon against wealthy Italian dictatorships and their police states. With Imperio Argentina in the title role and the French film star Michel Simon as the cold and cruel Scarpia who eventually seeks her love after ordering her fiance executed, the picture is a straight dramatic story incorporating only a few of the arias as written by Giacomo Puccini. Arturo Ambrosio produced with Carlo Koch directing. Running time, 82 minutes. Adult audience classification. *Good.*—G.H.S.

MIDNIGHT IN PARIS (Distinguished Films—French with English subtitles). Although the title sounds intriguing, "Midnight in Paris," more than anything else, is a character study of an elderly and dishonest Parisian hobo and his battle of wits with the law. Starring the late Raimu, who turns in his usual excellent performance, the story concerns the murder of a wealthy financier, a missing wallet found by the derelict and a handful of suspects. However, since the story depends mostly upon dialogue for its telling American audiences may find that the picture unfolds rather slowly for it appears much of its flavor has been lost in the French dialogue's transposition to English subtitles. In supporting roles are Aime Clariond, Charles Granval and Gilbert Gil. Roger Richebe produced and Georges Lacombe driected. Running time, 90 min. *Fair.* G. H. S.

THE GREAT DAWN (Superfilm—Italian with English subtitles). Of first importance is that "The Great Dawn" stars the nine-year-old musical prodigy, Pierino Gamba who, despite his age, has been acclaimed for the symphonies he has conducted in Paris and Rome. It is around this musical genius that a fictional story has been built concerning his rise to fame. For dramatic purposes the story deals with an unsuccessful composer whose family reputation is finally established by his son. During his climb up the musical ladder Master Gamba conducts his orchestra in rendering selections from Beethoven, Schubert and Rossini. However, a highlight of the picture is the charming and humorous performance of Michele Riccardini as music-loving priest. Produced by Scalera Films in Rome and directed by G. M. Scotese. Running time, 86 min. Adult audience classification. *Good.*—G. H. S.

VOLPONE (Siritzky International—French with English subtitles). In bringing Ben Jonson's immortal play to the screen with the late Harry Baur in the title role the French have managed to keep in the picture all the naughtiness and bawdiness of the Venice of several centuries ago. Since it concerns a depraved merchant who uses his new-found wealth to bribe three enemies to surrender a wife, a son, and a fortune, respectively, it is a picture that has a definite adult theme and which will make even the most sophisticated art theatre patrons raise an eyebrow. In supporting roles are Louis Jouvet as the right-hand man of the wealthy merchant, Charles Dullin and Jacqueline Delubac. Maurice Tourneur directed. Running time, 105 minutes. Adult audience classification. *Good.* —G.H.S.

SYMPHONIE FANTASTIQUE (AF Film Corp.—French with English titles). Jean-Louis Barrault, star of "Les Enfants du Paradis," also heads the cast of this film on the life of the French composer Hector Berlioz. He is as good as ever, but severely handicapped by a somewhat childishly contrived plot, devoid of the subtlety and originality usually found in the good French films. The music of Berlioz is brought in from time to time, but none too generously. Included are selections from "Damnation of Faust," "Requiem," "Benvenuto Cellini" and "Symphonie Fantastique." It is good art theatre product. Running time, 85 minutes. General audience classification. *Good.*—F. H.

SHAKUNTALA (Mayer-Burstyn—Hindustani with English subtitles). Produced in India and based on a legend which has been handed down through 17 centuries, "Shakuntala" is the story of a village maiden and her unfortunate marriage to a nobleman. Further, it is a picture which will show interested American audiences the technical advances in production by the Indian producers. In this they have made full use of fadeouts, montage shots, closeups and other camera processes. However, the story depends solely on dialogue and thus seems somewhat longer than its 75 minutes. It concerns the innocent girl who falls in love with and marries a king. Later when she turns up at his palace he fails to recognize her and she goes to live alone in the jungle and eventually bears his son. Years later the king's memory is restored and he searches out and finds his wife and son. The picture's theme, language and musical background are typically Indian. The picture was produced and directed by V. Shantaram and stars Jayashree and Chandra Mohan. Running time, 75 minutes. General audience classification. *Fair.*—G. H. S.

TWO ON A VACATION (Hoffberg—Italian with English subtitles). The star of this film is Vittorio De Sica, who wrote and directed "Shoe Shine." He also wrote this light-hearted romantic comedy, produced at the Cinecitta Studios, Rome. The plot combines the Cinderella story with a comedy of errors. A young working girl meets a wealthy Count but does not discover his identity until the end. A group of persons, including the Count, the girl, the Count's valet, now disguised as the Count, and several others are motoring in Italy. There are touches of slapstick humor which result from confused identities. A happy ending is reached when the Count reveals his identity and the girl promises to marry him. The cast of the film, directed by C. L. Bragaglia, includes Maria Denis and Umberto Melnati. The English subtitles are satisfactory. Running time, 84 minutes. Adult audience classification: *Fair.*—M. R. Y.

Ask More Funds For Information

Washington Bureau

In his budget message to Congress Monday President Harry Truman asked for an increase of almost $6,000,000 to $18,500,000, in the funds for the State Department's information program. Expansion of the program's motion picture activities will be one of the first things to be done with the fund, the message said. The President's message also proposed funds for a census of business, and again asked increased funds for the Securities and Exchange Commission and the Federal Trade Commission to publish business financial statistics. A slight increase was sought in the funds of the Federal Communications Commission, in line with an anticipated increase in that agency's volume of work.

Canadian Drive Launched With "Sleep, My Love"

United Artists' "Sleep My Love" had its world premiere Monday evening at the Elgin theatre in Ottawa concurrent with the launching of the Canadian Appeal for Children, sponsored jointly by the Canadian Council for Reconstruction and the United Nations Appeal for Children. Attending the opening were Mary Pickford and Gradwell L. Sears, president of United Artists. The picture is a Triangle Production, produced by Miss Pickford, Buddy Rogers and Ralph Cohn. Claudette Colbert, Robert Cummings and Don Ameche are starred.

More Television Sets For Reade Houses

Television lounges will be installed in Walter Reade theatres in Morristown, Long Branch and Red Bank, New Jersey, Walter Reade, Jr., announced at the monthly manager's meeting in New York last Tuesday. Such lounges are now operating at the St. James, Asbury Park; Strand, Freehold; Majestic, Perth Amboy, and the Strand, Oxford and Paramount in Plainfield, N. J.

Radio, Television Set Production Increasing

The production of radio receiver sets continued to rise during September with a total of 1,339,980 produced in that month compared with 1,265,835 in August, according to figures released by the Radio Manufacturers' Association in Washington last week. The production of television sets also continued to increase with 32,719 reported for September.

Eagle Lion Names Two

Eagle Lion Films has appointed Paul A. Hannon as salesman in the Kansas City branch, and Chester A. Roeder as Los Angeles salesman.

Georgia Theatre Company Will Collect Dimes

The Georgia Theatre Company, Atlanta, will participate in the 1948 March of Dimes drive, William K. Jenkins, president, has announced. All theatres in the circuit will make audience collections. Mr. Jenkins, who served as state chairman for the 1947 campaign, said that collections would be taken in his theatres, January 24-30.

Edward Small To Reissue Anti-Communist Film

Edward Small, independent producer, announced in Hollywood last Thursday that he would reissue "Red Salute," a film of left-wing agitation in American colleges which brought Communist denunciations and demonstrations when it was first released late in 1935. At that time the picture was released by United Artists but Mr. Small said that a distributor has not been selected as yet for the reissue. Before the film is again released Mr. Small said he intended to preface the picture with a forward linking the story to the current anti-Communist furore.

Opens Plastics Laboratory

Eastman Kodak Company has announced the opening of a new plastics laboratory at Rochester to aid in the design of plastic parts for cameras, projectors and other photographic apparatus.



Illinois Group To Join TOA

United Theatre Owners of Illinois voted in favor of affiliation with Theatre Owners of America last week at the end of their two-day convention at Springfield, Ill. George Kerasotas was elected national TOA director. The convention also reelected Edward Zorn as president and all other officers.

Three TOA executives—Fred Wehrenberg, board chairman; Robert Coyne, executive secretary, and Herman Levy, general counsel—presented TOA's case to the 150 attending. Mr. Coyne outlined TOA's objectives as being two-fold, including self-protection and public service. He called for exhibitor understanding and support for a number of industry problems such as 16mm competition, television, the Ascap question and taxation.

Mr. Zorn, in his annual report, stressed the importance of more careful attention to municipal taxation. He deplored "petty industry economies" as not adequate to keep film prices within the exhibitor's reach. Other highlights of the convention were discussions on public service, public relations, self-protection and taxation.

The question of public relations also was taken up by Senator Charles F. Carpentier of Moline, national legislative representative, who told the exhibitors their failure to develop good public relations in their individual communities was handicapping their legislative "friends."

Other speakers included Claude Mundo, president of the Independent Theatre Owners of Arkansas; Leon Bamberger of RKO; Henderson M. Richey of MGM and Charles Rogers, producer.

Washington MPTO Votes Affiliation with TOA

The Motion Picture Theatre Owners of Washington, D. C., voted to affiliate with the Theatre Owners of America at a meeting last Wednesday. A. Julian Brylawski, president of the local unit, was named TOA director.

New Organization Takes Over For USO in Vet Hospitals

Veterans Hospital Camp Shows, Inc., has been formed to take over the work done previously by the Hospital Circuit of USO-Camp Shows. Sponsored by all major motion picture producers and exhibitors and by all radio networks as well as all guilds, crafts and unions associated with them, in addition to the legitimate theatre, the new organization will have seven of its ten companies on the road before February 1. Executive producers of major Manhattan theatres and a Hollywood director will set to work this week to turn out the streamlined revues. The new companies will visit 101 hospitals in all, entertaining 100,000 men on a schedule that will take more than five months to complete.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 3—President Truman reports to Congress on the "State of the Union." . . . Michael of Rumania forced to abdicate by Reds. . . . Government seizes contraband TNT headed for Palestine. . . . Ski jumping. . . . Golden Gloves.

MOVIETONE NEWS—Vol. 31, No. 4—Senate Committee hears Marshall plan. . . . A day with Haile Selassie. . . . First pay telephone in Japan. . . . Miami air show. . . . Los Angeles open golf. . . . Sled dog race. . . . College ski meet in Sun Valley. . . . Future ski stars.

NEWS OF THE DAY—Vol. 19, No. 237—President Truman's report to Congress. . . . Marines answer call to duty. . . . Bonus for war vets. . . . Male jury tests new beach wear. . . . Ski classics. . . . Golden Gloves. . . . Zoom racing.

NEWS OF THE DAY—Vol. 19, No. 238—Marshall warns, "Aid Europe now, or else!" . . . De Gaulle bids for power. . . . Haile Selassie intimate films. . . . Japan's honor system telephones. . . . Fashions for mermaids. . . . Inter-collegiate ski meet. . . . Aquatic carnival.

PARAMOUNT NEWS—No. 40—Leathernecks sail for Mediterranean. . . . Friendship Food arrives in Italy. . . . Michael of Rumania reaches exile in Switzerland. . . . Congress hears President Truman.

PARAMOUNT NEWS—No. 41—Hockey squad sails for Olympics. . . . High-flying hickory aces. . . . European aid program debated. . . . Grillers on Konitsa front. . . . Air show.

UNIVERSAL NEWS—Vol. 30, No. 107—President Truman's message. . . . Marines sail to Mediterranean. . . . Ski meet. . . . Football. . . . Golden Gloves.

UNIVERSAL NEWS—Vol. 30, No. 108—Marshall before Senate committee. . . . French group strikes against U. S. movies. . . . Slalom ski champions. . . . All-American air maneuvers.

WARNER PATHE NEWS—No. 42—UN Commission at Greek front. . . . Japs get peek at Royal palace. . . . Hair fashions. . . . Aftermath of New Year's Eve. . . . Michael in exile. . . . Australia honors U. S. war dead. . . . Ski meet. . . . Golden Gloves. . . . Commemoration of Benjamin Franklin.

WARNER PATHE NEWS—No. 43—Explosives for Palestine seized. . . . Princess Ann ends trip to Michael. . . . Italy welcomes Friendship goods. . . . Marshall before Senate Committee. . . . Rescued Soviet ship. . . . Air show at Miami. . . . Skiing.

TELENEWS DIGEST—Vol. 2, No. 2—UN makes on-the-spot check of farm methods in Poland. . . . Famous bridge at Orleans, France, rebuilt. . . . Reconstruction in Germany. . . . Ancient art treasures found in Mexico. . . . Beauty contests in France, Belgium and Sweden. . . . Switzerland—winter Olympic stars tune up.

Warner News Releasing Special Canadian Issue

Warner Pathe News is issuing a special edition of its newsreel in Canada, Norman Moray, president of Warner News, Inc., has announced. The new edition, which contains news of special interest to Canadians, is issued weekly and is known as Warner Pathe Canadian News. The first edition was released last Friday and included color sequences of the Rose Bowl football classic and the Tournament of Roses parade in Pasadena, Cal.

Time Sells Prints Outright

The 16mm prints of the March of Time Forum Edition, previously available only on a three-year rental basis, now are being sold outright, the company announced this week. The prints, running about 16 minutes, cost $55 per print. Some 35 Forum Edition subjects now are available, with five more to be released March 1.

Building Ban Appealed

T. and D. Jr. Enterprises has filed an appeal with the country board of supervisors at San Jose, Cal., asking that a decision by the county planning commission denying the circuit a permit to build a $1,000,000 multiple amusement center be rescinded.

VFW Plans 16mm Films Nationally

The 16mm industry added another threat to 35mm exhibitors last week when the Veterans of Foreign Wars announced plans to enter upon the controlled circulation of 16mm sponsored films among its 10,000 posts and 3,500 Ladies' Auxiliary chapters. The potential VFW audience numbers more than 1,750,000.

The project is based on current criticism of 16mm distributing agencies which try to get sponsored films shown anywhere, regardless of whether or not the audience is interested in the subject. It aims to please both the audience and the producer by controlling distribution and seeing to it that films are shown only where there is an interest in them.

The pictures will be shown free of charge, but the sponsors pay a fee for each screening. The plan for controlled distribution was originated by Al Sherman, Washington film consultant and publicist. It involves the publication of special catalogues from which member groups may request films.

All films will be submitted to a preview committee including Mr. Sherman, Merritt F. Williams, national chaplain of the VFW; Nathan D. Golden, motion picture consultant of the Commerce Department, and three VFW officials. The National Rifle Association with 270,000 members also subscribes to the plan and Mr. Sherman claims similar deals are pending with three other national organizations.

Warner Theatre Converts To Foreign Film Policy

Warner Brothers' Capitol theatre in Philadelphia will inaugurate a new foreign film policy starting Wednesday, February 4, the theatre has announced. The first film to be shown under the new policy will be "Shoe Shine," an Italian picture with English subtitles distributed in the United States by Lopert Films. The theatre's new policy has been decided upon, the theatre announced, following public requests.

Mitchell Sells Records

Curtis Mitchell, retiring director of advertising and publicity for Paramount, Tuesday confirmed reports he would enter the premium business. Mr. Mitchell is treasurer of Berkshire Enterprises, five-month-old concern of Pittsfield, Mass. William Powell, former theatre manager, is president; James Fletcher, former advertising man, vice-president. The company is enlisting exhibitors in a premium plan using surplus RCA records.

Arkansas House Opens

The new Saenger theatre in Hope, Ark., was formally opened last week. Among the speakers on the program were Mayor Albert Fink, George Peck, president of the Chamber of Commerce; Miss Temple Texas, Hollywood player, and theatre executives.

Calls Foundation Attack Baseless

"The Motion Picture Foundation was launched with the highest motives and for the best interests of all of the people of our industry," E. V. Richards, Jr., president of the organization, said this week in calling "entirely unfounded in fact" statements by units of Allied States Association criticizing the Foundation.

The attacks originated with North Central Allied and the Allied Rocky Mountain Independent Theatres.

"If there were any effort to shift the burden from one phase of the industry to another, I would not want to be a party to it," Mr. Richards said. "However, nothing of the sort is in prospect. On the contrary, there has been every evidence that each phase of the industry has been willing to carry its fair share of the responsibility." Mr. Richards suggested that any criticism should await the formulation of final plans.

Find 11,500 Television Sets Operating in Chicago Area

Television circulation in the Chicago area has risen more than 1,500 per cent during the past 12 months, with 11,500 sets in operation on December 31, 1947, against 650 sets at the beginning of that year, Paramount station WBKB announced this week.

According to the survey, sets were sold at the rate of 750 per week in the Chicago area during December. A breakdown of current circulation shows that some 7,400 receivers are located in homes, 3,000 in taverns and other public places and slightly more than 1,000 in places of business, showrooms, etc.

At the beginning of 1947, tavern and bar sets represented 70 per cent of the total. During the year circulation increased to such an extent, however, that today 65 per cent of all sets in the area are in homes and only 25 per cent are in taverns.

Television for Salt Lake To Begin in February

The first transmission of television broadcasting in the Salt Lake City, Utah, area will begin in February over station KDYL, S. S. Fox, manager of the station, has announced. At first the station will televise only two half-hour programs but later will expand to cover local sport events.

Newsreel on BBC Television

The British Broadcasting Company now is expanding its television news coverage and at present is showing a 15-minute special television newsreel three times a week, the BBC's press bulletin said this week. To expand the scope of these reels BBC has made deals with a number of film and television companies abroad calling for the exchange of film material. One such arrangement has been in effect for many months with the National Broadcasting Company.

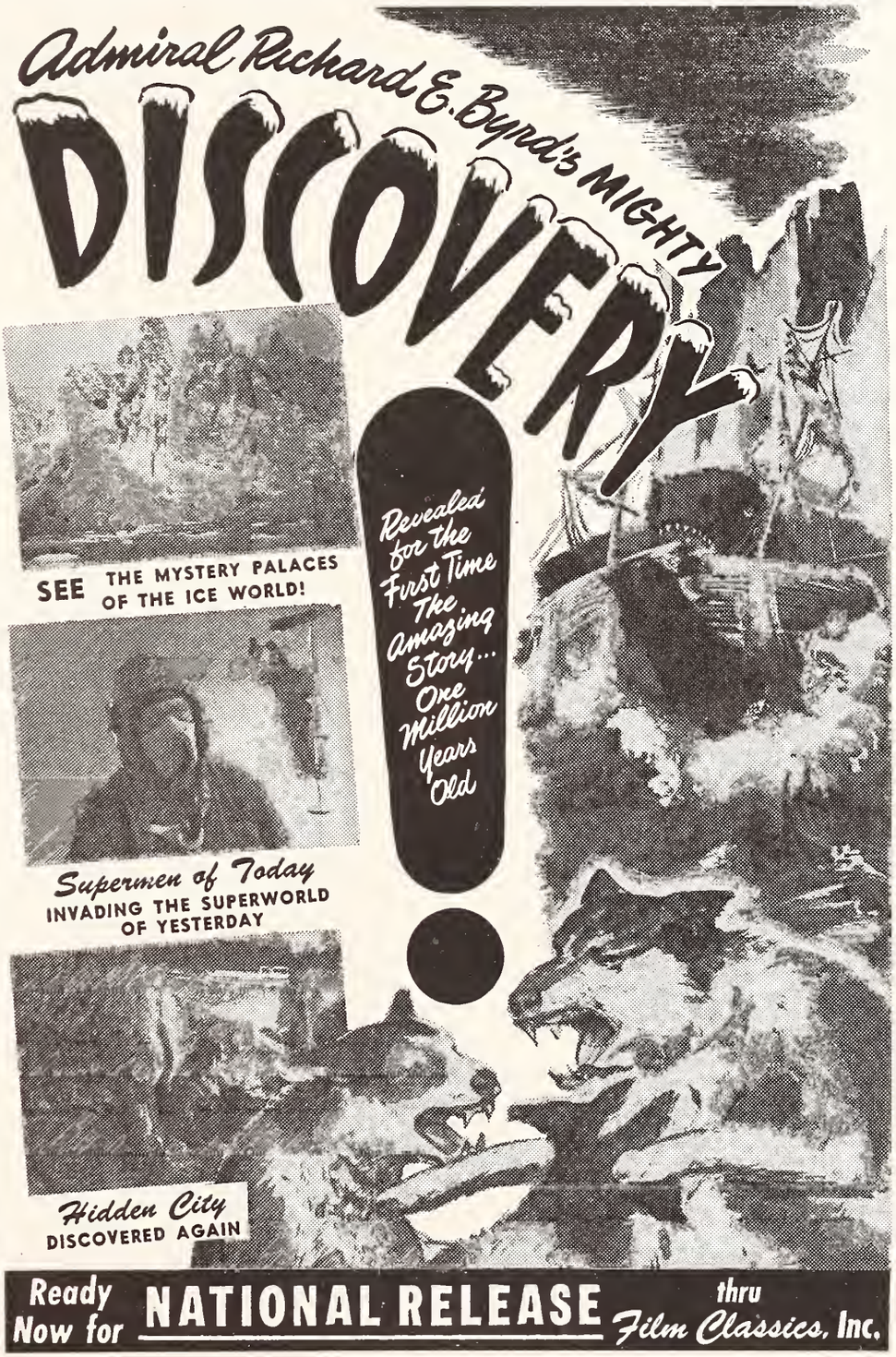
Renaissance Films Names Ireton English Manager

Montreal Bureau

Renaissance Films Distribution, Inc., one of the latest companies to enter the production field in Canada, has appointed Glenn Ireton general manager of English language operations. Until recently, Mr. Ireton was public relations director for Warner Brothers in Canada. Renaissance, whose office and new studio are located on a Montreal mountainside, is, as its name implies, experiencing a rebirth. The company will concentrate equally on French and English production, according to J. A. DeSeve, president, who also reported that the company is contemplating a second studio to occupy some 300,000 square feet in the east end district of Montreal. Production will begin in March.

Two Atlanta Newspapers Get Television Permits

The Federal Communications Commission in Washington has announced the grant of construction permits for two new commercial television stations in Atlanta, Ga. Recipients are the Atlanta Journal Company, and the Atlanta Constitution Publishing Company. The FCC also announced that the National Broadcasting Company had been granted special temporary authorization to operate three experimental television relay stations between Philadelphia and Baltimore.



"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BANDIT OF SHERWOOD FOREST, THE: Cornel Wilde, Anita Louise—This, of course, was a little old, but regardless it is an outstanding picture. It is worth playing. Played Thursday, Jan. 1.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

THRILL OF BRAZIL: Evelyn Keyes, Keenan Wynn—Played this late and was surprised to hear many good comments on same, as generally these musical dancing releases do not go in a small town. Suppose everyone has played it by now. Played Saturday, Dec. 6.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Film Classics

DEAD END: Sylvia Sidney, Joel McCrea—I believe we went to the well just once too often with this one. Besides the print being in bad shape, the cash customers seemed weary of seeing this again and again. Played Friday, Saturday, Jan. 2, 3.—A. Goldson, Gold Coast Theatre, Chicago, Ill.

Metro-Goldwyn-Mayer

BOOMTOWN: Clark Gable, Spencer Tracy—Very good reissue. Weather bad, but enjoyed good business. Played Monday, Tuesday.—Roy Matthews, Palace Theatre, Wilmington, N. C.

GALLANT BESS: Marshall Thompson, George Tobias—Excellent. A good crowd was enthralled by this feature. The color was good and the story, for a change, was excellent. Well worth playing in any situation. Heard no complaints. Played Saturday, Dec. 27.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LOVE LAUGHS AT ANDY HARDY: Mickey Rooney, Lewis Stone—A very pleasing comedy which drew well in spite of the late playdate. Strictly a family picture. Played Wednesday, Thursday, Dec. 24, 25.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

MY BROTHER TALKS TO HORSES: Jackie "Butch" Jenkins, Peter Lawford—This was very slow to begin with, but when we got into the racing scenes action and story seemed to pick up and finally ended in a blaze of glory for a small town and rural audience. A good evening's entertainment, if the audience can sit comfortably for the first 30 minutes. Would recommend it. Played Saturday, Nov. 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—A big departure for Johnson. Our crowd enjoyed this. Good to see the star in a role which demands a little action instead of pretty boy roles. However, his acting still isn't any great shakes. This is well worth playing. Played Monday, Dec. 22.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Monogram

KING OF THE JUNGLE: Buster Crabbe—They ate this up. Played during the holiday and, regardless of bad weather, it was what the doctor ordered. Played Friday, Saturday, Jan. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MR. HEX: Leo Gorcey Huntz Hall—We doubled this with "King of the Jungle," and Herb (our booker) really put us in something that brought them in. Would recommend this combination for small towns. Played Friday, Saturday, Jan. 2. 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

CALIFORNIA: Barbara Stanwyck, Ray Milland—An outstanding color Western with good story, good scenery and everything to entertain a rural audience. Played Friday, Dec. 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

INCENDIARY BLONDE: Betty Hutton, Arturo de Cordova—I used a repeat on this in place of one of the newer ones. Still very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

EARLY BIRD

E. H. Peterson of Bristol, Tenn., reports to us an incident of interest on a recent visit to Bristol, Va. On a street corner near a large theatre, where "Red Stallion" was marqueed, a small boy was intently occupied in pursuit of papers borne by a brisk breeze. He stopped for breath, says Mr. Peterson, and inquired when it would be 12:45. Advised that he had one hour and 15 minutes to wait, the youngster replied: "That's nothing. I've been on this corner since 7:00 o'clock this morning to be sure I would not miss the show."

JUNGLE PRINCESS: Dorothy Lamour, Ray Milland—This picture still has popular appeal regardless of its age. Played Friday, Saturday, Jan. 2, 3.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso—One more like this and they will be using Bob Hope films for the second half of a double feature. The only consolation, if any, is they can't come any worse.—A. Goldson, Gold Coast Theatre, Chicago, Ill.

RKO Radio

NOCTURNE: George Raft, Lynn Bari—Fair. Drew only a fair crowd and no one seemed to be displeased with it. Raft is not a great favorite here. Mystery fans should go for it. Played Friday, Dec. 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SUNSET PASS: James Warren, Nan Leslie—Very good little Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

TARZAN AND THE HUNTRESS: Johnny Weissmuller, Brenda Joyce—Here is a good one. Played Friday, Saturday, Jan. 2, 3.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Republic

DRIFTWOOD: Ruth Warrick Walter Brennan—Very good picture. I played this Christmas Day and it was very well liked. The cast in this picture is as perfect as can be. They were all excellent. The new child star is a sensation.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

PLAINSMAN AND THE LADY, THE: William Elliott, Vera Ralston—Not very good. Elliott can't act and Miss Ralston adds nothing to the acting situation either. Much too long for the amount of action. I can't see why Republic puts Elliott in these so-called big action pictures. This one is a definite disappointment. Played Saturday, Dec. 20.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Twentieth Century-Fox

BEHIND GREEN LIGHTS: William Gargan, Carole Landis—This picture will do well on a double bill, but it was no good for a single. Weather bad.—Roy Matthews, Palace Theatre, Wilmington, N. C.

BRASHER DOUBLOON, THE: George Montgomery, Nancy Guild—No appeal. Didn't see it, but business was poor.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

FOREVER AMBER: Linda Darnell, Cornel Wilde—An excellent picture which drew better than expected. The advance admission is too much for small town patronage. Played Friday, Dec. 26.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—This did well Sunday, but no business Monday; probably the word got around. I must admit some enjoyed it, but they seemed to be in the minority. Played Sunday, Monday, Jan. 4, 5.—A. Goldson, Gold Coast Theatre, Chicago, Ill.

SMOKY: Fred MacMurray, Anne Baxter—Sponsored by a club for the midnight show. Adverse weather spoiled things. Still a good picture.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—This was as sweet a picture as you could wish for, but they didn't come out. It seems that this type isn't popular. I'd say they are crazy. Played Monday-Wednesday, Dec. 29-31.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—As lovely a picture as you could ask for. Didn't do business in Bothwell, but much better in Wheatley. It's still a good picture.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Universal

EGG AND I, THE: Claudette Colbert, Fred MacMurray—A wonderful picture, which pleased 100 per cent. Good in any situation. Played Monday, Tuesday, Dec. 15, 16.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

TRAIL TO VENGEANCE: Kerby Grant, Fuzzy Knight—This picture is good for those who like Westerns. Weather was good. Enjoyed fair business. Played Friday, Saturday.—Roy Matthews, Palace Theatre, Wilmington, N. C.

Warner Bros.

CHEYENNE: Dennis Morgan, Jane Wyman—A good picture for small towns. It should do well almost anywhere. We had a sleet storm, so cannot report good business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

CHEYENNE: Dennis Morgan, Jane Wyman—A real live rootin' tootin' shootin' Western by Warners. The rural patrons surely eat this stuff. There is plenty of galloping, stagecoaches and a good story connected with same. Just what the small town exhibitor ordered. Play it for sure. Played Saturday, Dec. 27.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CHRISTMAS IN CONNECTICUT: Barbara Stanwyck, Dennis Morgan—I picked this old one up, not having used it before. It was excellent. Warners' old pictures have much better prints than a certain company's new product.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—Played this very late, but it turned out to be a very good evening's entertainment for my patrons. Would recommend you to play this. Played Friday, Dec. 12.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

STALLION ROAD: Zachary Scott, Alexis Smith—Played this on New Year's Day. Opinions were divided, although trade papers gave it a lot of publicity. I'd say it was oversold. Business only average. Played Thursday, Jan. 1.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—This arrived too late for

(*Continued on following page*)

(*Continued from preceding page*)

a Christmas showing, but a good crowd turned up the following day. This is nothing to be enthusiastic about. The story is poor and except for one or two scenes it is just an ordinary musical. Played Friday, Dec. 26.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

United Artists

COPACABANA: Groucho Marx, Carmen Miranda—Very good. If there is a better comedian than Groucho Marx, I don't know him. Why don't they make more pictures with him. Business was bad on this one, however. Played this the Monday and Tuesday before Christmas, and the title scared my rural patrons away.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

NIGHT IN CASABLANCA, A: Marx Brothers, Lois Collier—This proved to be very popular. We find comedians very popular in small towns. Played Saturday-Monday, Dec. 27-29.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

RAMROD: Joel McCrea, Veronica Lake—An above average Western which drew. McCrea and DeFore were excellent. Played Monday, Tuesday, Dec. 29, 30.—Melvin Lipnick, Inverness Theatre, Inverness, Miss.

RAMROD: Joel McCrea, Veronica Lake—This was chosen by our local newspaper as the most exciting picture of the year. Played it under adverse weather conditions and still did business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Features

Metro-Goldwyn-Mayer

HOUND HUNTERS: MGM Technicolor Cartoons—Good cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

CAGEY BIRD: Flippy—Not worth running through the machine.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CHAMPAGNE FOR TWO: Musical Parades—Excellent two-reel film in Technicolor.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RKO Radio

SLEEPY TIME DONALD: Walt Disney Cartoons—Only fair. In my estimation, Metro and some of the Warner cartoons are far ahead of Disney.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THE BUCKAROO BROADCAST: Ray Whitley Western Musicals—This is O.K. if your folks like Westerns. Here it is a nice short.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner-Vitaphone

HOUSE HUNTING MICE: Merrie Melodies Cartoons—Excellent. Well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THE SNEEZING WEASEL: Blue Ribbon Cartoons—Cartoon in Technicolor. Fair.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Midstate Amusement Buys Walla Walla Drive-In

Purchase of the Iris drive-in theatre at Walla Walla, Wash., capacity of 400 automobiles, has been announced by S. J. Gregory, vice-president of Midstate Amusement Corp., which operates three downtown Walla Walla theatres and another drive-in in the Kennewick Highland area. Extensive improvements will be made. The Iris was opened last May by Columbia Service, Inc., of which Gaylord C. Ransom was president, and operated until late October.

Llano, Texas, House Opens

The new Lantex theatre at Llano, Texas, has been opened. R. N. Smith Theatres, Inc., purchased the theatre several months ago from Carl Garner.

Short Product in First Run Houses

CAPITOL: Miracle in the Cornfield....MGM
Fishing Bear .....MGM
Feature: High Wall.....MGM

CRITERION: Brooklyn Makes Capital.Universal
Pickle Puss .....Columbia
Feature: The Senator Was Indiscreet....Universal

GLOBE: Now That Summer Is Gone Warner Bros.
Feature: Body and Soul.....United Artists

PALACE: Bootie Beetie.....RKO Radio
Feature: Tycoon .....RKO Radio

PARAMOUNT: Midnight Serenade.Paramount
Safari So Good.....Paramount
Popular Science, No. 2.....Paramount
Feature: Where There's Life.....Paramount

ROXY: A Fight to the Finish...20th Cent.-Fox
Jungle Closeups 20th-Cent.-Fox
Feature: An Ideal Husband.....20th Cent.-Fox

STRAND: Fishing the Florida Keys Warner Bros.
Stars in the Night.....Warner Bros.
Horse Fly Fleas.....Warner Bros.
Feature: My Wild Irish Rose.....Warner Bros.

WARNER: Action in Sports....Warner Bros.
Two Gophers from Texas.....Warner Bros.
Feature: The Voice of the Turtle....Warner Bros.

WINTER GARDEN: Jack the Giant Killer Universal
Feature: The Exile.....Universal

Universal Declares 25-Cent Dividend for Quarter

The board of directors of Universal Pictures Company, Inc., last Thursday voted a dividend of 25 cents a share, payable January 31 to stockholders of record at the close of business January 19. This compares with a dividend of 50 cents a share declared quarterly during the past several years.

In a statement accompanying the announcement, the company said: "In view of the unsettled conditions throughout the world and the uncertain effects upon the company's business, the board of directors feels that it is to the best interests of the stockholders at this time to conserve the company's cash resources until such time as these problems become clarified."

At the same time it was announced that Universal has available for release, or in the final editing stages, 15 pictures.

Washington Supreme Court Rules Against Ascap

The Washington State Supreme Court last week reversed a lower court ruling and held that Ascap had some 13,000 selections listed with the Secretary of State for which it had no right to collect royalties. Ascap, the court held, had not properly complied with state laws in its attempt to collect royalties from radio stations, hotels and restaurants, for the playing of Beethoven's "Minuet in G." Many of the works, Chief Justice Mallery said, are now in the public domain and Ascap has no right to profit from their playing. The appeal had been made by the Independent Theatre Owners of Washington, Northern Idaho and Alaska and the State Restaurant Association of Washington.

Film Board of Canada Operated 67 Circuits

The National Film Board of Canada operated 67 rural film circuits, each of which covered a minimum of 20 locations per month during the 1946-47 season, giving a total of 16,080 exhibitions during the year. The board also assisted provincial and local agencies in operating 90 supplementary circuits. Total rural audience reached by the Film Board during the year was 2,760,443. According to a report from the Board, the organization completed and released 164 films, including newsreels and trailers, in 1946-47. Of this total, 22 English and 19 French-language subjects were included as regular items on entertainment programs in more than 300 commercial theatres, reaching an estimated audience exceeding 2,000,000 a month.

Legion of Decency Reviews Nine New Productions

The National Legion of Decency has reviewed nine new productions, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Prince of Thieves," "Phantom Valley" and "Tenth Avenue Angel." In Class A-II, unobjectionable for adults, were: "The Paradine Case," "An Ideal Husband," "Secret Beyond the Door," "Sleep My Love," and "Woman from Tangier." "The Flame" was placed in Class B, objectionable in part, because of a "suggestive sequence."

Sack Heads Visual Dealers

Alfred N. Sack, general manager of Sack Amusement Enterprises, Dallas, has been elected president of the Texas Association of Visual Education Dealers. Other officers elected at the meeting held in Austin January 10 are J. R. Riley, Houston, vice-president; Reed Morgan, Dallas, secretary-treasurer, and C. A. Reagan, Austin, and John Gunstream, Dallas, directors.

Young Sole Owner of Du-Art

Al Young, one of the founders and partners in Du-Art Film Laboratories, New York, has purchased the entire interests in the company held by Jack Goetz and Arthur Gottlieb and is now sole owner.

Dezel Closes Deal

Albert Dezel, president of Albert Dezel Productions, has acquired distribution rights to all releases from Masterpiece Productions for territories served by his offices in Chicago, Milwaukee, Indianapolis, Detroit, Cleveland and Cincinnati.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ROAD TO RIO (Para.)

Final Report:

Total Gross Tabulated	$669,100
Comparative Average Gross	445,000
Over-all Performance	150.3%

ATLANTA—Fox 130.0%
BALTIMORE—Keith's, 1st week 198.2%
BALTIMORE—Keith's, 2nd week 135.1%
BOSTON—Metropolitan 109.4%
(DB) The Dragnet (SG)
BUFFALO—Great Lakes 123.8%
CHICAGO—State Lake 178.1%
CINCINNATI—RKO Palace, 1st week 170.7%
CINCINNATI—RKO Palace, 2nd week 129.2%
CINCINNATI—RKO Lyric, MO 1st week . . 250.0%
CLEVELAND—Loew's State 147.7%
CLEVELAND—Loew's Stillman, MO 1st week 136.3%
DENVER—Denham, 1st week 148.0%
DENVER—Denham, 2nd week 128.0%
INDIANAPOLIS—Indiana 170.3%
KANSAS CITY—Paramount, 1st week . . . 126.0%
KANSAS CITY—Paramount, 2nd week . . . 126.0%
KANSAS CITY—Paramount, 3rd week . . . 78.8%
LOS ANGELES—Paramount Downtown . . . 218.9%
LOS ANGELES—Paramount Hollywood . . 181.4%
MINNEAPOLIS—Radio City 116.7%
OMAHA—Paramount 139.6%
OMAHA—Omaha, MO 1st week 127.9%
PHILADELPHIA—Stanley 246.9%
SAN FRANCISCO—Paramount 188.6%
SAN FRANCISCO—St. Francis, MO 1st week 192.0%
ST. LOUIS—Fox, 1st week 109.8%
(DB) Glamour Girl (Col.)
ST. LOUIS—Fox, 2nd week 98.9%
(DB) Glamour Girl (Col.)
ST. LOUIS—Shubert, MO 1st week 136.3%
(DB) Glamour Girl (Col.)
TORONTO—Shea's 119.3%

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GREEN DOLPHIN STREET (MGM)

Final Report:

Total Gross Tabulated	$1,359,500
Comparative Average Gross	1,206,400
Over-all Performance	112.6%

ATLANTA—Loew's Grand, 1st week 148.8%
ATLANTA—Loew's Grand, 2nd week 113.1%
BALTIMORE—Century, 1st week 131.7%
BALTIMORE—Century, 2nd week 89.8%
BOSTON—Orpheum, 1st week 119.6%
BOSTON—Orpheum, 2nd week 100.3%
BOSTON—Orpheum, 3rd week 84.9%
BOSTON—State, 1st week 147.4%
BOSTON—State, 2nd week 89.7%
BOSTON—State, 3rd week 64.1%
BUFFALO—Great Lakes, 1st week 112.1%
BUFFALO—Great Lakes, 2nd week 73.5%
BUFFALO—Hippodrome, MO 1st week . . . 92.9%
CINCINNATI—RKO Capitol, 1st week . . . 146.3%
CINCINNATI—RKO Capitol, 2nd week . . . 97.5%
CINCINNATI—RKO Capitol, 3rd week . . . 56.9%
CLEVELAND—Loew's State, 1st week . . . 140.3%
CLEVELAND—Loew's State, 2nd week . . . 108.3%
CLEVELAND—Loew's Stillman, MO 1st week 115.7%
CLEVELAND—Loew's Ohio, MO 2nd week . 91.6%
DENVER—Orpheum, 1st week 160.0%
DENVER—Orpheum, 2nd week 93.3%
INDIANAPOLIS—Loew's, 1st week 151.2%
INDIANAPOLIS—Loew's, 2nd week 84.0%
KANSAS CITY—Midland, 1st week 149.7%
KANSAS CITY—Midland, 2nd week 98.8%
LOS ANGELES—Egyptian, 1st week . . . 167.9%
LOS ANGELES—Egyptian, 2nd week . . . 104.4%
LOS ANGELES—Egyptian, 3rd week . . . 82.0%
LOS ANGELES—Egyptian, 4th week . . . 55.9%
LOS ANGELES—Fox-Wilshire, 1st week . . 175.8%
LOS ANGELES—Fox-Wilshire, 2nd week . . 117.1%
LOS ANGELES—Fox-Wilshire, 3rd week . . 90.0%
LOS ANGELES—Fox-Wilshire, 4th week . . 58.5%
LOS ANGELES—Los Angeles, 1st week . . 149.7%
LOS ANGELES—Los Angeles, 2nd week . . 96.6%
LOS ANGELES—Los Angeles, 3rd week . . 67.6%
LOS ANGELES—Los Angeles, 4th week . . 50.0%
MINNEAPOLIS—Radio City, 1st week . . . 117.7%
MINNEAPOLIS—Radio City, 2nd week . . . 71.8%
NEW YORK—Criterian, 1st week 228.1%
NEW YORK—Criterion, 2nd week 171.1%
NEW YORK—Criterion, 3rd week 150.0%
NEW YORK—Criterion, 4th week 133.3%
NEW YORK—Criterion, 5th week 116.6%
NEW YORK—Criterion, 6th week 93.3%
NEW YORK—Criterion, 7th week 83.3%
NEW YORK—Criterion, 8th week 100.0%
NEW YORK—Criterion, 9th week 70.0%
OMAHA—Paramount, 1st week 130.1%
OMAHA—Paramount, 2nd week 81.9%
PHILADELPHIA—Stanley, 1st week 184.9%
PHILADELPHIA—Stanley, 2nd week 125.3%
PHILADELPHIA—Stanley, 3rd week 105.6%
PHILADELPHIA—Stanley, 4th week 85.9%
PHILADELPHIA—Stanley, 5th week 99.5%
PITTSBURGH—Penn, 1st week 128.3%
PITTSBURGH—Penn, 2nd week 90.9%
PITTSBURGH—Ritz, MO 1st week 129.0%
SAN FRANCISCO—Warfield, 1st week . . . 170.9%
SAN FRANCISCO—Warfield, 2nd week . . . 108.8%
SAN FRANCISCO—Warfield, 3rd week . . . 72.5%
ST. LOUIS—Loew's State, 1st week 145.0%
ST. LOUIS—Loew's State, 2nd week 105.0%
ST. LOUIS—Loew's Orpheum, MO 1st week . 74.7%
ST. LOUIS—Loew's Orpheum, MO 2nd week . 91.9%
TORONTO—Loew's 130.9%

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DAISY KENYON (20th-Fox)

First Report:

Total Gross Tabulated	$527,100
Comparative Average Gross	491,100
Over-all Performance	107.3%

BALTIMORE—New, 1st week 119.8%
BALTIMORE—New, 2nd week 90.9%
BALTIMORE—New, 3rd week 86.7%
CINCINNATI—RKO Palace 112.2%
DENVER—Denver 90.9%
(DB) Smart Politics (Mono.)
DENVER—Webber 85.7%
(DB) Smart Politics (Mono.)
DENVER—Aladdin, MO 1st week 120.0%
(DB) Smart Politics (Mono.)
KANSAS CITY—Tower 91.3%
KANSAS CITY—Uptown 108.2%
LOS ANGELES—Chinese, 1st week 116.8%
LOS ANGELES—Chinese, 2nd week 71.4%
LOS ANGELES—Loew's State, 1st week . . 125.0%
(DB) Two Blondes and a Redhead (Col.)
LOS ANGELES—Loew's State, 2nd week . . 73.6%
(DB) Two Blondes and a Redhead (Col.)
LOS ANGELES—Loyola, 1st week 126.2%
LOS ANGELES—Loyola, 2nd week 72.8%
LOS ANGELES—Uptown, 1st week 131.5%
(DB) Two Blondes and a Redhead (Col.)
LOS ANGELES—Uptown, 2nd week 83.3%
(DB) Two Blondes and a Redhead (Col.)
NEW YORK—Roxy, 1st week 146.1%
(SA) Lanny Ross and others
NEW YORK—Roxy, 2nd week 99.2%
(SA) Lanny Ross and others
PITTSBURGH—Fulton, 1st week 121.3%
PITTSBURGH—Fulton, 2nd week 77.6%
SAN FRANCISCO—Warfield, 1st week . . . 101.0%
(DB) Roses Are Red (20th-Fox)
SAN FRANCISCO—Warfield, 2nd week . . . 67.3%
(DB) Roses Are Red (20th-Fox)
SAN FRANCISCO—United Nations, 1st week 88.2%
(DB) Roses Are Red (20th-Fox)
SAN FRANCISCO—United Nations, 2nd week 58.8%
(DB) Roses Are Red (20th-Fox)
ST. LOUIS—Ambassador 115.1%
(DB) Roses Are Red (20th-Fox)

Famous Players Plans Television

Toronto Bureau

Famous Players Canadian, Paramount affiliate, will organize a television production company in Canada to be entirely separate from Paramount's American television subsidiary, it was announced here last week by J. J. Fitzgibbons, FPC president. The new company will be called Television Productions, Inc. Mr. Fitzgibbons recently returned here from New York, where he discussed television plans with Paramount officials.

Mr. Fitzgibbons was not certain, however, as to when theatre television would appear in Canada. Here television developments are awaiting action by the Canadian Broadcasting Corporation, the government company which holds license control over television.

Meanwhile, Mr. Fitzgibbons, as chairman of the National Committee of Motion Picture Exhibitors Association of Canada, has announced that the second meeting of the organization will be held early this month to prepare a brief calling upon the Canadian Government to repeal the Dominion's 20 per cent war excise tax on theatre grosses.

Leases Messena Theatre

The Darnell Theatre Company, headed by Donald Schine, son of Louis Schine, vice-president and general manager of the Schine circuit in Gloversville, N.Y., and Elmer L. Lux, former RKO manager in Buffalo, has leased the Rialto theatre in Messena, N.Y. The company has announced that it will lease or buy other theatres in that territory.

16MM PRINTS FOR STATES OR TERRITORIAL RIGHTS 16MM PRINTS

The latest proven Italian features with complete English titles
— 1st block —

(1) MARIA CEBOTARI in
GENIUS & NIGHTINGALE
(MARIA MALLBRAN)

(2) VIVIANE ROMANCE in
BLOOD RED ROSE
(ROSA DI SANGUE)

(3) AMEDEO NAZZARI in
HEYDAY FOR MARRIAGE
(VIVA GLI SPOSI)

(4) PAOLA BARBARA in
BRIDGE OF SIGHS
(PONTE DEI SOSPIRI)

(5) ADRIANO RIMOLDI in
CAPTAIN TEMPEST
(CAPITANO TEMPESTA)

(6) LILIA SILVI in
LIVELY TERESA
(VISPA TERESA)

SUPERFILM DISTRIBUTING CORP.
52 VANDERBILT AVE., N. Y.
Bernard Jacon
Mgr. of Sales and Distribution

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

CURIOUSLY, there are two places in film industry where the small newspaper ad is most appreciated and widely used, and these are the two extremes in the advertising of motion pictures. One is the big-city, first-run show-window type of theatre, where they pay top-bracket penalty rates for amusement advertising, running to as much as $2.55 per line, in New York City. The other extreme, interested also in the same small space, is the small-town, last-run, or neighborhood type of theatre, where the advertising rate is the same to all comers, and averages about 25 cents per column inch.

The thing that interests us is that the big-city show-window will really go into large space, to introduce a change of bill or accent a new attraction. It costs as much as $25,000 in extra advertising to change the bill at the Radio City Music Hall. But the small-town manager sticks to his minimum, one-column routine, no matter what comes along. This in spite of the fact that he needs only one newspaper to cover his trading area, where the Music Hall must advertise in a dozen different sheets. If the "splurge" pays the Music Hall, why shouldn't it also pay Jim Mason?

We'd like to see some of the routines changed, in small town advertising. Learn to use mats intelligently, for it's a simple process when you apply the easy method to your own requirements. Step out of that single-column space and try a two-column or three-column ad, occasionally, if for no other reason than the pleasant shock to your newspaper man. He may offer considerably more cooperation. And the readers will get a new lift from your advertising; it will jolt them out of the sameness of long continued style and persuade them that there is a new movie season, by virtue of better pre-selling. If the average small theatre will vary its minimum advertising style, using different sizes and shapes for the benefit of greater attention-getting values, spending a little more money to make more money, it will give the entire industry a necessary boost. When small theatres use larger space, we will find that Greater Movie Season.



"T-Men" in our book are showmen who use good teaser advertising, such as that provided by Eagle Lion for the pre-selling of their new picture, "T-Men".

There's no better advertising than the fast approach, in small space, to arouse interest and curiosity and, while your potential patron is wavering, pull him in off the street, for an admission fee. You can build an entire campaign around a good teaser idea; at least, it puts a foundation under special advertising and, in cases where the budget is limited, often does the whole job in better style than more stereotyped methods.

We compliment Eagle Lion on its excellent teaser advertising, not only this example, but in every pressbook they offer at least one series of small ads appropriate for this purpose. Make a practice of getting the teaser mats, and make use of them, for better profit.

MOTION PICTURE DAILY reports that foreign language films are at an all-time peak here, with 250 theatres currently exhibiting this product, and the figure expected to reach 300 by the end of the year. And in the current mail comes an excellent campaign from Nate Wise, showing his handling of a new Italian language film in Cincinnati, with critics saying that it marks an unexpected response to foreign films there. We were in Cincinnati last April, asking exactly that question, and the consensus seemed to be negative. Now, "Shoe Shine" is offered with acclaim, so it all depends on the approach. We know two other Ohio situations, not many miles apart. One is an unqualified success; the other, considerably less so, and for no reason that is apparent at this distance. Location matters; but it takes special handling to get proper results in this special field.

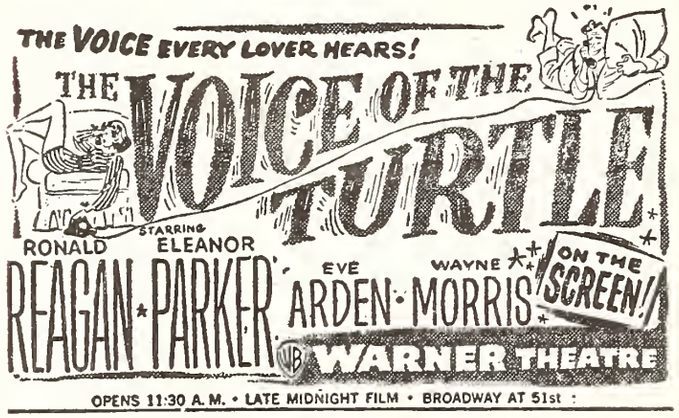
Harold deGraw, manager of Schine's Oneonta theatre, Oneonta, N. Y., staged a "Queen of the Dairy Maids Cow Milking Contest" up in his neck of the woods and, believe me, it was a honey. No "Miss America" here; these gals were bouncers, as husky as they come, but a very successful promotion! Entire cost underwritten by the Sears Roebuck Farm Store, and enjoyed excellent coverage from the daily paper and five weekly newspapers in surrounding towns. Sears came through with full page ads, and Oneonta Dairy Company furnished contented cows "doing their best to entertain," according to copy in the special herald. A master of ceremonies presided at a "Milk Maid's Matinee," and local newspapers stated "the audience howled at last night's elimination contest." You can do the same thing with any rural audience and they will love it. —*Walter Brooks*

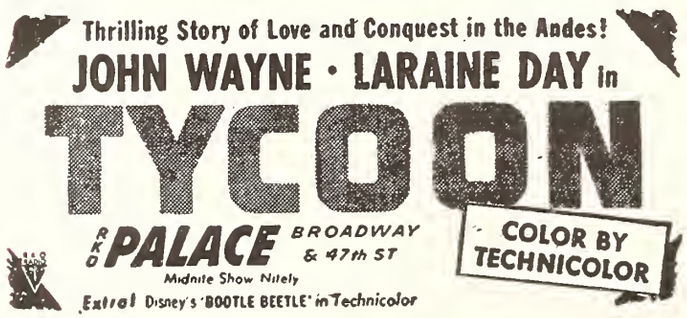
NEW YORK ADVERTISING STYLES

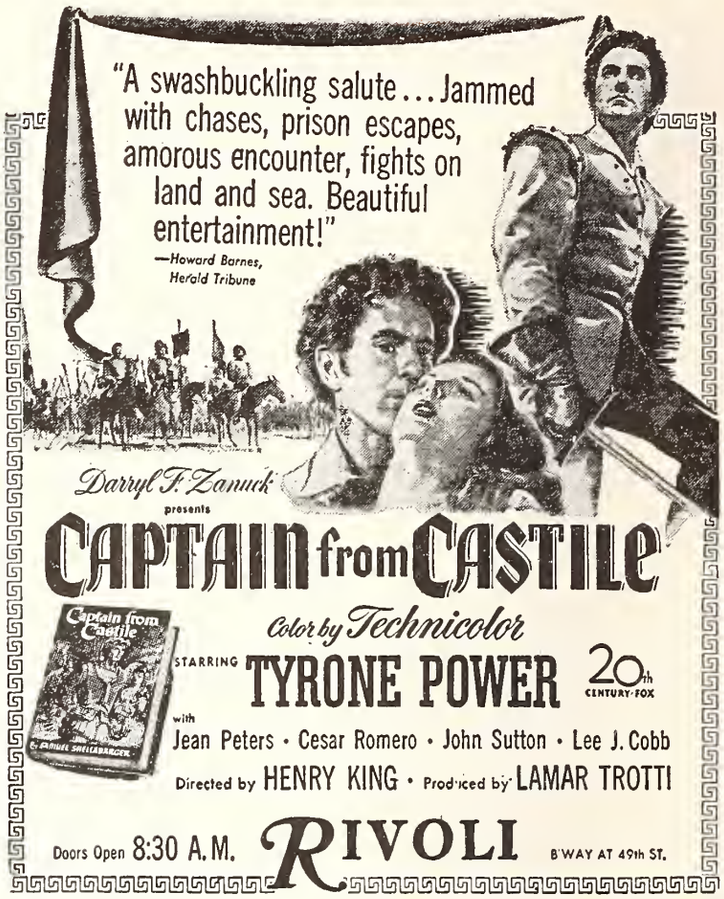
THE NATION takes its cue from newspaper display advertising in the New York press. Here you see the opening of a new picture at the Radio City Music Hall, three important current films in Times Square houses, and the third annual return of "Bambi" for the holiday season, on Broadway, all suggestive of newspaper advertising as it will be patterned along many Main Streets.

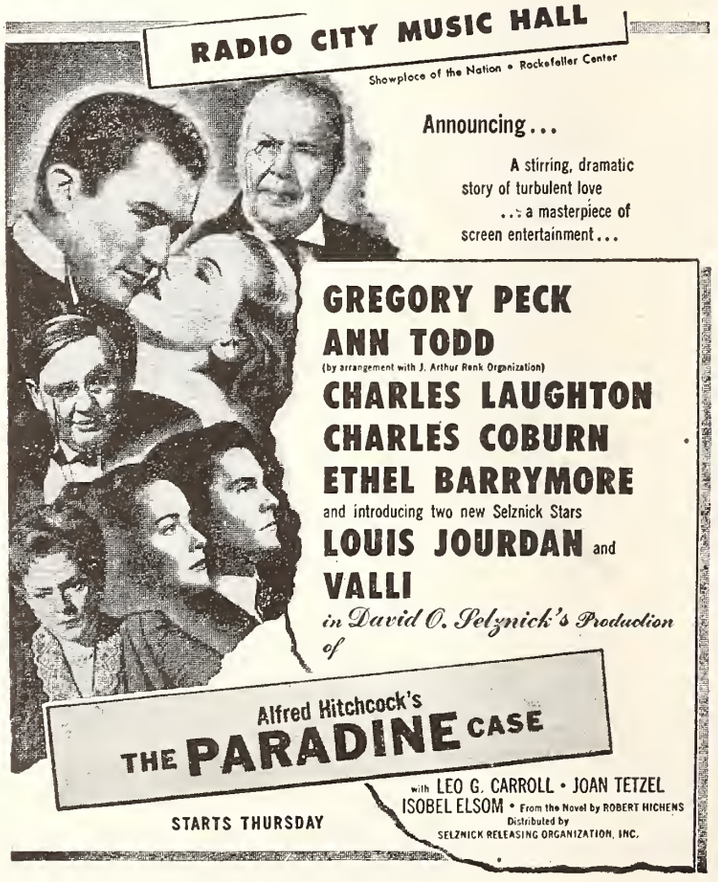
Point to make, and to be filed for reference, is that this is pressbook advertising, created for big town and key city runs, provided in the most convenient, inexpensive package for the manager who will follow through in situations across the board. You can never go wrong with pressbook ads. Others before you have paid more to find out just what makes the best selling approach.











DownSouth, They Like Football



Sam Pierce, manager of the Capitol theatre, Macon, Ga., built a campaign on "The Spirit of West Point" that took full advantage of the South's keen interest in the football season. He started with 10,000 heralds, promoted from a local sporting goods store and operated a contest to guess winners in the football classics. Then, two weeks in advance of his play dates, the local high school team had a game, with a parade through the downtown area, and Sam caught a ride with billing for his coming attraction. One week in advance he put all his ushers in football uniforms, loaned gratis by the same sporting goods store, and spotted a colossal football figure as lobby display. An overall front was built to enclose the box office and lobby entrances and the marquee and building front were decorated with flags and streamers for the engagement, which resulted in big business, with absolutely no increase in cost for exploitation or newspaper advertising.

Bank Sponsors Civic Contest

James V. Pisapia, manager of the New College theatre, College Point, L. I., has devised a contest with the sponsorship of the College Point National Bank and six cooperating merchants offering $175 in war bonds and seven season passes to the theatre for the ten best letters on "What I Like About College Point." Ten thousand direct-mail circulars enclosing a contest blank are being sent out, and both bank and stores are displaying posters. The theatre has a special trailer and lobby display on the contest.

What we like about the contest is that it builds up in community interest at the same time that it plugs for the theatre. Also, it brings the bank in with cooperating merchants, which is good business at all times. Such a civic contest can be held anytime, anywhere, and our only suggestion is that the newspaper be made a party to the transaction from the first announcement.

SHOWMEN IN ACTION

Bert Bedford, manager of the Gaumont Palace, Derby, obtained an unusual newspaper illustration of the Mayor and Town Council viewing the Royal Wedding films in his theatre. Halftone shows group in orchestra seats as they saw the picture.

▼

Irving Levin, district manager of San Francisco Theatres, Inc., secured unusual holiday advertising layouts for his houses by having staff artist provide New Year's Bells effect.

▼

Wometco Theatres got out a "green issue" of their Florida house organ to celebrate the appointment of Bob Green, in charge of the new personnel department. Wometco soon will have station WMIE on the air, in Miami.

▼

Willis Shaffer was going to take a week off, right after the holidays (?) but since he won the Fourth Quarter Desk Plaque, he has gone right back to work!

▼

Ben Mortenson, manager of the Fox theatre, La Porte, Indiana, joins the Round Table and sends in his first campaign, on "The Farmer's Daughter." Good street ballyhoo and newspaper advertising displayed.

▼

Elmer Adams, Jr., the Hornbeck theatre, Shawnee, Oklahoma, had "Unfinished Dance" for a Christmas attraction and made the most of Margaret O'Brien tieins with Santa Claus.

▼

Dwight Seymour, manager of the Arbor theatre, Nebraska City, Neb., making timely use of "The Miracle on 34th Street" as an attraction in the Christmas spirit.

▼

Dennis Montee, manager of the Chief theatre, Newton, Kansas, has an unusual front for his theatre in the style of the Southwest, with an attractive moving display for "Gone With the Wind."

▼

Joe Borenstein, manager of Warner's Strand theatre, New Britain, Conn., made a profitable tieup with nearby florists in the exploitation of "My Wild Irish Rose."

▼

Hugh S. Borland, manager of the Louis theatre, Chicago, who is always on his toes with institutional and neighborhood affairs, getting a fine community result with his children's Christmas Party.

▼

John D'Amato, manager of the Palace theatre, New Britain, Conn., invited the entire New Britain High School football team to see "The Spirit of West Point" and they arrived in a chartered bus.

▼

José Samerón, publicity manager for the Palacio Central, Seville, Spain, sends photos of his attractive theatre and suggestions of the lobby display he has used on recent American pictures.

Elias Schlenger, ad and publicity director for Fabian Staten Island theatres, handling a two-week campaign to put over "Welcome Stranger" at the St. George theatre, with all seven of the Fabian houses on Staten Island cooperating.

▼

Fred Perry getting cooperative merchants to join in a full-page ad of New Year's Resolutions, with a center double of cost-free advertising for "My Wild Irish Rose" at the Liberty theatre, Cumberland, Md.

▼

Bob Cox, city manager for Schine's theatre in Lexington, Kentucky, had such a complete campaign for "Unconquered" with radio tieups and all-out exploitation effort that he won special praise from Paramount's home office.

▼

Manager Harold Perlman of the RKO Palace theatre, Chicago, had the cooperation of a dairy company in the distribution of 150,000 color contest blanks to advertise "The Exile." 500 pairs of passes were given away as prizes.

▼

A treasure hunt at Hines Veterans Hospital was the highlight of a campaign to advertise the world premiere of "Pirates of Monterey" by manager Matt Plunkett of the RKO Grand theatre, Chicago.

▼

Those indefatigables, J. Boyle and M. Pysyk, of Loew's Poli-Broadway, Norwich, Conn., doing a dozen things simultaneously to exploit "Magic Town" on the street, in the press and over the air-waves.

▼

Leonard Lightstone, manager of the Hobart theatre, Woodside, L. I., had a wonderful Christmas party, but was plenty glad he was sold out in advance, with 28 inches of snow!

▼

Jack Sidney, of Loew's Century theatre, Baltimore, Md., had the radio contest fiends writing "Body and Soul" innumerable times on a post-card, to win record albums on the Saturday Night Frolic over WCAO.

▼

"Uncle Jules" Stark, manager of the Regent theatre, Newark, N. J., giving away "Sparkle Plenty" dolls in a contest that has the kids saving empty pop-corn bags.

▼

Sam Horwitz, assistant to Lou Cohen, at Loew's Poli, Hartford, promoted "Daisy Kenyon" on a local disk-jockey show with guest tickets for the longest list of films with girl's names in the title.

▼

Eli Zulas has succeeded John Misavice as manager of the Ritz theatre, Berwyn, Ill., since John became city manager of Manta & Rose theatres in Forest Park, Ill. Eli says he and his father operated a theatre in Westmont, Ill., for 14 years.

Queens Manager Promotes Winter Beauty Contest

We sometimes think that all showmen are diplomats, or vice versa, but we feel this is especially true in the case of Sol Sorkin, who obviously has qualifications in both departments. Through several years, Sol has been a Round Table member from RKO Keith's theatre, Washington, D. C., but he felt the urge to get back to his home town and now is stationed at RKO Keith's, in Flushing, Long Island, just across the Queensboro Bridge from midtown New York.

Last summer, when J. Arthur Rank's party of distinguished British showmen visited these shores, one of their group, returning to England, wrote a practical summary of his visit to Washington by saying that one S. Sorkin had everything well in hand. That's what we mean by diplomacy, for Sol has a way with him in getting what he wants. So, now he is handling one of the finest theatres of the RKO chain, in New York's best neighborhood. If he could just find an apartment, he would be quite happy.

Bathing Beauties Out of Season

When we chatted with Sol as this was to be written, he told us, of all things, that he was holding a bathing beauty contest last week (in 28 inches of snow, yet!) to determine "The Queen of Queens" (that being his geographical subdivision) in cooperation with the Long Island *Star-Journal*. He had over 1,000 contenders, with no prizes offered except "fame and prestige" for the winner! Last Monday, January 12th, Walter Thornton, Harry Conover and John Powers, those famous model experts, designated "The Queen of Queens" from the six finalists, on the stage of RKO Keith's theatre. Not bad going, for an old idea, at this time of year, with no boodle bag of prizes offered.

Working closely with neighborhood and community things is old stuff with Sol, and he makes the most of his opportunities. Most recent campaign to reach this desk was the presentation of souvenir gold footballs to members of the Flushing High School Football Team, by Borough President James A. Burke of Queens, again in close contact with the RKO Keith's theatre, and with S. Sorkin standing by, wearing a broad smile for the occasion. To make the most of civic pride is an attribute of a good manager. In this campaign, newspaper cooperation was plentiful and all Queens citizens enjoyed cheering the home team as they lined up, across the stage, for their football awards.



SOL SORKIN

Early in Sol's New York campaigns was the celebration of "Flushing Day," with a giveaway Dodge car and general hurrah-for-our-part-of-town. This merely served to get him well acquainted with his new audience, and since then, he's been stirring up the elements of competition among New York's neighborhood theatres. He was winner of the first quarter desk plaque in the Quigley Awards for 1947, and is a contender again. He has been 22 years in show business, starting at the Fox theatre in Brooklyn, then at the Mayfair, New York; then to Washington, and now back home again.



RKO's Keith's theatre, Flushing, seats nearly 3,000, one of the largest and finest of the vaudeville theatres of twenty years ago.

Greenway Scares 'Em— Then Double Dares 'Em

Fred Greenway, at Loew's Poli-Palace theatre, Hartford, challenged superstition by offering guest tickets to the first ten who dared to break mirrors in front of the theatre at a midnight horror show, also the first ten to walk in front of a black cat, and the first ten to walk under a ladder, all of which attracted attention in the lobby and sold tickets at the boxoffice.

Making Santa Work Overtime

Joe Samartano, manager of Loew's State theatre, Providence, had a Santa Claus ballyhoo walking the streets with a sign, "I handle everybody's affairs, including 'Her Husband's Affairs' at Loew's."

Donald Duck Is Children's Guest At Denver Party

It's been a while reaching us, but Bill Hasting's good campaign book on "Fun and Fancy Free" at the RKO Orpheum theatre, Denver, is worth extra attention because, for the most part, it can be done elsewhere and on any occasion when Walt Disney cartoon characters are on the program. Bill combined "Mickey Mouse's Birthday Party" with a personal appearance of Donald Duck, all wrapped in one package of exploitation for his current film.

Clarence Nash, who has been the voice of Donald Duck for the last ten years, came in from Hollywood for Denver's Community Chest program, and was welcomed to Colorado by Governor Lee Knous. With this as a springboard, Bill Hastings contrived a campaign to exploint "Fun and Fancy Free" that must have had everybody talking of the picture, and joining in the fun and festivity, for a hundred miles around. It takes something to reach half a million people.

For this campaign really had the town by the ears. Every radio program in Denver, including the popular Ray Perkins, made much of Donald Duck in person. Children of the Denver Orphan's Home crowded around to see the "real" Donald Duck, and the principal of the Stevens school cancelled all classes so the youngsters could meet the visitor from Hollywood. Local civic clubs and hospitals put on widely publicized receptions for Donald Duck. A six-tier birthday cake was served, with ice-cream and milk, at the Saturday morning show, with kids queued up, and keyed-up, with excitement.

Manager Uses Pressbook For Window Display

Raymond Prostko, assistant manager of Bill Exton's Roosevelt theatre, Kenosha, Wis., is a new member of the Round Table, and he submits his first attempt at window trimming, in which he used the pressbooks in two features, literally, as the material on display. We once knew a manager who had a method; he nailed the pressbook to the front door with a big thumb tack, then let the townsfold read their own advertising and publicity. Ray uses his pressbook first, as a pressbook, and then displays all the fancy art-work, in this case for "The Plainsman" and "Dear Ruth" in a shop window that looks like Broadway, with plenty of Christmas spirit for the seasonal touch.

Kaufman Host to Boy's Club

Abe Kaufman, manager of the Fountain theatre, Terre Haute, Ind., entertained members of a Boy's Club at his annual free show, a gala affair to which the neighborhood looks forward. Several hundred boys marched to the theatre in formation.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

GOOD NEWS—Metro-Goldwyn-Mayer. We are partial to Metro pressbooks because all the working parts are printed on one side of the paper, on news stock, and if we had to sit down and go to work on a campaign, it would be easy going. This one has some better than usual newspaper advertising, starting off with cheerful teaser ads that spell "good news" in spirit as well as in type. The 3-column ad mat H-501 is also the herald, and may be used both ways, but we'd like to remind the powers-that-be that it is customary to measure an ad mat across the page and not up-and-down in computing the cost at 15c per column. The three teaser ads should be on a combination mat, so more theatres would be inclined to use them all. The MGM Photographic Package gives you an opportunity to see all the production stills, all the advertising and special stills, and then make your own selection. The publicity part of the pressbook contains much that is lively and interesting, so try giving your newspaper some *pictorial* mats from this section; it will make routine reading notices more readable and will result in a greater amount of free space, more agreeable to the editor as well as the reader. Exploitation and promotion will make "Good News" travel fast, so study what is offered by way of cooperative ad page layouts, new ballyhoo ideas, contest and merchandising tieups. If you are in a college town, don't miss this opportunity. There's a special record album available, and 17 other ways to shout "Good News."

UNCONQUERED—Paramount. Seldom has a picture been as well presold as this one, but since it is now reaching the theatres where a manager's own initiative governs the final result, we urge every subsequent run to USE THAT PRESSBOOK. Give yourself the benefit of extra advertising where it will do you extra good. There are many newspaper ads, some too big, but many to choose from, in usable styles. Give this picture extra space, unusual styling, different than your ordinary practice. There are 73 advertising mats available, including 8 sets of teasers and special layouts for woman's pages, sport's pages, news and drama pages. There are 150 selling ideas in the exploitation section of this pressbook; don't blame anyone if you don't use them profitably. There's a page of street stunts and 30 more workable ideas for inside and outside use. There are 6 newspaper contests and then a few more aimed at schools and the kids. You'll even find instructions for sending up smoke signals, if you want to call attention to a 24-sheet, Indian fashion. Of the two 24-sheets, either or both will make good cut-outs for marquee or inner lobby display. All the rest of the posters and display material runs to one pattern, more on the side of fanfare than convincing sales talk. A gallery of special art is available for window tie-ups and can be had in mat form for reproduction. Six free promotion aids for radio and a group of study charts for school use, complete a powerful promotion effort.

Not Van Johnson, but Our Youngest Member

When Frank Kehr, manager of the Arcade theatre, Lynbrook, Long Island, visited the HERALD the other day and asked to become a member of the Managers Round Table, our staff photographer took his picture, and he turned out a reasonably good likeness of Van Johnson, or so the girls here in the office said.



Frank Kehr

Frank is our youngest member, for he is still in his teens, but he has been manager of the Arcade since the middle of the year. Starting as an usher, he proved that he had that managerial urge, and he became head usher and then assistant to the manager. With the necessary qualifications, he simply stepped into the job when the opportunity came along. Pretty good going for a young fellow who still won't be able to vote in this Presidential election year.

His biographical data, on file in this office, states: "Married, No."—"Children, No"—but along with this information we will also file the statement that his position, as a manager, is permanent, and predict that he will be going places in this business, with an early start in the right direction.

Include Virginia in Our Secret Life

Bill Morton, manager of the RKO Albee theatre, Providence, R. I., is one of the more fortunate who can boast of having Virginia Mayo in a personal appearance to exploit "The Secret Life of Walter Mitty." We think that the secret life of any number of Round Table members would include some similar day-dream. But since she was actually in Providence, in person, Bill managed to get a lot of newspaper publicity, radio interviews, merchandising tieups, etc., that couldn't have been too hard to take.



APPLICATION FOR MEMBERSHIP

MANAGERS'
ROUND TABLE
1270 Sixth Avenue, New York 20, N. Y.

Name .....

Position .....

Theatre .....

Address .....

City .....

State .....

Circuit .....

Absolutely No Dues or Fees



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

SALESMEN WANTED TO HANDLE AS SIDEline inexpensive premium toy novelties for children's matinees. BOX 2192, MOTION PICTURE HERALD.

PERSONNEL ASSISTANT, COLLEGE GRADuate experienced in personnel techniques for New York theatre circuit. BOX 2191, MOTION PICTURE HERALD.

WANTED: MANAGER FOR A GOOD SITUAtion located in Illinois. Give salary expected, marital status, age. and photo with experience in first letter. BOX 2195, MOTION PICTURE HERALD.

THEATRE MANAGERS WANTED, APPLY F. W. ANDERSON, Morris, Ill.

POSITIONS WANTED

AVAILABLE IMMEDIATELY—THEATRE MANager capable handling small circuit. Now employed, desires immediate change. If you have the opportunity, I am your man. BOX 2187, MOTION PICTURE HERALD.

AVAILABLE MANAGER THOROUGHLY EXperienced in all phases of operation. Best references. Prefers Pennsylvania, New York or New Jersey. BOX 2193, MOTION PICTURE HERALD.

PROJECTION, SOUND SUPERVISOR DESIRES change, theatre circuit, twenty-four years' experience. BOX 2194, MOTION PICTURE HERALD.

THEATRE MANAGER, 19 YEARS' EXPERIence, all type operation, available at once. Address BOX 1, 1601 Poplar St., Kansas City, Mo.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

IN 21 YEARS SOS EQUIPPED THOUSANDS of theatres from boxoffice to backstage! Guaranteed savings up to 40%. A trip to New York will convince. Typical values—Late model RCA Brenkert equipment, L. I. Arcs, rectifiers, complete sound, worth $6,000, special $2,995; Rebuilt HI Super Simplex or Century outfits with RCA or Simplex 4-Star Sound, $3,850 S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

REMOVAL SALE—BARGAINS GALORE FROM our $250,000 stock—500W Spotlites, $4.75; Series II Lenses, over 6¼", $19.50; Simplex Rewinder Sets, $6.95; Simplex F.S. Mechanisms, $95; Simplex BB Mechanisms, $125; with rear shutters, $195; Century late Motiograph or Super Simplex, $395; Soundheads, $22.50 up; Amplifiers, $9.95 up; Sound Projectors, 35mm, $89.50 up; 16mm $149.50 up; PA Systems complete, $44.75. Send for Bargain Catalog. S.O.S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STRONG 1 KW. LAMPHOUSES AND RECTIfiers, rebuilt, $625; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers $114.50; complete booth equipment consisting of Simplex rear shutter mechanisms, pedestals, magazines, Peerless lamphouses, rectifiers, lenses, RCA sound, all recently rebuilt, $1065. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 Hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1,200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

SPARES FOR YOUR BOOTH. SIMPLEX FRONT shutter mechanisms, $79.50; Simplex double bearing mechanisms, $104.50; Simplex rear shutter mechanisms, $165; Simplex single bearing movements, $4.95; double bearing movements, $29.50; 30 ampere rectifiers, $50; amplifiers from $29.50. All above in good condition. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

SERVICES

PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

SCHOOLS

LEARN MODERN SHOWMANSHIP. HUNDREDS have successfully advanced to better theatre positions through the Institute's time-tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

NEW EQUIPMENT

MOVING INTO OUR NEW BUILDING—CLEANing house—Boxoffice Bowl Heaters, $2.95; Loose chair cement, $1.39; Aislelites, $3.25; Singlecell ushers flashlites, 29c; 10" Exhaust Fans, $10.78; Carbon Savers, 77c; Griswold Splicers, shelfworn, $17.95; GE ¼ HP Motors, $22.50; Changeable Letter Signs, $1.95; 1000W Medpref. Mazda Lamps, $1.49; Coated Snaplite Lens, Series I, $50; Series II, $75; (liberal tradeins). Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

AIR CONDITIONING EQUIPMENT FOR THEAtre. 1—40 H.P. Motor and Compressor, 1—60 H.P. Motor and Compressor, coils, valves, controls, switches, etc. All new modern equipment, save over 50%—price $7,000. REYNOLDSBURG LOCKER SERVICE, Reynoldsburg, Ohio.

BRIGHTEN UP YOUR SCREEN. RESURFACE IT yourself. Restore it to its original brilliance with Arctic Blanch, the wonder screen paint. A guaranteed product, $9.80 per gal. with instructions. Sold at leading supply dealers or write NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Eyemo, Arriflex, Akeley, Cineyhon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

ASKANIA 35MM STUDIO CAMERA, SYNCHRONous Motor, 3 Astro f2.3 Lenses; 4-400' Magazines, Blimp, etc. $975; Bolex 16mm, 3 lenses complete, $375; Process Background Screens, $2.40 sq. ft.; Underwater Blimp, $395; 35mm Soundfilm Recorder with new Galvanometer, $1995; Optical Reduction Printer 35/16, $3395; Three Way Sound Moviola, reconditioned, $795; New Moviola D, $279.50; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

EXCELLENT BUY ON DEVRY 35MM MOVIE camera, F3.5 lens, excellent condition. See JIM MATHEWS, 358 W. 44th St., N. Y. C.

GENERAL EQUIPMENT

NEW 25W COMBINATION PHONOGRAPH PA Amplifier, worth $125, $49.50; Sound Projectors, 16mm from $149.50; 35mm from $89.50; WE Dynamic Mikes, $22.50; PM Driver Units, $14.95; Semi Permanent phononeedles, 39c; PA Systems, Microphone, Amplifiers, tubes, speaker, 10W, $44.75; 20W $74.95; 30W $94.95. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRES

THEATRE WANTED, 600-1000 SEATS, SUBURban, example Northern N. J., Westchester, Long Island. Send full particulars. BOX 2190, MOTION PICTURE HERALD.

WANTED: REASONABLY PRICED THEATRE, 300-400 seats, complete details desired. A. D. MURPHY, 331 Brewer, E. Hartford 8, Conn.

BUSINESS OPPORTUNITIES

YOUR OWN BUSINESS SHOWING TALKIES—theatreless communities—no investment—we rent 16mm sound equipments, programs, reasonable. Remarkable possibilities—earn $50-$200 weekly. 2207 RKO BUILDING, N. Y. C.

CONFECTION SUPPLIES

FOR SALE POPCORN BOXES. LOTS OF 1M OR more. Write for samples and quotations. WINNEBAGO DISTRIBUTING CO., Oshkosh, Wis.

BUSINESS BOOSTERS

GIVEAWAY TOYS, NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

Offer $10,000 in Prizes For New Plays

A drama contest offering $10,000 in awards for the three best plays submitted was announced this week by The Christophers, a nationwide movement seeking to restore Christian values to all phases of public life. A few months ago The Christophers announced a $30,000 Book Awards Plan. The primary object of both contests is "to discover and reward creative writing which is entertaining, artistic and inspirational."

The first prize in the play awards is $5,000, the second $3,000 and the third $2,000. The book awards are $15,000 for the first place, $10,000 for the second and $5,000 for the third. The contests are open, without entry fee, to residents of the U. S. and Canada.

The Christophers are a non-profit group directed by the Rev. James Keller. Listed among the drama award judges are Katharine Cornell, Eddie Dowling, Oscar Hammerstein II, Leo McCarey and Joe Mielziner. Book Awards judges include the Rev. John S. Kennedy of *The Catholic Transcript,* Clare Boothe Luce and Mary O'Hara, author of "My Friend Flicka" and "Thunderhead."

Siritzky Pictures Leases New York Theatre

Siritzky International Pictures has leased the former ABC Radio theatre, New York City, for a period of 10 years. It will be used as a show house for French features owned or distributed by Siritzky. The house will be opened January 28 with a premiere of "Fanny," produced by Marcel Pagnol and starring Raimu and Pierre Fresnay. The theatre will be named the Elysee.

Collaboration Plans Set

A program of collaboration, under which the National Board of Review of Motion Pictures will aid Cinema 16, the newly-formed cultural institution for the presentation of documentary and experimental films, in the selection of programs to be presented by Cinema 16 and will offer special performances of these programs to its members, was announced this week. A special committee of the National Board, consisting of educators and film experts, will make a monthly selection of informational and experimental films. Cinema 16 programs will be based on this list.

Set 10 Per Cent Tax

The City Council in Lock Haven, Pa., has imposed a 10 per cent amusement tax on receipts from local theatres and sports events. The new levy is expected to bring in about $20,000 annually.

James A. Sheridan Dies

James Alfred Sheridan, 63, stage manager for Loew's State theatre, Houston, Texas, died January 1 in St. Joseph's Infirmary, Houston. He had been the State's stage manager for the past 20 years.

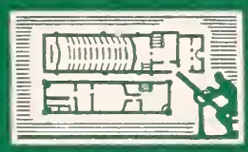
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Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN









BETTER ACOUSTICS FOR BETTER SOUND
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PLANNING REMODELING ON A SEAT-SALE BASIS
Page 22

GUARDING AND INSURING AGAINST THEATRE HAZARDS
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LIGHTING MODERNIZATION
Page 32

PHYSICAL OPERATION • MAINTENANCE

JANUARY 17, 1948

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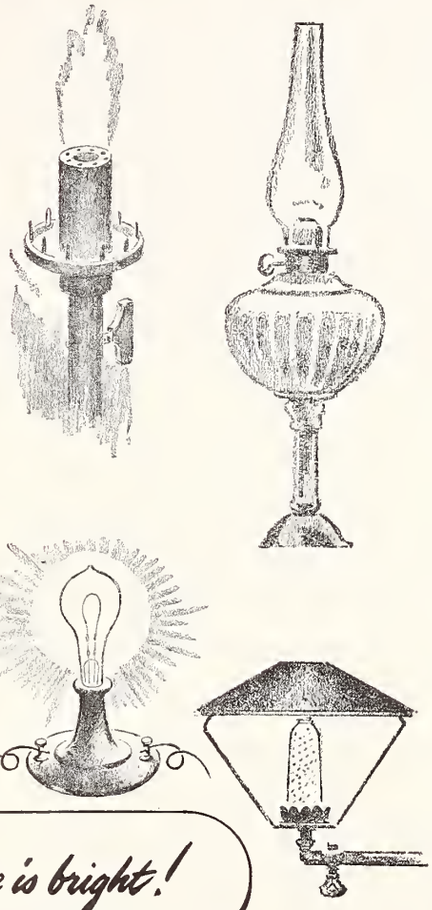
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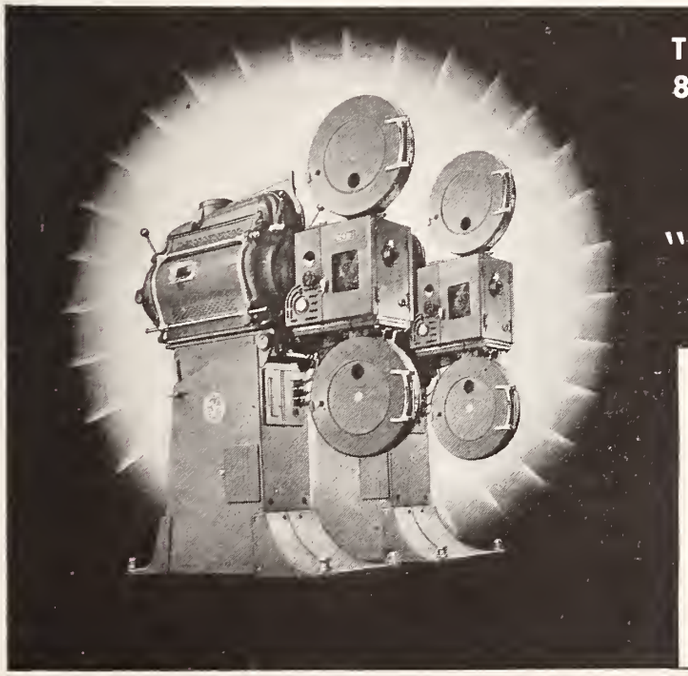
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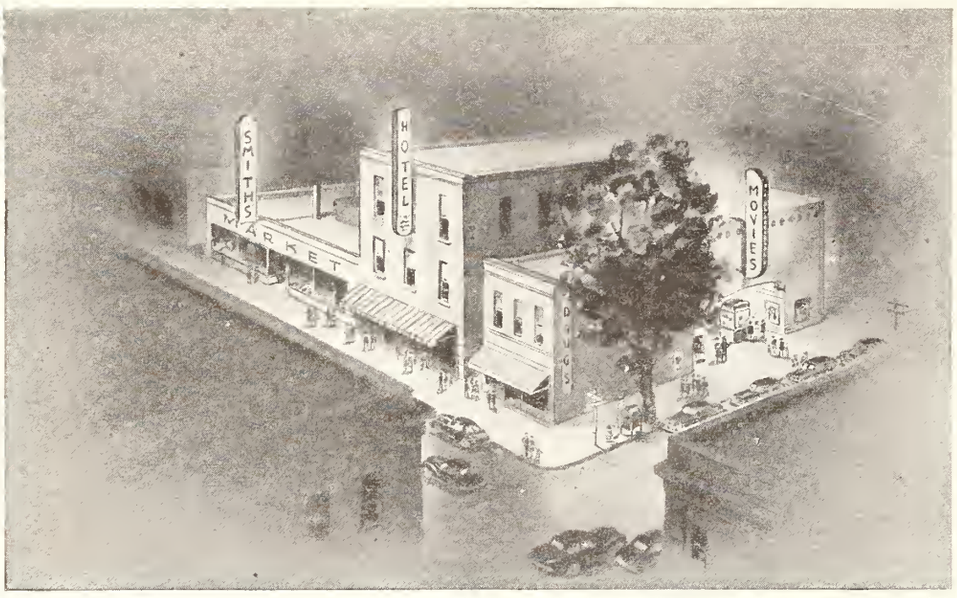
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AND OF BUSINESSES SERVING THEM

WILLIAM DAVID, architect for Golden State Theatres, has announced the acquisition of property for a theatre at Lomito Park, Calif.

H. B. GRIMES has been appointed resident sales and service representative of Dominion Sound Equipments, Ltd., in Regina, Sask. He was transferred from Winnipeg. R. H. WILLIAMS replaces Mr. Grimes, with the title of senior service engineer.

WILLIAM LEMKE, president of the L & N Theatre Corporation, Antioch, Ill., has purchased property at Round Lake, Ill., on which he plans to build a 750-seat theatre.

Florida Inland Theatres, Inc., has purchased property at Gainesville, Fla., on which a theatre will eventually be erected, according to W. ED ROBERTS, city manager.

Three Eugene, Ore., theatres were added to the Western Amusement Company's group recently when the circuit purchased the theatres of A. WEST JOHNSTON. TOM BLAIR, Oregon manager, announced that remodeling of two of the houses will begin shortly. He also said that ARTHUR TURNER, formerly of Victorville, Cal., will be city manager in Euguene.

J. H. THOMPSON, partner and general manager of Martin and Thompson theatres, has announced that work will begin soon on a theatre and office building in Hawkinsville, Ga., on the site of a theatre that burned several months ago.

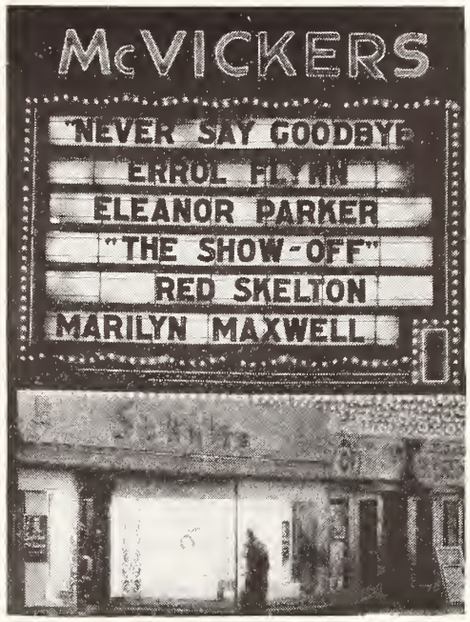
H. V. ROST is building a theatre in a building he owns in New Madrid, Mo. The theatre, to be known as the Joy, will be open only on week-ends, Mr. Rost said, and will feature Western pictures.

The Frisina Theatres Company, East St. Louis, Ill., has purchased Dr. GEORGE JEROME HOBBS' Fortieth Street theatre as part of an expansion program which calls for three new theatres in the next two years. After rebuilding and redecorating, the theatre will be called the Colony.

Construction of a theatre at Gainesville, Fla., to be built at a reported cost of approximately $250,000, has been announced

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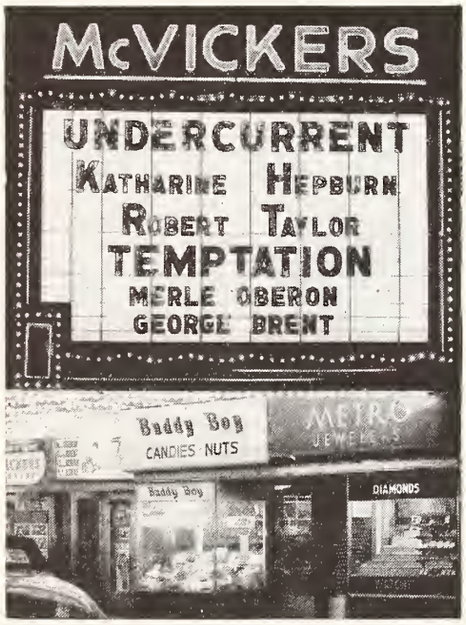
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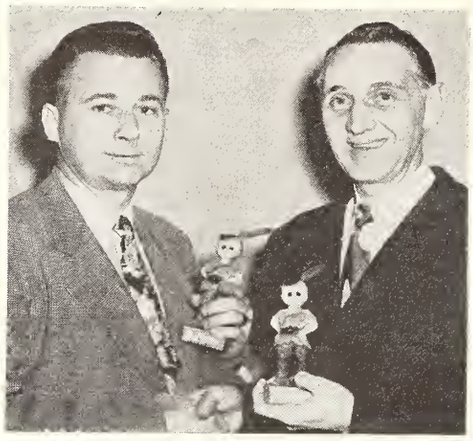
by GUY A. KENIMER of Jacksonville, head of the construction department of Florida State Theatres, Inc. Mr. Kenimer said the new theatre will be called the University and will seat 1500.

The Ellaville theatre at Ellaville, Ga., was recently destroyed by fire. The loss was estimated at $50,000.

In response to a civic plea by the West Oakland, Calif., Merchants' Association, for business men to improve the appearance of their property, RALPH MARTIN has completed renovation of the Lincoln theatre. Included in the improvements is new carpeting, a new box-office, modernized lighting, and refurbishing of the marquee.

C. B. AKERS, official of Griffith Theatres, Oklahoma City, has resigned as director of special assignments to become a Grifith partner in two Hobart, Okla., motion picture theatres. He will also be a partner with the circuit in a new open-air theatre at Hobart, construction on which is to start this winter for opening next spring. Mr. Akers will retain his post as a member of the board of directors of Griffith Theatres.

Drive-in Theatres, Inc., of Vidalia, Ga., has been organized with paid-in capital stock of $50,000, and has begun construction of a drive-in theatre east of Vidalia. The principals include ROY E. MARTIN of Columbus, Ga., and M. F. BRICE and JOHN H. THOMPSON of Vidalia.



Friendly competitors — W. C. DeVry, president of DeVry Corporation, and Harry Monson, vice-president and sales director of the Ampro Corporation, subsidiary of General Precision Equipment Corporation — shown during a meeting concerning the Chicago Community Fund Drive, of which Mr. DeVry is chairman of the professional group, while Mr. Monson headed the photographic industry group. They say they got those "Oscars" in their hands for going over their quotas.

Acquisition of the Imperial theatre at Stockton, Calif., has been announced by ROBERT L. LIPPERT, head of the circuit bearing his name. Purchase of the 500-seat theatre brings the Lippert circuit to 37 houses throughout northern California and Oregon. Formerly operated by R. THOMAS, the Imperial is part of an estate encompassing several business stores which are included in the deal.

The Gem theatre at Summerton, S.C., was recently damaged by fire, with a loss estimated at $2,000.

Interstate Circuit has opened its Circle theatre in Dallas, Tex. It is under the supervision of JAMES O. CHERRY, city manager.

W. T. HENDERSON has started construction of a theatre at Medford, Okla.

The City theatre in Mound City, Ill., has been purchased by J. H. BIZZELL, of Dongola, Ill., from EARL STOUT of Cairo. Mr. Bizzell has redecorated the theatre.

L. E. GWALTNEY has remodeled his Lyric theatre in Mena, Ark., replacing the marquee and refinishing the front with architectural glass.

RALPH TODD, owner of three motion picture theatres in Hancock, McDonough and Henderson counties in Illinois, has

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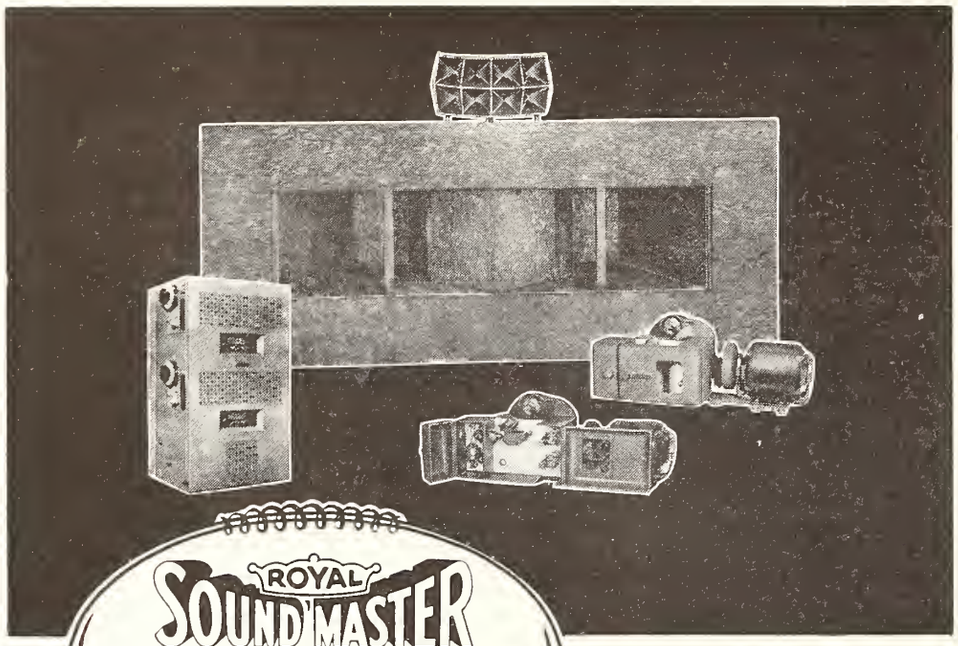
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sold the Stronghurst theatre at La Harpe to D. L. DANFORD of Keokuk, Ia. The theatre was opened by Mr. Todd two years ago.

The Frisina Amusement Company, owners and operators of the Orpheum and Star theatres in Hannibal, Mo., have started a $10,000 improvement and remodeling program at the Star. The improvements will include a completely new front and redecorating of the interior.

ROY MCCULLOUGH, manager of the Covina theatre at Covina, Calif., reports renovation of that house, to include a new triangular marquee, removal of the box-office to one side of the vestibule, recarpeting, and modernized lighting.

A permit for the construction of a drive-in theatre in St. Louis County, Mo., has been granted the Fred Wehrenberg Circuit by the St. Louis County Court. The permit was granted by a vote of two-to-one despite the protests of the 150 residents of the area, who had petitioned the court to deny the permit after the Plan Commission had approved construction of the theatre.

WALTON HAMILTON is the new manager of the three theatres at Newton, N.C., owned by Everette Enterprises of Charlotte. He succeeds JAMES W. BLACKWELL, who has resigned to enter another business.

THORNTON HOWELL, who has built several drive-in theatres in the San Francisco area, will erect another open air theatre on a seven acre site he has purchased at Cathedral City. Mr. Howell says the new theatre will be opened within a few months.

NATHAN SHAPIRO, former operator of Curly's Theatre Cafe in Minneapolis, has filed an application with the city licensing authority for permission to erect an 800 seat theatre in that city.

Drive-In Theatres, Inc., of Anderson, S.C., has been granted a charter by the Secretary of State. Authorized capital stock is $5,000. The company is headed by W. E. Osteen, president.

JOHN NEWCOMER, manager of the Ritz and Grand theatres in Chillicothe, Mo., reports approval by the Office of the Housing Expediter, of a new theatre in that city. Plans call for a seating capacity of 1000.

The Dunbar Theatre Company, Inc., of Charleston, W. Va., has started construction of a theatre to seat 650. Designed by IVAN RICHARD LEE, a Charles-

ton architect, the structure will be 45 by 150 feet and of fireproof construction, with a front of aluminum and stainless steel frame and brick and green stone front.

SAMUEL IRVIN, who has been previously connected with theatres in Columbia, S.C., has succeeded GEORGE B. HENDRICKSON as manager of the Darlington Theatres, Inc., Darlington, S.C. Mr. Irvin and his father, WARREN IRVIN, prominent Columbia theatre executive, have purchased the entire interest of Mr. and Mrs. Hendrickson in the circuit.

JULIUS GORDON, president of the Jefferson Amusement Company, Texas circuit, reports that the new drive-in being built by his organization in Beaumont, will be ready for opening late in February. To accommodate 664 cars, it will be the first drive-in in the Beaumont area.

Sumter Moving Picture Service, Inc., of Sumter, S.C., has been formed with capital stock of $6,000, to operate a motion picture theatre in that city. WILLIAM M. HODGE is president.

The A.S.F. Theatre Company of Charlotte, Inc., Charlotte, N.C., has received a charter from the Secretary of State to operate theatres. Authorized capital stock is $6,000, with $3,000 subscribed by BYRON ADAMS, ROBERT SAUNDERS and GEORGE FERGUSON, all of Charlotte.

Construction of a new theatre at Capitola, Calif., will be undertaken shortly, according to W. W. MOREY of the Capitola Chamber of Commerce. The new theatre, to seat 500, will be built by ARTHUR MAYER, San Francisco advertising executive, and JOSEPH JACOBS, Burlingame tannery salesman.

At Lexington, Ky., the building inspector has approved construction of a new theatre at New Albany, Ky., by Lyric Theatres, Inc. The theatre for colored patronage, seats 940. The reported cost is $150,000.

Century Productions of Dayton, Ohio, reports plans for a new drive-in theatre along U.S. Route 22, one mile east of Lancaster, Ohio. The opening date set is April 1. Plans call for a car capacity of 500.

Partnership in the recently erected Franklin theatre at Olivehurst, Calif., has been acquired by the Marysville State Theatre, Inc., FRANK and EDITH MAUN, owners of the theatre, have announced.

Plans for the construction of "a new $1,000,000 theatre" in downtown Oakland, Calif., have been announced by LOUIS

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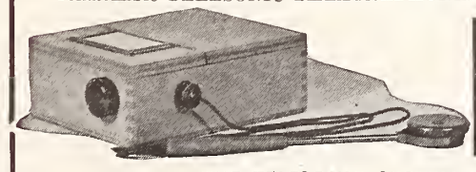
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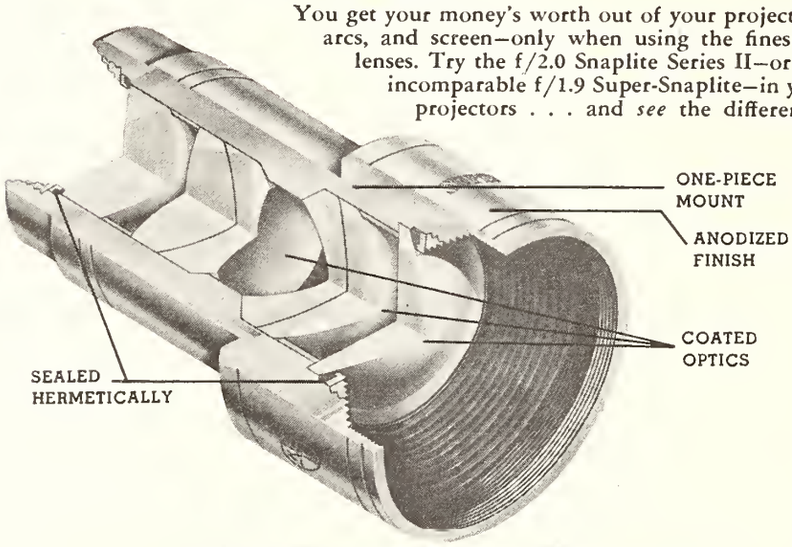
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. . . for procuring further details, prices, literature, etc., on *products and services advertised and editorially described IN THIS ISSUE.* Indicate the product by symbol on the detachable postcard, which requires neither addressing nor postage.

THE CATALOG BUREAU—*on page 18*

. . . for procuring literature on classes of product that are NOT ADVERTISED in this issue. Mail the coupon in your business envelope.

NAMED REPRESENTATIVE



Herbert Jack has been appointed Western representative of the theatre seating division of the Kroehler Manufacturing Company, according to an announcement by H. V. Williams, Sales Manager. Mr. Jack was formerly associated with the R. & J. Service Company in San Francisco, and has been connected with the theatre business for over 25 years. He will handle sales of Kroehler push-back chairs in the eleven Western states, with headquarters at 2028 S. Vermont Ave., Los Angeles.

KALISKI, Oakland theatre operator, who is a partner in the new project. Construction will be started shortly, he reports, and is expected to be completed within six months. D. B. LEVIN of San Francisco, owner of the Grand theatre, is associated with Mr. Kaliski in the project.

Ground work for the construction of a 1000-seat theatre at Pleasanton, Tex., has been started. It will be 70 by 135 feet. A confectionery stand will be operated in the lobby, and a 100 car parking lot will also be provided. W. D. GLASSCOCK of San Antonio, is the owner. The theatre will be managed by KELLY S. DEBUSK, JR.

The Alamo theatre at Higgins, Tex., held its formal reopening recently. MAYOR WARREN JENKINS complimented Mr. and Mrs. JAKE SELL, the owners, on rebuilding their theatre, which was severely damaged by a tornado last April.

BRUNO VECCHIARELLI, general manager of Sunnymount Theatres, has announced that construction is underway on a new theatre at Mountain View, Calif. The house will cost approximately $250,000, he reports, and will include facilities for six stores flanking the theatre.

The new Oaklawn theatre at Texarkana, Tex., has been opened. Construction was started last March and was completed just before Christmas, at a reported cost of $140,000. PAUL KETCHUM is owner and manager.

S. J. GREGORY, vice-president and operating head of Midstate Amusement Corporation, has announced the purchase of the Iris drive-in theatre near Walla Walla, Wash., and plans for extensive improvements in it before opening next spring. The Iris was opened last May by Columbia Service, Inc., of which Gaylord C. Ransom was president, and it operated continuously until late in October.

THE THEATRE SUPPLY MART

Index to products advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number		Adv. Page
1	**Adler Silhouette Letter Co.** Changeable letter sign equipment. Unaffiliated dealers.	40
2	**American Seating Co.** Auditorium chairs. Direct and NTS.	20
3	**Associated Ticket & Register Co.** Admission and price signs. All dealers except NTS.	8
4	**Automatic Devices Co.** Motor-generators. Unaffiliated dealers	40
5	**Autocrat, Inc.** In-car speakers. Unaffiliated dealers.	17
6	**Ballantyne Co., The** Sound systems. Unaffiliated dealers.	8
7	**Chicago Hardwore Foundry Co.** Electric hand driers. Direct.	27
8	**Chicopee Mfg. Corp. of Georgia, Lumite Div.** Plastic upholstering materials. Direct.	23
9	**Cretors & Co., C.** Popcorn machines and popcorn warmers. Direct and unaffiliated dealers.	29
10	**DeVry Corp.** Projectors (10A), sound systems (10B), in-car speakers (10C). Unaffiliated dealers.	31
11	**Drive-In Theatre Equipment Co., Inc.** In-car speakers. Direct.	35
12	**Essannay Electric Mfg. Co.** Changeovers. Direct and all dealers.	33
13	**F & Y Building Service, The** Architectural design and building service.	4
14	**Ferguson Open-Air Theatres, Inc.** Patented system for open-air theatres. Franchise representatives.	26
15	**Forest Manufacturing Corp.** Rectifiers. Unaffiliated dealers.	6
16	**Forest Electronic Co., Inc.** Projection lamps. Direct and unaffiliated dealers.	39
17	**General Electric Co., Premier Vacuum Cleaners Div.** Vacuum cleaners. Direct.	25
18	**General Electric Co., Applionce & Merchondise Div.** Heavy-duty vacuum cleaners. Direct; NTS.	9
19	**Generol Register Corp.** Ticket choppers. All dealers.	32
20	**Goldberg Brothers** Reels (20A), rewinders (20B), speaking tubes (20C). All dealers.	14, 17, 26
21	**GoldE Manufacturing Co.** Ticket dispensers. All dealers.	30
22	**Heyer-Shultz, Inc.** Metal reflectors. NTS.	39
23	**Heywood-Wokefield Co.** Auditorium chairs. Direct.	36
24	**Ideol Seoting Co.** Auditorium chairs. Unaffiliated dealers.	30
25	**Internationol Projector Corp.** Sound (25A) and projection (25B) equipment, NTS.	2
26	**Kollmorgen Optical Co.** Projection lenses. NTS.	10
27	**LaVezzi Machine Works** Projector parts. Unaffiliated dealers.	37
28	**Motiograph, Inc.** Projection (28A) and sound (28B) equipment. Unaffiliated dealers.	37
29	**National Carbon Co., Inc.** Projector carbon. All dealers.	7
30	**National Super Service Co.** Vacuum cleaners. All dealers.	15
31	**National Theatre Supply** Simplex projector parts (31A—see p. 15), projection lamps (31B—see p. 19). NTS.	15, 19
32	**Novelty Scenic Studios, Inc.** Interior decoration. Direct and all dealers.	14
33	**RCA Service Co., Inc.** Projection and sound maintenance service.	17, 26, 34, 40
34	**Robin, Inc., J. E.** Rectifiers (34A) and motor-generators (34B). Unaffiliated dealers.	34
35	**S. O. S. Cinemo Supply Corp.** Distributors.	40
36	**Smith & Sons Carpet Co., Alexander.** Carpeting. NTS.	30
37	**Strong Electric Corp., The** Projection lamps. NTS.	3
38	**Superior Electric Co.** Dimmers. Direct.	17
39	**Switzer Brothers** Black-light murals. Direct.	26
40	**Telesonic Theatrephone Co.** Hearing-aids. Direct.	9
41	**Theatre Managers Institute** Correspondence course in management.	26
42	**Vallen, Inc.** Curtain controls and tracks. All dealers.	32
43	**U. S. Air Conditioning Corp.** Air-conditioning systems. Direct.	4
44	**Wagner Sign Service, Inc.** Changeable letter sign equipment All dealers except NTS.	5
45	**Wenzel Projector Co., The** Projectors. Unaffiliated dealers.	33
46	**Westrex Corp.** Foreign distributors.	88

EDITORIALLY . . .

ELECTRIC HAND DRIERS, page 13.

Two wall models, and a pedestal model, manufactured by the Chicago Hardware Foundry Company. Postcard reference number 7.

SELENIUM STACK RECTIFIERS, page 13.

New dry type rectifier manufactured by J. E. Robin, Inc. Postcard reference number 34.

TRANSFORMER TYPE DIMMERS, page 13.

Motor-driven units, also a "package" dimmer, made by Superior Electric Company. Postcard reference numbers: Motor-driven units, 38A; "package" units, 38B.

SCULPTURED WALL COVERING, page 14.

A new plastic wall covering that comes in rolls and is applied like wallpaper, manufactured by Katzenbach & Warren, Inc. Postcard reference number E47.

CHANGEMAKERS, page 15.

Three models manufactured by the Coinometer Corporation. Postcard reference number E48.

WOVEN GLASS FABRICS, page 16.

Thortel decorative naturally fireproof fabrics of Fiberglas. Postcard reference number E49.



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of January 17th—

....

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....

....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated distributors are numbered; RCA franchise dealers are marked RC; National Theatre Supply identifies that organization's branches.

ALABAMA

Birmingham:

1—Queen Feature Service, 1912½ Morris Ave.

ARIZONA

Tucson:

2—Arizona Film Supply, 84 W. Pennington St.

CALIFORNIA

Los Angeles:

3—Breck Photoplay Supply, Inc., 1969 S. Vermont Ave.
RC—John P. Filbert, 2007 S. Vermont Ave.
National Theatre Supply, 1981 S. Vermont Ave.
4—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
5—B. F. Shearer, 1984 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
6—Pacific Coast Theatre Supply, 250 Golden Gate Ave.
7—Preddey Theatre Supplies, 187 Golden Gate Ave.
8—B. F. Shearer, 243 Golden Gate Ave.
RC—Western Theatrical Equipment, 337 Golden Gate Ave.

COLORADO

Denver:

9—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
10—Service Theatre Supply, 2054 Broadway.
RC—Western Service & Supply, 2120 Broadway.

CONNECTICUT

New Haven:

11—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

RC—Brient & Sons, 802 N. Capitol St.
12—Ben Lust, 1001 New Jersey Ave., N. W.

FLORIDA

14—Joe Hornstein, 1417 N. E. Second Ave., Miami.
RC—Southeastern Theatre Equipment, 625 W. Bay St., Jacksonville.
15—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Atlanta:

16—Capital City Supply, 161 Walton St., N. Y.
National Theatre Supply, 187 Walton St., N. W.
RC—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.
17—Southland Theatre Equipment, 183 Walton St., N. W.
18—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

19—Abbott Theatre Supply, 1311 S. Wabash Ave.
20—Academy Theatre Supply, 1312 S. Michigan Ave.
RC—Chicago Theatre Supply, 1255 S. Wabash Ave.
21—Droll Theatre Supply, 351 E. Ohio St.
National Theatre Supply, 1325 S. Wabash Ave.
22—Stanley Theatre Supply, 1233 S. Wabash Ave.

INDIANA

Indianapolis:

23—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 438 N. Illinois St.

IOWA

Des Moines:

24—Des Moines Theatre Supply, 1102 High St.
National Theatre Supply, 1102 High St.

KANSAS

25—Southwest Theatre Equipment, 309 W. Douglas Ave., Wichita.

KENTUCKY

Louisville:

26—Falls City Theatre Equipment, 427 S. Third St.
27—Hadden Equipment, 423 West Liberty St.

LOUISIANA

New Orleans:

RC—Delta Theatre Supply, 214 S. Liberty St.
28—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND

Baltimore:

29—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply 417 St. Paul Place.

MASSACHUSETTS

Boston:

RC—Capitol Theatre Supply, 28 Piedmont St.
30—Joe Cirre, 44 Winchester St.
31—Independent Theatre Supply, 28 Winchester St.
32—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
33—Standard Theatre Supply, 78 Broadway.
34—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit

35—Amusement Supply, 208 W. Montcalm St.
RC—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
36—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
37—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

38—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

39—Elliott Theatre Equipment, Glenwood Ave.
RC—Frosch Theatre Supply, 1111 Currie Ave.
National Theatre Supply, 56 Glenwood Ave.
40—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

41—Independent Theatre Supply, 115 W. 18th St.
RC—Missouri Theatre Supply, 115 W. 18th St.
National Theatre Supply, 223 W. 18th St.
42—Shreve Theatre Supply, 217 W. 18th St.
43—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

RC—Cine Supply, 3310 Olive St.
44—Exhibitors Supply, 3236 Olive St.
National Theatre Supply, 3212 Olive St.
45—L. T. Rockenstein, 3142 Olive St.

NEBRASKA

Omaha:

46—Ballantyne Co., 1707-11 Davenport St.
47—Quality Theatre Supply, 1511 Davenport St.
RC—Western Theatre Supply, 214 N. 15th St.

NEW MEXICO

48—Eastern New Mexico Theatre Supply, Box 1099, Clovis

NEW YORK

Albany:

49—Albany Theatre Supply, 1046 Broadway.
50—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:

51—Auburn Theatre Equipment, 5 Court St.

Buffalo:

52—Becker Theatre Equipment, 492 Pearl St.
National Theatre Supply, 498-500 Pearl St.
RC—United Projector & Film, 228 Franklin St.

New York City:

53—Amusement Supply, 341 W. 44th St.
RC—Capitol Motion Picture Supply, 630 Ninth Ave.
54—Crown Motion Picture Supplies, 364 W. 44th St.
55—Empire Theatre Supply, 830 W. 42nd St.
56—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
Star Cinema Supply, 442 W. 45th St.

NORTH CAROLINA

Charlotte:

57—Bryant Theatre Supply, 227 S. Church St.
58—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
RC—Southeastern Theatre Equipment, 209 S. Poplar St.
59—Standard Theatre Supply, 124-128 E. Washington St.
60—Theatre Equipment Co., 261 N. Green St.
61—Wil-Kin Theatre Supply, 229 S. Church St.

NORTH DAKOTA

62—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

63—Akron Theatre Supply, 1025 N. Main St.

Bellaire:

64—Standard Theatre Supply, 3461 Franklin St.

Cincinnati:

RC—Mid-West Theatre Supply, 1632 Central Pkwy.
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
65—Ohio Theatre Equipment, 2108 Payne Ave.
66—Oliver Theatre Supply, E. 23rd & Payne Aves.

Columbus:

67—American Theatre Equipment, 165 N. High St.

Dayton:

68—Dayton Theatre Supply, 111 Volkenand St.
69—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:

70—American Theatre Supply, 439 Dorr St.
71—General Theatre Equipment, 109 Michigan St.

OKLAHOMA

Oklahoma City:

72—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
RC—Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON

Portland:

73—B. F. Shearer, 1947 N. W. Kearney St.
74—Theatre Utilities Service, 1935 N. W. Kearney St.
75—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

RC—Blumberg Bros., 1305-07 Vine St.
National Theatre Supply, 1225 Vine St.
76—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:

RC—Alexander Theatre Supply, 1705 Blvd. of Allies.
77—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
78—A. & S. Steinberg, 1713 Blvd. of Allies.
79—Superior Motion Picture Supply, 84 Van Braam St.

RHODE ISLAND

80—Rhode Island Theatre Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

81—American Theatre Supply, 316 S. Main St. Sioux Falls.

TENNESSEE

Memphis:

RC—Monarch Theatre Supply, 494 S. Second St.
National Theatre Supply, 412 S. Second St.
82—Tri-State Theatre Service, 318 S. Second St.

TEXAS

Dallas:

83—Hardin Theatre Supply, 714 Hampton Rd.
84—Herber Bros., 408 S. Harwood St.
85—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
RC—Southwestern Theatre Equipment, 2010 Jackson St.

Houston:

RC—Southwestern Theatre Equipment, 1418 Main St.

UTAH

Salt Lake City:

86—Intermountain Theatre Supply, 142 E. First South St.
87—Service Theatre Supply, 256 E. First South St.
RC—Western Sound & Equipment, 142 E. First South St.

VIRGINIA

88—Norfolk Theatre Supply, 2708 Colley Ave., Norfolk.

WASHINGTON

Seattle:

89—American Theatre Supply, 327 Railway Exch. Bldg.
90—Modern Theatre Supply, 2400 Third Ave.
National Theatre Supply, 2319 Second Ave.
91—B. F. Shearer, 2318 Second Ave.
92—Western Theatre Equipment, 2406 First Ave.

WEST VIRGINIA

93—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

94—Manhardt Co., 1705 W. Clybourn St.
National Theatre Supply, 1027 N. Eighth St.
95—Bay Smith, 710 W. State St.
96—Theatre Equipment & Supply, 841 N. Seventh St.

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About Product for the Theatre

NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

New Hand Drier Models To End Paper Towel Mess

WITH AN increasing number of theatres taking advantage of the electric hand drier to get rid of the waste and messiness of paper towels, and their menace to plumbing through thoughtless disposal in water closets, the Chicago Hardware Foundry Company of North Chicago, Ill., has provided in its post-war line a model for various installation preferances, in small as well as large toilet rooms. The line includes a pedestal and a wall-mounted model, neither of which requires any structural changes; and a semi-recessed wall model with flush-set foot control pedal.

In each case the finish is porcelain enamel, with white the standard color and with the pedestal model optionally available in black, brown, gray or ivory. The pedestal model also has a foot pedal switch, while the type for bracket-mounting on the wall is hand-operated.

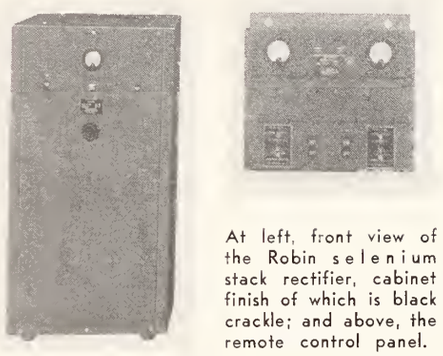
In the design characteristic of this line of hand driers, all air is drawn through a screen, and the drying nozzle is of full-turn swivel type adjustable to any position. The 115-volt motor has a rated capacity of 13.5 amperes, standard, but 17.5 amperes are available.

The semi-recessed model can be installed in any wall 4 inches thick, including finish. For oiling or cleaning, all working parts are readily accessible by removal of two screws at the bottom of the cover.

Selenium Stack Rectifier Placed in Production

THE DRY-PLATE type of rectifier employing selenium recently announced by J. E. Robin, Inc., New York, has been placed in production for immediate delivery, according to Emil A. Kern, president. For three-phase operation, the selenium rectifier has a transformer with a three-phase primary and two sets of isolated secondary windings cross-connected for six-phase full-wave rectification, having a ripple frequency of 720 cycles per second.

The use of selenium, the manufacturer states, provides an especially high reverse voltage rating, thus requiring relatively few plates and introducing a high safety factor. A base plate of aluminum is used to keep



At left, front view of the Robin selenium stack rectifier, cabinet finish of which is black crackle; and above, the remote control panel.

weight and rusting to a minimum and to speed up radiation.

Asserting that aging of the rectifier units is extraordinarily slow, the manufacturer points out that aging takes place to a certain degree during the first 10,000 hours of operation, when the forward and reverse resistances increase gradually, which often may be ignored and in case be compensated for by an increase of from 5% to 10% in the alternating current input voltage. After this 10,000-hour period, the manufacturer asserts, the forward and reverse resistances become stabilized, when the established efficiency is rated at 80%.

Other features cited by the manufacturer are its availability for use without warming up, and a power factor of nearly 100%.

The transformer employs mica and glass for insulation, with completely isolated low-voltage secondaries. The transformer, which is of high-reactance type, acts as a ballast minimizing fluctuations in arc current. When the arc is struck this reactance also serves, the manufacturer explains, to negate shortcircuit inrush current.

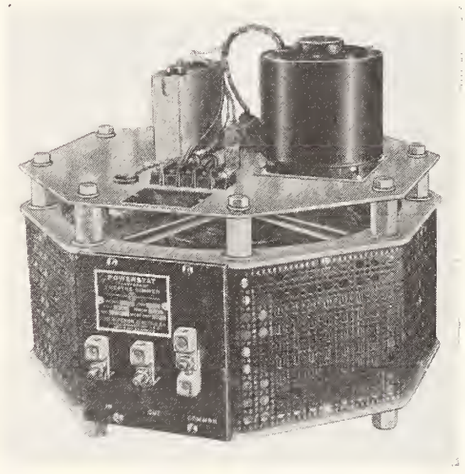
Primary taps for line voltage are provided from 190 to 240 volts a. c., while change of d. c. voltage can be made in 2-volt steps from 25 to 37 volts. Cooling of the units is by means of a fan which draws the air up through the bottom of the cabinet and exhausting it through a grille at the top, with a thermostat control in case of fan failure. A remote control panel is part of the equipment.

New "Package" and Multi-Station Dimmers

WITH THE addition of a "packaged" dimmer of transformer type, with a variable output from zero to 1700 watts, the line of the Superior Electric Company of Bristol, Conn., now provides light circuit dimming equipment especially designed for the smallest as well as for multi-circuit theatre installations.

In the large capacities, Superior "Powerstat" dimmers can be obtained in motor-driven units with motor control in ratings up to 27,600 watts. This motor-driven equipment provides unusual flexibility of operation, dimming house lights from any location in the theatre by means of remotely controlled push-button stations. Units can also be obtained for automatic operation.

The brilliancy of individual lamps in a circuit is not affected by the number of



Motor-driven type transformer dimmer.

lamps, control of the load being through voltage variation, permitting gradual variation from full-on to black-out without respect to the number of lamps. This equipment is adapted, according to the manufacturer, to either cold-cathode or filament lamps. The driving motor is a 115-volt, synchronous, brushless and ball-bearing type.

The "package" equipment offers three individual continuously adjustable auto-transformer type dimmers in black wrinkle-finished, self-contained cabinet with the

CREATING SMART INTERIORS for 29 YEARS

Local History or Legend

can be depicted at the sides of your proscenium, on sidewall panels or in your lobby, by our brilliant

MURALS



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DRAPERIES • ACOUSTIC WALL TREATMENTS
PLASTIC WALL PLAQUES AND INLAYS
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DECORATORS • DESIGN ARTISTS
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GOLDBERG

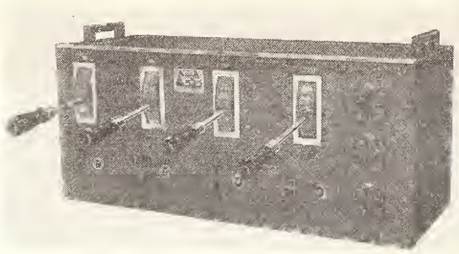
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REELS

GOLDBERG BROS. Denver, Colo.

mechanical means of interlocking each unit to a master control for group operation. Rapid changes in intensity are achieved through lever action. Each dimmer circuit is equipped with a silent circuit-braker which combines an "on-off" switch with overload protection.



"Package" model Superior dimmer.

Two sets of pin receptacles on the output of each dimmer accommodate standard 15 ampere pin plugs. When specified, twist-lock receptacles can be furnished in place of the pin receptacles. In addition to the marked indicator at the base of the levers, each dimmer has a pilot lamp to show the degree and color of light output.

•

NAMED FURNITURE FIRM HEAD

Irving Grombacher has assumed the presidency of the Royal Metal Manufacturing Company, Chicago, manufacturers of metal foyer and lounge furniture. Mr. Grombacher succeeds Joseph K. Solomon, who has taken the post of general manager vacated by the new company head.

•

MOVE TO NEW QUARTERS

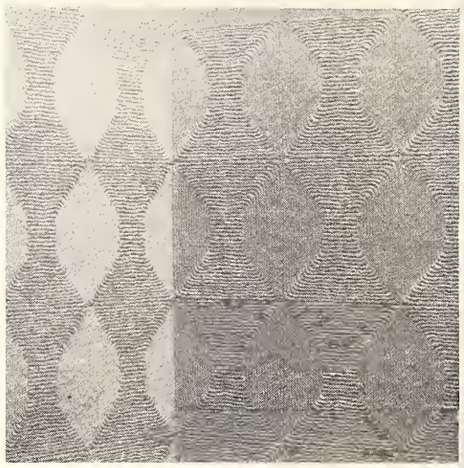
The export firm of K. Streuber & La-Chicotte, New York, have announced removal of offiices to 1819 Broadway.

The S. O. S. Cinema Supply Corporation, New York, has taken over the building at 602 West 52nd Street, and expects to move there early in February.

Sculptured Plastic for Hanging Like Wallpaper

THE VARIETY of wall coverings that give prominent textural effect as well as an interesting pattern, which yet may be applied like a heavy-duty wallpaper, has been increased by an addition to the line of Katzenbach & Warren of New York, manufacturers of wallpapers. The new covering is a sculptured plastic called "Straw Square." Like a sculptured paper covering brought out by this firm a year or so ago, its pattern is heighted and modulated by play of light upon it.

Having a linoleum-like consistency, "Straw Square" may be surfaced with any wall paint, or it can be glazed for "antiqued" for emphasis of pattern. The natural color is off-white. It comes in 16-yard rolls of approximately 19-foot width. Each square in the pattern (see accompanying photograph) is approximately 10 inches square. In new buildings, it can be used without a finishing coat of plaster.



View of "Straw Square" showing shadow effect.

AIR-CONDITIONING DEALERS AND SALESMEN GO TO SCHOOL



Courses of study in air-conditioning are being conducted by the Typhoon Air-Conditioning Company, Brooklyn, N. Y., in various cities throughout the country for its dealers and salesmen. The courses, which stress installation and maintenance, were developed by Murray Kabili, chief engineer. "Graduates" of the first "school" are shown banqueting at the Hotel Belvedere in Brooklyn.

New Change Makers with Two Penny Issuing Types

NEW DESIGNS in change makers have been brought out by the Coinometer Corporation of Chicago, with two of the three models integrating with the other coin mechanisms, keys for issuing pennies to provide for admission taxes. All models are of similar basic design and construction, with large legible key buttons, counter-level keyboards to eliminate arm strain and twisting, eight-tube coin trays designed for convient storing, and finger-tip control. Any model is available for either right- or left-hand coin delivery.



The model adapted to the majority of theatres (Model B) is a direct changer with pennies, and the key colors represent the amounts received. Black keys are for change from $1, red from 50c pieces, blue from 25c to 75c, while white issue pennies. Model D is similar except for absence of penny facilities.

In Model A key colors represent amounts remitted, with black keys for even change from a nickel to 95c, red for dimes, quarters, half-dollars and dollars, and white for pennies.

Popcorn Machine Cleaner

A NEW cleaning compound made up specifically for popcorn machines has been placed on the market under the trade-name "C. C. C." (Cretors Cleaning Compound) by C. Cretors & Company, Chicago, manufacturers of corn popping equipment. It is stated to be non-poisonous and incapable of injuring the hands.

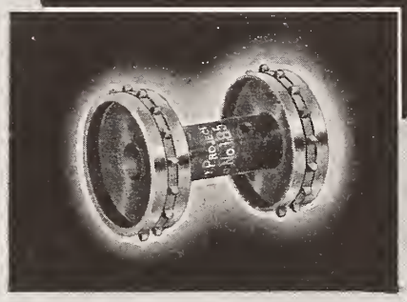
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CATALOG ON CROWD CONTROL, SIGNS, ETC., FOR DIRECT SALE

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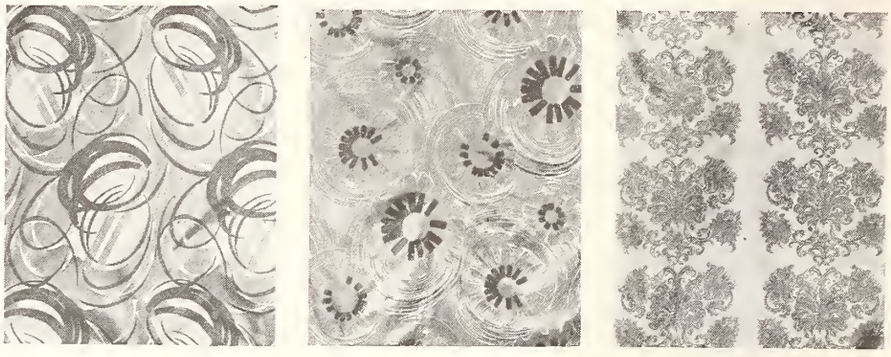
a Market Short

Woven Glass Fabrics Today

A full range of patterns is now available for fireproof Fiberglas decoration

AMONG developments since the end of the war in materials peculiarly suited to the decorative requirements of theatres, none is of more practical interest than the creation of what is substantially a full line of patterns and colors in naturally fireproof fabrics. Notable among non-combustible woven materials before the war were those made of Fiberglas; then, however, they could be obtained in relatively few designs adapted to the major needs of theatres, especially to cover acoustically treated auditorium walls, and to drape the stage. Thortel Fireproof Fabrics, New York organization having an arrangement with the Owens-Corning Fiberglas Corporation of Toledo, for the application of this new glass product to the production of decorative woven materials, were pioneering this field when Pearl Harbor abruptly ended practically all purely commercial research. Since resumption of this work, according to Leon A. Chastel, manager of Thortel, the original problems of color and printing have been solved so that today fabrics woven wholly of Fiberglas filament can be had in a wide choice of patterns, color combinations, and weights, in the large-scale designs required for auditorium walls and for stage draping

With all the materials that modern industrial research has produced for interior decoration, fabrics have never been displaced as means of achieving a stimulating atmosphere, whether the objective is grandeur or intimate charm. A theatre frequently needs both, presenting one condition in the auditorium, and a radically different one in, say, the women's lounge. The designer now can select fabric for either condition without weighing the factor of fire hazard. The Fire Underwriters' Laboratories classifies glass fabric as materials which "do not burn or propagate flame."



Indicative of the variety of patterns now available in Fiberglas fabrics are these from the Thortel postwar line — the first two ("Carnival" and "Comet") spiritedly modern, the third ("Damask Print") more reserved in its traditional tracery, all three in good auditorium scale.

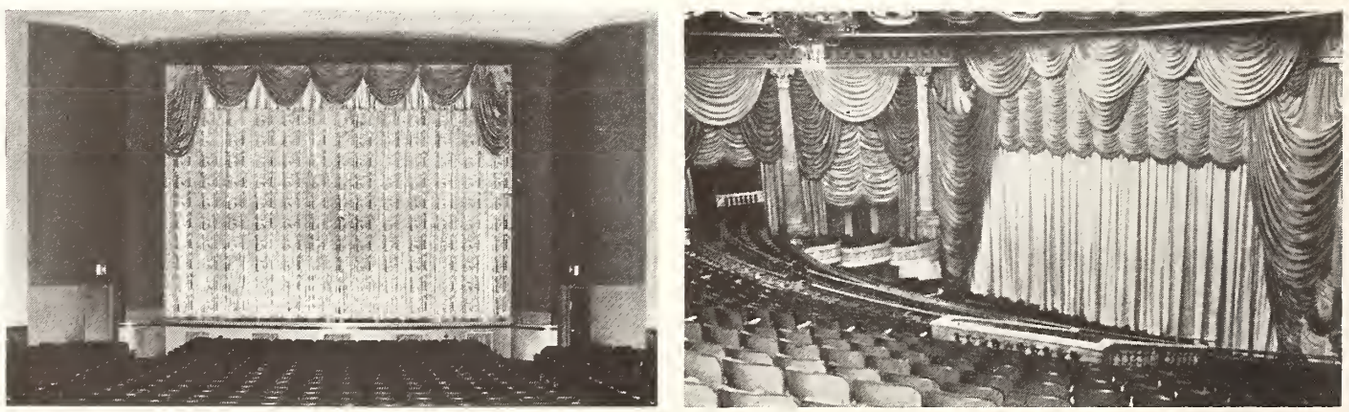
The National Fire Protection Association has also gone into other practical aspects of glass fabrics which encourage their adoption for reasons of safety. An article in its Quarterly states:

"These glass fabrics have other economic advantages in that they are not affected by climatic changes; in other words, they do not stretch or sag with changes in the weather; they do not soil as readily as usual fabrics and do not shrink when laundered or dry-cleaned. They are also mildew-proof and are not subject to attack by moths or other natural-fiber-eating insects. In weight, the materials compare with damask or heavy satin. Despite the fact that they are made of glass, they fall into folds or crush easily, but do not retain wrinkles."

The article points out, however, that they should not be used where they would be subjected to friction.

Being woven of fine filament, Fiberglas fabric is porous to sound, and in most designs it can be used to cover acoustical material, such as rock or glass wool, or perforated acoustic tiles, without reducing the sound-absorption qualities of the acoustic treatment.

Installation of glass fabric as a wall covering is by the same methods used for regular damask or other textiles, the widths being sewn together and tacked to furring strips, with the material stretched firmly between them. Since glass fabric does not shrink, the widths are sewn with a rather "loose thread" when mercerized cotton or similar thread is employed to allow for possible slight shrinkage of the thread itself. It can, of course, be sewn with glass "thread," but this is available only in white. Or nylon thread, which likewise does not shrink, may be used.



From the simple to the elaborate in recent stage area draping with Thortel Fiberglas fabric. In the Devon theatre in Philadelphia the curtain is silver and crimson in the "Breeze" pattern, with an upper border of silver "Grosgrain" draped by a crimson swag valance in the same material that is stretched over the surrounding forward wall. . . . In Philadelphia's Fox theatre, coral and fuchsia "Grosgrain" fabrics are combined in a draped scheme that is carried into the balcony.



BENJAMIN GOLDFINE—Alden Theatre, Philadelphia, Pennsylvania—writes:

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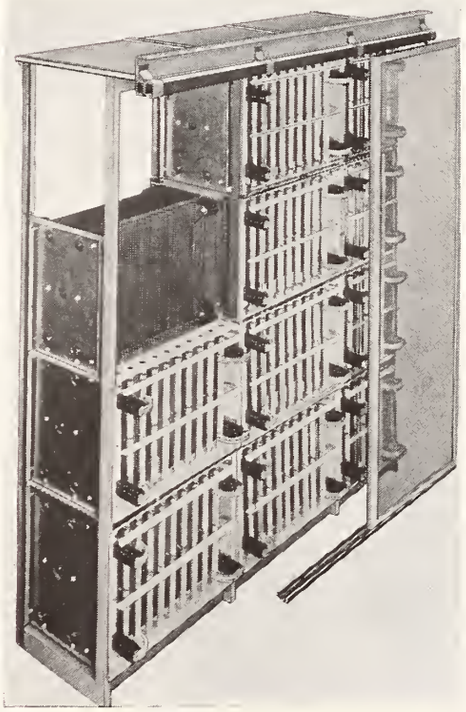
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Electric Air Cleaning for Today's Disease Hazard

THE PRACTICAL significance of devices for cleansing the air of buildings serving the public has steadily increased in recent years with the mounting effort of the medical profession, public health authorities, school system heads and industrial management to deal with pathogenic bacteria, viruses and pollen as an economic problem. Among operators of businesses where people gather for a substantial period of time in large numbers, this movement, with its education of the public in precautions against disease from such sources, is taking shape as a challenge to be met only by measures which assure the public maximum protection.

Modern ventilating practice for almost any type of building specifies some means of filtering incoming air. Electrostatic air cleansing was developed some years ago as a more efficient method adapted to large



Partially complete rack of ionizing and dirt collecting units of Raytheon "Precipitor" equipment of theatre and other commercial building type for installation at intake and mixer of a duct system. An installation also includes high-voltage converting equipment.

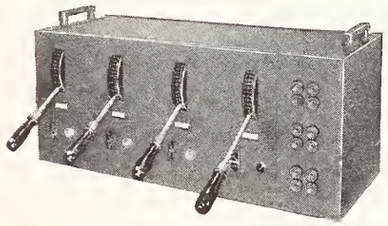
factories, certain type of manufacturing plants where clean air is a critical factor, and other commercial structures. With greater consciousness of the menace of germs and pollen, the electrical method has been given greater scope, and is now becoming available in both duct system and self-contained units for homes.

The line of electrical equipment manufactured by the Raytheon Manufacturing Company, Waltham, Mass., now includes types for either home or commercial build-

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Community, school and other small amateur theatrical groups require stage lighting control equipment that is compact, easy to install, and simple to operate. The "Packaged" POWERSTAT Theatre Dimmer offers three individual continuously adjustable auto-transformer type dimmers in an attractive, black wrinkle-finished self-contained cabinet with the mechanical means of interlocking each unit to a master control for group operation.

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- **Wiring strip for simplified input wiring**

POWERSTAT Theatre Dimmer, Bulletin 347 available on request.

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A free service through which literature on products for the physical theatre may be conveniently procured. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon.

ADVERTISING
101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, flood
106—Lamps, projector
107—Lamps, reflector
108—Letters, changeable
109—Marquees
110—Signs, theatre name
111—Transformers

AIR SUPPLY
201—Air cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Filters
209—Furnaces & boilers
210—Grilles, ornamental
211—Heaters, unit
212—Humidifiers
213—Insulation
214—Motors
215—Oil burners
216—Outlets, mixing type
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass fabric
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Plastic veneering
312—Porcelain enamel tiles
313—Roofing
314—Terrazzo
315—Wood veneer

GENERAL MAINTENANCE
401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Deodorants
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Ozone generators
409—Perfumes
410—Polishes
411—Sand urns
412—Snow melting crystals
413—Soap, liquid
414—Vacuum cleaners

FLOOR COVERINGS
501—Asphalt tile
502—Carpeting
503—Carpet lining
504—Concrete paint
505—Linoleum
506—Mats, rubber

LIGHTING
601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE
801—Accounting systems
802—Communicating systems

PROJECTION & SOUND
901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Cue markers
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Lenses, condenser
917—Lenses, projection
918—Microphones
919—Mirror guards
920—Motor-generators
921—Non-sync. turntables
922—Photoelectric cells
923—Projectors, standard
924—Projectors, 16-mm.
925—Projector parts
926—Projection, rear
927—Public address systems
928—Rectifiers
929—Reel end alarms
930—Reels
931—Reflectors (arc)
932—Renovators, film
933—Rewinders
934—Rheostats
935—Safety devices, projector
936—Screens
937—Speakers & horns
938—Splicers
939—Soundheads
940—Stereopticons
941—Tables, rewind
942—Vent fans (arc lamp)
943—Voltage regulators
944—Waste cans, self-closing

SEATING
1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC
1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Lobby Rails & Ropes
1105—Uniforms

STAGE
1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES
1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING, ETC.
1501—Beverage Dispensers
1502—Bowling Equipment
1503—Candy counters
1504—Candy machines
1505—Popcorn machines
1506—Phonographs, automatic
1507—Soda fountains

48

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ing requirements. Called the "Precipitator," it is designed to remove 90% of air-borne dirt and also removes the pollen and sub-microscopic particles suspended in air. Briefly, this is done by drawing the air through an electrostatic field, where the air-borne material is given a negative electrical charge, which causes it to be attracted to collector plates having a high positive voltage. The manufacturer points out that this method is capable of removing particles so small that it would take several million to cover the head of a common pin.

The Raytheon "Precipitator" is made up of three principal divisions—a dust-collector cell, an ionizer unit, and a power supply. To handle the number of cubic feet of air per minute required by a theatre, the installation is built up as a part of the fresh-air intake, with inclusion of recirculated air where that is provided for. In space requirements, the ionizers and collector cells virtually form one unit in a rack. The power supply, which converts regular power line current into direct current, supplies 12,000 volts to the ionizer, and 6,000 volts to the collector. The number of units required depends on the number of cubic feet per minute handled by the ventilating system.

•

Carpet Price Raised

A PRICE increase of approximately 5% on all Seamloc carpeting has been announced by Goodall Fabrics, Inc., in consequence of increased costs of raw materials and production. Seamloc is of the patent-back type, allowing patterns to be formed of broadloom carpeting by making cutouts and insertions—a method greatly facilitating the use of emblems and other individual devices, or specific directional effects, in high-grade carpeting.

•

FIFTY-ONE THEATRES SEATED

Installation of International auditorium seating was recently completed in 51 theatres, according to a report of the RCA Theatre Equipment Section. The theatres are located in nearly every division of the country, and the report states that RCA dealers are now installing more seating than at any time since the end of the war.

•

EQUIP MEXICAN "WHITEHOUSE"

Vallen, Inc., Akron, Ohio, reports the shipment of the company's new light-duty curtain control equipment and Kirsch-Allen track for installation in the Palace of the President of Mexico. E. J. Vallen, head of the company, also states that curtain controls and twelve noiseless, ball-bearing tracks have been shipped to Bombay, India.

For Exhibitors and Projectionists

WHO ARE HARD TO PLEASE

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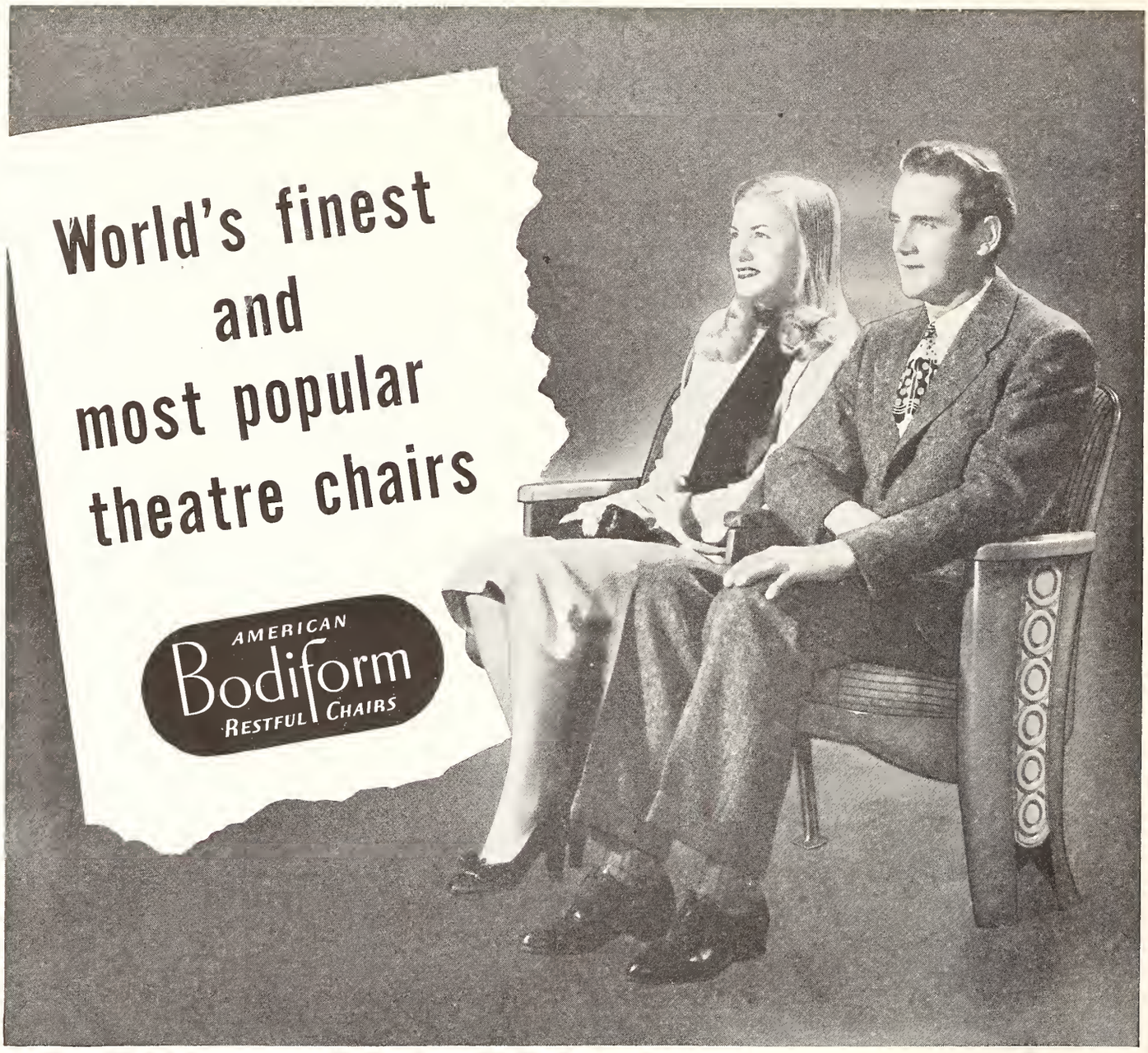
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Better Acoustics for Better Sound By Using the Basic Facts We Know

By MICHAEL RETTINGER

It is surprising how many theatres are acoustically inferior despite the emphasis on acoustics by sound engineers, declares this eminent specialist in theatre sound, and he summarizes considerations that should be regularly recognized in planning.

THE QUALITY of sound reproduction in a theatre is never better than the quality of the theatre's acoustic response. This is recognized particularly by persons engaged in recording and reviewing sound tracks in motion picture studios. Frequently, recordings classed by the studio as A-1 become barely intelligible when reproduced in a theatre!

It is surprising how many new theatres are acoustically inferior, in spite of the publicity which has been given this subject in articles on architectural acoustics published in a wide variety of magazines and journals. Even so, such fundamental articles as "Theatre Acoustic Recommendations of the Academy Research council, Theatre Standardization Committee," the result of interminable meetings of that body, deserves wider publicity than just publishing it in the JOURNAL of the Society of Motion Picture Engineers (issue of March 1941, page 267). While the general principles of theatre acoustics have been well established, many important details have not been discussed in literature. It is the purpose of this discussion to draw attention to such developments.

Polycylindrical diffusers a [variety of curved surfaces] are used extensively in broadcast and motion picture studio construction. Such splayed surfaces act chiefly as low-frequency absorbents and high-frequency dispersers. It should not be thought, however, that in order to secure an efficient low-frequency absorber, the construction must be made convex. Any panel able to vibrate, and large enough to do so at low frequencies, will act in this manner. Therefore, whenever convex shapes do not lend themselves well to motion picture theatre construction, the "splays" may be made flat, constructed in the form of rectangular panels in the wall, backed by rockwool.

The introduction of an efficient sound absorber behind the panel is important, not only to avoid an organ pipe effect produced by empty space behind a vibrating wall, but to make this membrane comparatively highly absorbent for the lower tones. The introduction of this sound-absorber is sometimes neglected, with ill effects. The chart shows the absorption characteristic of a plywood panel, with and without rockwool backing, and the increase in the absorptivity at low notes for the rockwool-backed panel is clearly evident.

It is sometimes thought that such vibrating membranes give rise to undesirable "transients"—sound waves created by the panel itself. In view of the high damping

(*Continued on page* 36)

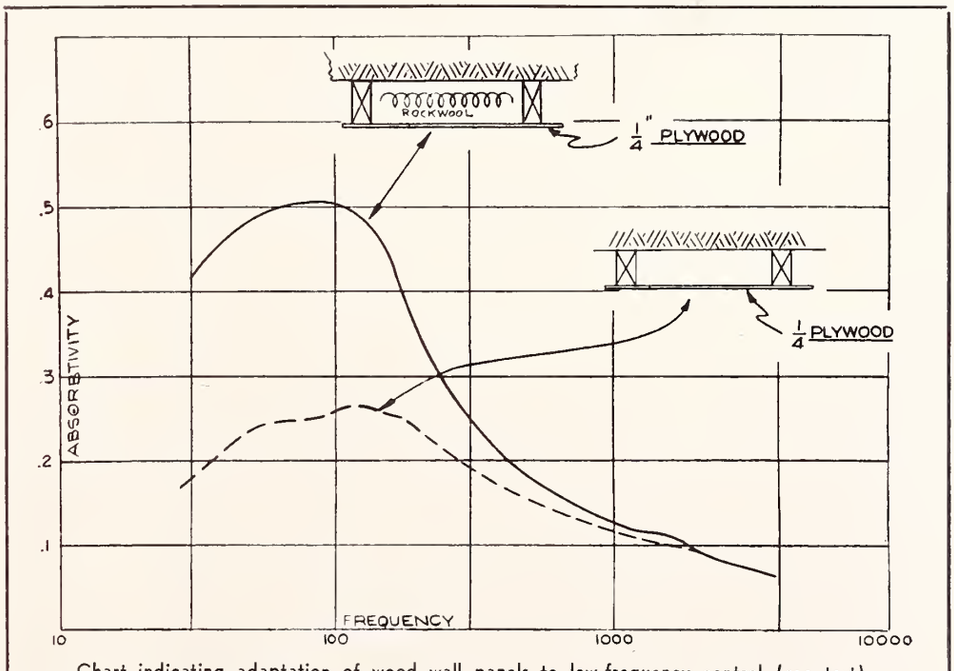


Chart indicating adaptation of wood wall panels to low-frequency control (see text).

By Ben Schlanger, **THEATRE ARCHITECT and CONSULTANT**

Planning Remodeling On a Seat-Sale Basis

AN EXHIBITOR should take inventory just as much as any other business man, even though he does not have stock on a shelf that can be counted piece by piece. The average theatre operator does not make a serious inventory because his stock in trade is more elusive than articles that can be counted on shelves. The merchandiser takes inventory regularly; the exhibitor is moved in this direction only when a great many empty seats confront him for a appreciable length of time.

The sad part of this latter observation is that by the time he is so moved, he has already sacrificed considerable income. To avoid this, the exhibitor requires a method, or more specifically an analytical check-list to enable him to evaluate his stock in trade —and equally important, a method of predetermining *potential* losses because of the deficiencies that exist in the "stock" he is selling.

For convenience, I shall use the term "seat-year-loss" in discussing such potential losses. Each theatre may have a different basis for figuring how many times a day a seat may be used under favorable conditions; however, just for the purpose of analysis, let us assume an expectancy of two times a day, or a total of 730 uses per year. On that basis, for the purposes of this discussion, we can employ the term "seat-year-loss" to denote non-usage of a seat amounting to 365 times a year—that is, only one use per day instead of two. (The same relative values would hold under any system of figuring the number of times per day each seat should be used for reasonably profitable operation.)

A 600-seat theatre thus would have a seat usage expectancy of 438,000 occupancies a year (two a day times 600, or 1200 "units"; and 1200 times 365, which equals 438,000). If this theatre experienced only 200,000 usages in a given year, the loss would be 138,000 occupancies, or approximately 378 units of *seat-year-loss*. At an average admission price of 30c (which I think is a bit low at the present time), each unit of *seat-year-loss* would amount to around $100, and with 378 units of *seat-year-loss,* as calculated above for the purposes of our example, the total loss would amount to $37,800. That ain't hay!

Moreover, it should be realized that only *genuinely usable* seats should be considered in such calculations. The analysis would be distorted if, for example, there were 100 seating positions really unsuitable for viewing a motion picture. The point here is that *the capacity of a theatre is not any larger than the number of seats that can be regularly put to use.* Thus if a theatre having a useful capacity of 600 seats, proves in a given period of time to use only 400 of the total, a serious inventory is in order.

THE "HABIT FACTOR"

I believe that the exhibitor is accountable to the community he serves. He should make his theatre as inviting and useful as possible, and have admission prices as low as good business sense will possibly permit. It is far better to have a theatre used close to full capacity, with a few thousand extra dollars in income, than to create a situation where the theatre is used to approximately three-quarters of its capacity at higher admission prices. An amusement business like that of the motion picture should never forget the force that habit represents. Furthermore, the running cost does not increase with the fuller usage.

It is only good business to invest the potential gain in income, in properly maintaining and in improving the theatre. It is not necessary to allow for carrying empty seats if the original investment is made with a conservative expectancy as to how many times a day a seat may be used. The exhibitor has usually assumed that his theatre had only to be as up to date as the competition. This assumption has resulted in a large member of theatres that we cannot be too proud of. Here the *real competition* has been overlooked—from the *home!*

A theatre must be inviting and *useful* enough to make the patron to want to go out more often. The theatre is one of the most important means of relaxation and while the picture itself is an important part of the relaxation, the effect is far from satisfying when the theatre itself is lacking.

By now, I hope, most exhibitors have learned *not* to say, "Give me a good picture and any barn will do." There never were nearly enough pictures to satisfy that formula, and I am pretty confident that there never will be. But motion pictures, as a whole, have come to be attractive enough to develop and support the habit of looking to the screen theatre as a regular source of mental stimulation, and that habit is least likely to peter out when our theatres, physically, contribute pleasantly toward the experience of theatre-going.

Now the exhibitor must know how far he can go within safe investment range in considering improvements. It is wise, particularly when the estimated cost for your remodeling runs more than approximately $40 a seat, to check conditions with extra thoroughness to make sure the changes are not going to be merely superficial, omitting more basic, permanent values, as for example:

1. If the theatre is on leased property, the term of the lease becomes important and extension of the lease is a factor.
2. The desirability of the location has to be checked as to accessibility, population shift, and character of patronage.
3. Required capacity—possibility of increasing capacity.
4. Basic shape of the structure—its suitability for a *motion picture* theatre.
5. Compliance with local building laws.
6. Insurance rates.
7. Parking for autos.

In "taking stock" of a theatre to determine what it needs, not merely superficially, but to raise its seat-selling potential to a sound economic level, relative values should be considered. Some conditions bear critically on that potential, others are less important. Here are major items in what I believe to be the order of their importance:

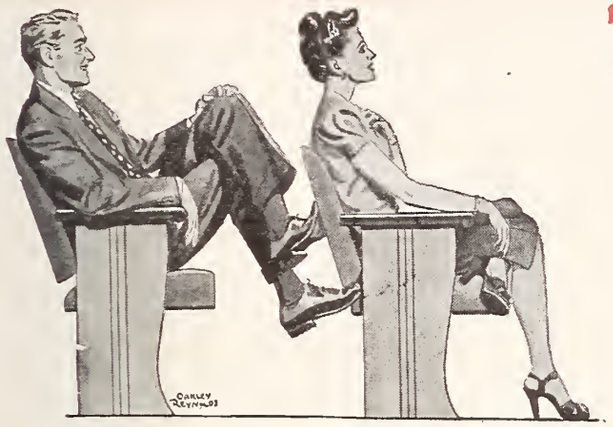
A CHECK-LIST OF VALUES

Projection: There should be absolutely no compromise with faulty conditions in this department. The size of the picture should be correct specifically for each theatre, and of course the equipment should be capable of reproducing the material on the film as it was intended to be.

Maintenance: Investigate wall and ceiling surfaces, and all areas of and appurtenances to the building, and its furnishings, that bear upon shabbiness, rate of deterioration, and hazards to the public, particularly those of fire.

Air Supply: Heating by radiators is still to be found in many theatres; it should be associated with a ventilating system. Cooling has become mandatory in many locations, and highly desirable, from an economic point of view, in others. In still others, it is not needed at all.

(*Continued on page* 29)



DO THESE FOOT HABITS COST YOU MONEY?

Of course they do! But there IS a sensible answer to the "feet-on-the-seat" problem: Recover your seats with Lumite (the amazing new plastic fabric *that has never worn out!*) and stop repair and replacement costs from eating up your profits. If you are ready to purchase *new* seats, too . . . specify Lumite fabric. *Lumite can take it!*

Lumite is wearproof · beautiful · luxurious

1.

Unlimited choice of beautiful patterns

The pattern, weave and color-combination possibilities of Lumite are endless! Lumite reflects LUXURY... to the eye *and* to the touch... yet low cost, plus amazing long-wearing qualities, make it a highly practical investment

2.

Cannot fade... won't stain

Lumite's fresh, bright colors can *never* fade or run. Because it is woven of Dow's Saran, the color is IN the plastic filament itself. *Nothing* can stain it... neither dirt, dust, mud, ink, grease, chewing gum, food, lipstick nor any liquids.

3.

Easy to clean... at less cost

No scrubbing... no vacuuming... no complicated cleaning methods! Easy to clean! That means less time and less labor required to maintain seats... which reduces your annual cost of upkeep considerably.

4.

Pliable... fits snugly... ventilated

Lumite fabric "upholsters well"! It cannot ravel, sag or tear. There is no "cupping." It holds a snug fit on the seat... *permanently!* Because Lumite "breathes", it never becomes sticky in hot weather nor clammy in cold weather.

WRITE TO OUR DEPT. 71 for free samples and descriptive literature. Our trained engineers will be glad to work with you on your special applications.

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47 WORTH STREET, NEW YORK 13, N. Y.

METHOD in MANAGEMENT

in its relations to the physical theatre property • • to the public • • and to personnel

A department devoted to the interests of the house manager, conducted by CHARLES H. RYAN, veteran showman and circuit executive

Theatre Hazards and Insurance

A THEATRE owner is liable to anyone injured on his property if such injury can be attributed to the negligence of the owner or any of his employees. Under this principle, restitution for loss is made to the victims of accidents. Too frequently such restitution has visited penalties, not only on the theatre owner, but on those dependent on him —the innocent employes who were sometimes deprived of their livelihoods when their employer was divested of his property.



CHARLES H. RYAN

Less than a hundred years ago *insurance* stepped in and provided solution for many of the problems. It provided for restitution in cash, instead of in goods or in real property. That was a great boon to many victims of accidents. It let the property owner retain his property, and that was a boon to those who depended on the owner for support.

Public Liability

PUBLIC LIABILITY insurance, as administered by reputable insurance companies, reduces through safety engineering and education of employes, the possibility of accidents; and it reduces, through its claim service, the friction so easily produced in the handling of demands for damages.

Theatre owners want three things from the company which carries their liability insurance—expert inspectional service, a company large enough to meet the claims which might result from an accident; a company with an experienced claim organization.

Liability insurance provides protection against the uncertainties which constantly confront theatre management. The theatre operator never knows—

Who? No one can tell you which one of the thousands of patrons who enter your theatre will be the one to present claims against you for real or fancied damages.

When? It may not happen this year. It may not happen for ten years. But it may happen tomorrow!

Where? If you knew where the accident was going to occur, you could take some steps to guard against it. But who knows whether it will be on the stairs or in the lobby, indoors or out?

How? Just how the accident will occur is also unknown. Will it be an icicle from the roof, a projecting nail, or a loose sign letter that will fall from your marquee?

How much? The biggest uncertainty of all is how much will be demanded for the damages resulting from your alleged negligence. It may be $40—or $40,000!

THE SINGLE POLICY

The one way to take care of all those uncertainties is a *comprehensive liability insurance policy,* the advantages of which are:

1. *One policy rather than several.* In place of several policies, you can now secure one contract which, for probably little more than the premiums of several, will give you complete protection. And you have only one renewal, one premium, one company in your bookkeeping.

2. *Automatic coverage.* Such a comprehensive policy covers new, changed, unknown or overlooked exposures on a blanket automatic basis.

3. *Simple broad insuring agreements.* The easily understood insuring agreements sweep in hazards formerly separately insured and specifically defined.

4. *Exclusions reduced to a minimum.*

5. *Gaps in coverage eliminated.* You don't have to worry about incomplete coverage.

"Third party insurance" is a phrase often used to describe liability insurance. It is designed to protect you in event of any action brought against you as a result of injury to persons or damage to property resulting from your alleged negligence. You and the insurance company become two parties to a contract when a policy is issued. Who the "third party" is you will never know until he presents a claim.

Valuable properties are sometimes lost today by a chain of circumstances. The primary cause may be somethings as simple as a nail—perhalps the lack of one nail in a stairtread, or in a railing! Possibly a nail-point sticking out where someone might be scratched. One day someone is injured and brings suit against you alleging negligence. A large damage judgment may be awarded, and there are many court costs. Unless an owner has a large cash reserve, or considerable negotiable property to meet such a verdict, something has to be sacrificed to raise the money—perhaps profitable investments. Liability insurance should provide for all such claims.

CAUSES REAL AND PHONEY

A patron may be an honorable but a clumsy woman with a record for trips, skids and tumbles far above the average. Another

VIGILANT INSPECTION

Every theatre manager should have property maintenance inspections at least once a month. He is the sole custodian of a property which is probably worth many tens of thousands of dollars, perhaps several hundred thousand, depending upon the magnitude of his theatre and its equipment.

A good theatre manager keeps his theatre safe from fire hazards and defects which might contribute to accidents. How? By making frequent personal inspection of his property up and down, inside and out. By no other means in the world can he be reasonably sure that his theatre is safe.

Let the people know about the steps you have taken for their safety should an emergency develop while they are in your theatre. Tell them how safe they are while relaxing in a theatre chair under the trained care of your staff.

Be certain that these steps have been taken, and that your staff is able to cope with any hazardous situation which may arise.

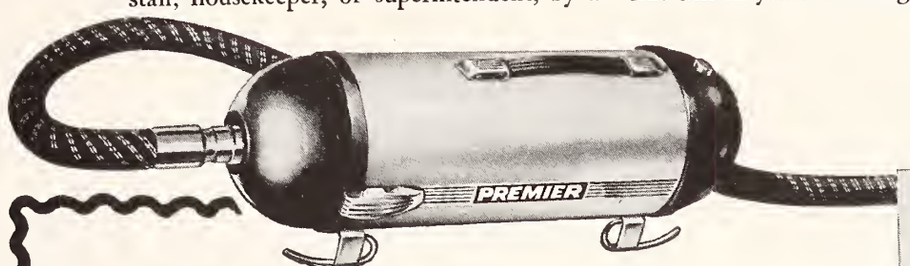
Replace Your Old Cleaners

with new PREMIERS

Special Offer! Immediate Delivery!

Whether you need 4 or 400 cleaners . . . "uprights" or "tanks" . . . it will pay you to get full details NOW on this special PREMIER offer.

They're brand-new, post-war models . . . sturdily built for hard service and long life, with low maintenance cost. They're *top quality* through and through. Special cleaning tool sets are available to fit *your* particular cleaning needs. Equipment recommendations and a demonstration for your maintenance staff, housekeeper, or superintendent, by a Premier direct-factory representative, can be arranged without the slightest obligation on your part. A note on your letterhead will bring full details by return mail. Many of America's finest hotels, commercial buildings, and churches are using Premier Vacuum Cleaners. You haven't had an opportunity like this in years. Investigate TODAY!



Guaranteed by Good Housekeeping
REPLACEMENT OR REFUND OF MONEY IF NOT AS ADVERTISED THEREIN



PREMIER "21"
Floor Cleaner with exclusive Duo-Matic Nozzle

MOTOR . . . two speeds, 110 volts, 0-60 cycles, 340 watts, ball bearing, no oiling required.

VIBRA-SWEEP BRUSH . . . ball bearing, vibrates and sweeps the rug on a *cushion of air*, removing even deeply embedded grit. Adjustment compensates for natural bristle wear.

DUO-MATIC NOZZLE . . . no adjustment needed except for extra-thick rugs. Then only a slight turn of the Duo-Matic Adjustor is needed.

CORD . . . 22 feet, rubber covered, molded rubber plug.

FURNITURE GUARD . . . soft-rubber bumper helps to prevent marring woodwork and furniture.

IN ADDITION . . . comfortable handgrip with two-speed switch, easy-emptying dust bag, easy-running casters, dirt-finding Search-Lite, durably finished.

PREMIER Aire-Matic "80"
with cleaning tools

MOTOR . . . ½ hp, 11,000 rpm, ball bearing, rubber mounted, 110 volts, 0-60 cycles, 600 watts, no oiling required. **DUST BAG** . . . double size, easy emptying. **HOSE** . . . reinforced, braided construction, 8 feet long. **CORD** . . . 18 feet, rubber covered, molded rubber plug. **CLEANING TOOLS** . . . full assortment to fit every cleaning need. **CONSTRUCTION** . . . all-metal, sturdily built, durably finished.

do it NOW

Wire, write or mail this coupon TODAY!

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GENERAL ELECTRIC COMPANY
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Please rush full details of your Special Purchase Offer.

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F·E·R·G·U·S·O·N OPEN-AIR THEATRES INC.

If you consider building an Open-Air Theatre consult Us regarding license for use of our

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CONSULT US DIRECT OR THROUGH OUR REPRESENTATIVE IN YOUR TERRITORY . . . A FEW STATES ARE AVAILABLE FOR REPRESENTATIVES.

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patron may be a clever faker who has discovered that tumbling on the premises of responsible theatres is very remunerative. They have accidents, bona fide or planned. Some blame themselves, but it is human nature to blame someone or something else. Usually they blame the theatre owner, or the employes for whom the owner is responsible.

Too frequently injuries that seem inconsequential *when they are sustained,* develop badly after the victims have told their friends. Recitation and discussion turn incidents into accidents, bumps into nerve bruises, scratches into beauty-marring gashes. They want damages—damages for injuries, damages for clothing torn. Some will settle out of court. Others crave drama as well as dollars, with the courtroom scene as the climax.

Accidents can happen anywhere, and the causes are too numerous to list; a theatre operator, however, is in the position of a host to the general public, and while the theatre is not more hazardous than other places, including the home, its management invites hundreds of people into it daily under conditions that presume reasonable protection of the person, and he is liable for damages when lack of those conditions result in an accident. Everything in and about the theatre should be inspected with frequent regularity, not only to eliminate hazards, but to provide evidence in refutation of a charge of negligence.

Avoid practices which increase normal hazards to the point of making them seem to justify a charge of negligence. Pictures, advertisements, etc., for example, or anything else that will distract attention should not be on or near stairways. Do not use carpet patterns on stairways which create a deceptive outline of the stair treads. If your stairway is so wide that the outer rails cannot be easily grabbed in case a patron slips, it should have a center rail. Candy machines, coin scales, and also mats near stairways, tend to introduce a tripping hazard.

A panicky audience in the case of emergency evacuation of the theatre can produce injuries to patrons. This is a hazard even though there is no real cause for excitement. It is not at all uncommon for theatre managers to lock fire exits from the inside so as to prevent children from entering. *These fire exits should be kept open at all times.* If they are not, and that fact can be proved by a person injured during an emergency evacuation, the theatre operator cannot escape liability.

Pedestrians as well as patrons can collect damages for injuries due to a theatre operator's negligence—for example, when injury is caused by a suspended marquee sign or out-front easel.

When injury is the result of some faulty condition of the candy concession equipment, the question of who is responsible



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Black Light

DISCRIMINATING EXHIBITORS COME TO HEADQUARTERS!

As the oldest, most experienced technicians, engineers and producers of Black Light materials and equipment, Switzer has the know-how that assures satisfaction.

Fascinating murals and dramatic atmospheric effects are easily and inexpensively created with

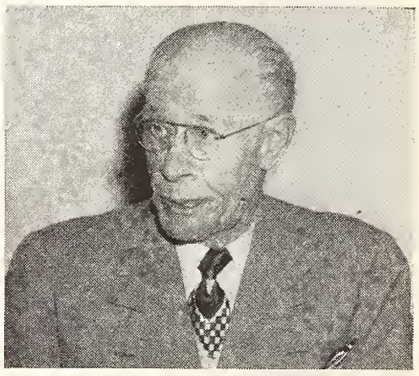
"GLO-CRAFT"

PERMANENT FLUORESCENT PAINTS AND LACQUERS and THEATRICAL BLACK LIGHT EQUIPMENT

FREE! Write today for details on how to give your theatre distinction in decoration.

SWITZER BROTHERS, INC.

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RAYMOND ALLISON—Rivoli and Hollywood theatre circuits, Central Pennsylvania—says:

"Prior to installation of RCA equipment in all my theatres, headaches were plenty. RCA solved all my troubles. In our opinion RCA is tops in service."

To get the benefits of RCA Service —write: RCA SERVICE COMPANY, INC., Camden, New Jersey.



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Advance by special training which will qualify you for the better theatre positions. Start now through modern training. Free catalog. Est. 20 years.

THEATRE MANAGERS INSTITUTE
380 Washington Street
Elmira, New York, U. S. A.

—the theatre operator or the concessionaire—can be a costly one.

In general, the most characteristic feature of a motion picture theatre, a condition essential for its operation—*darkness*—is one of the most important hazards. Many motion picture theatres now in use were built as legitimate theatres and were not planned to minimize this darkness.

Fire Loss Coverage

MOST FIRES in theatres start from either of three things—cigarettes carelessly disposed of, trash and accumulated refuse in unused rooms and basements, and faulty wiring. The best solution of the first cause is ample receptacles filled with sand for the convenience of patrons, plus caution signs for both patrons and employes. The second hazard is simply a matter of good housekeeping. The cleaners who fail to dispose of all waste paper, boxes, paint, rags, etc., need earnest warning. The third cause involves regular check-ups on existing wiring and the employment of competent electricians when any changes are contemplated.

Don't let staff members do a repair job on vacuum cleaner cord, floor lamps, illuminated displays, etc., or do anything of a temporary nature without personally inspecting the work. Good supervision on these three points can save you plenty.

These three general causes of fire are also the ones that do most of the damage in motion picture theatres.

The projection room is the location of 44% of film theatre fires. Smoking and matches cause 19%. Other causes notably including heating, account for 20%.

Among the projection room fire hazards, it is especially important to note that the vents which are used to change the air in the room may also serve as excellent chimneys for even a small fire, thus the fire may be spread into the roof and cause serious damage in a short time.

Insurance related to fire insurance includes storm damage coverage for signs and outdoor displays. A fire insurance policy may be extended to cover hazards like these with what is called an extended coverage endorsement. This merely means that the provisions of the regular fire insurance policy, which apply only to damage caused by fire, are made to apply to other hazards like windstorm, explosion, riot, etc.

MAINTENANCE ECONOMY

Neglect is one of the most destructive forces of human nature. That *I'll-do-it-tomorrow* habit can result in a "pound" of expensive replacements where an "ounce" of prevention would have turned the trick. When a pipe starts leaking, call the plumber; when fuses start to blow, call the electrician. *Don't pinch pennies when dollars are at stake.* Your theatre building must last for many years, so keep it in good condition.

KEEPING AN INVENTORY

Could you, after a fire had done its work, make out a complete list and the appraisal value of your destroyed equipment and personal effects? Or would you forget many items? Could you remember the values of all those possessions that were merely damaged? To save yourself time, worry and money, in case of loss or damage to your property, you should have a record of your possessions, with their prices and present values. With a completed inventory booklet, you'll have them at your fingertips.

Many of the larger insurance companies have such special inventory booklets that can be had for the asking.

THE "80%" CLAUSE

The "80% co-insurance clause" is an agreement between a policy holder and a fire insurance company under the terms of which the policy holder agrees to maintain insurance to the extent of at least 80%

KEEP YOUR THEATRE WASHROOMS SPIC AND SPAN WITH "SANI-DRI"

The Electric Hand Drier



MODERN NO. 7 "SR-W" MODEL SANI-DRI (Semi-Recessed)

You incur no obligation to send for our theatre brochure No. 1082, which will be mailed to you upon request.

This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.

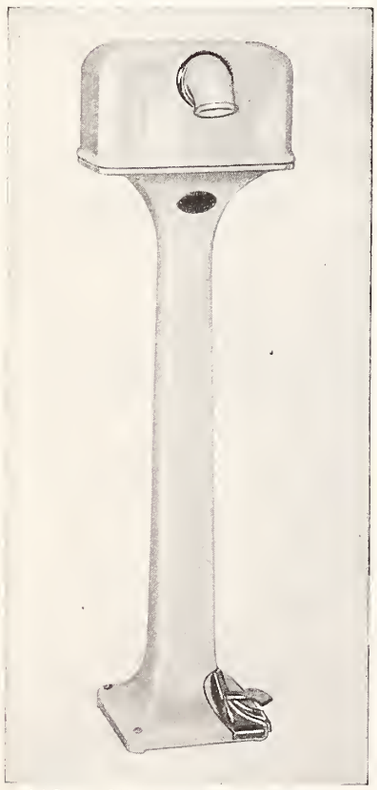
"Sani-Dri" washrooms eliminate the following problems:

SOILED LITTER
LAUNDRY EXPENSE
EMPTY CABINETS
CLOGGED PLUMBING
FIRE HAZARD

and insures you of the following advantages:

ATTRACTIVE WASHROOM
SANITARY CONDITION
CONTINUOUS DRYING
AUTOMATIC SERVICE
CLEAN EQUIPMENT

THE CHICAGO HARDWARE FOUNDRY CO.
148 Theatre Street - - Chicago, Illinois
(MANUFACTURERS OF DEPENDABLE PRODUCTS SINCE 1897)



NO. 5-SF PEDESTAL MODEL HAND DRIER

of the value of the property; that failing to do so he will himself become a "co-insurer" for the difference between the amount carried and the amount required by the agreement. The company, as a consideration for its use grants a concession in the rate of coverage.

Now, does that mean that you would get paid only 80% of the loss? No, as long as you carry insurance equal to, or exceeding, 80% of the value of your property, the company will pay, subject to all other conditions of your policy, the full amount of any loss you may have (not exceeding the amount of the insurance).

If you fail to carry 80% of value, the fire insurance company is liable for only that *proportion* of a loss which the amount of insurance it carries bears to the amount required for full coverage.

FIDELITY BONDS

THE PRIMARY *commercial fidelity blanket bond* is a guarantee of the honesty of all employes up to the amount of the bond. The *blanket position bond* is likewise a guaranty of employe honesty, up to the amount of the bond, but is a combination of both individual and blanket coverage.

ROBBERY INSURANCE

A robbery policy cannot prevent a hold up, but it will reinburse you for your loss. Your policy should cover a situation in which an employe is forced, after your theatre is closed for business, to return under threat of violence and to give admittance, or information leading to the admittance, to the theatre or the safe. It should also include stealing from your theatre by a thief who breaks in *while the theatre is open for business.*

HEATING PLANT HAZARD

Accidents due to the usual type of heating plant—perhaps the kind you have in your own theatre—reach an estimated minimum of 18,000 each year, causing nearly *one thousand* deaths and serious injuries, and property damage in excess of $4,000,000. At least one boiler in every seven possesses dangerous weaknesses which, if uncorrected, can easily lead to serious loss.

Most heating boilers in general use are so-called "low-pressure" type, designed and built to operate at comparatively low pressures; but with improper operation or failure of a control or safety device, such equipment can—and too frequently does—become "high-pressure" and violently dangerous. The usual result is extensive damage to equipment and property, including property of others and loss of profit through interruption of business. Bodily injuries or deaths frequently add to the toll.

Inspection Reminder-Guide

Fire Hazards

1—HYDRANT

Check standby fire hydrant for rust and sediment. (This equipment should be labeled "emergency fire hydrant" and be enclosed, if practicable, in a glass-door case to reduce dirt and prevent tampering.)

2—ENTRANCE DOORS

Make sure they open and close properly. Inspect door checks and locks for certain action.

3—INTERIOR WALLS

These should be at least fire-retarding. (See Draperies below.) It is at these points that traffic becomes concentrated when the auditorium is emptied. Do not keep old and defective rubber mats of different sizes or thicknesses, as they are tripping hazards, which can mean disaster in case of fire.

4—EXIT PASSAGEWAYS

All aisles, crossovers, hallways, standee areas and stairways should never be roped off unless an attendant is stationed there. Check carpet for open seams or looseness that might cause tripping. Check all directional signs for developing defects. Check doors for easy opening. Panic bolts should always be in perfect operating condition. Examine fire-escapes for weak slats, guards rails, counterbalances.

5—FLOOR GRILLES

Check for dust, dirt, scraps of paper, etc. (The accidental dropping of a flaming object into a refuse-filled duct can cause a fire which, even though not otherwise serious, may cause panic.) A vacuum cleaner is ideal for this purpose, but remove the grille to make sure duct is thoroughly cleaned.

6—ELECTRICAL SYSTEM

All electrical wiring, switches, panel-boxes, transformers and especially fuses should be checked for any defects, especially arcing parts. Examine fuses for proper current capacities for the wiring circuits they are protecting (an overloaded transformer or hot wire can cause smoke, which can create panic).

7—DRAPERIES

All draperies and curtains of inflammable material must be flameproof. Test for strength of flame proofing treatment. Check for cleanliness, since a heavy coating of dust will burn, even though the fabric will not. Inspect stage area for rubbish and storage of inflammable materials. Test operation of asbestos curtain, if any.

8—VENTILATING SYSTEM

A defective motor, or belts or pulleys driving the fan, can create smoke or the odor of smoke, which may be carried through the duct system or grilles to the auditorium. Check location of air intake to make sure it is not near any possible source of smoke.

9—HEATING SYSTEM

The boiler room should be always thoroughly clean of all refuse. Check chimney flue for cleanliness. Make sure coal storage bins are properly constructed, with no seepage of water, also that sufficient heat is not generated by uninsulated heating pipes to cause spontaneous combustion in the bins.

10—FIRE EXTINGUISHER

Make sure that the required number of fire axes, bars, extinguishers and a hose in good condition are within each firebox station within the auditorium. The hose and controls should be tested and checked periodically for any defects and the extinguisher tested and filled up with the proper chemicals as required for this type of extinguisher.

11—AUTOMATIC SPRINKLER

If sprinklers are used, make sure all valves and heads are working properly by running water through them. Check alarm valve for rust. See that make-up water tank is full and floats build up water.

12—ROOFING

If of the built-up type of wood and tar, or felt paper, it should have a light protective coating of sand or gravel when any portion of it is near an apartment building, railroad line or factory with a large boiler and chimney.

13—PROJECTION ROOM

Fire here is due mostly to inefficiency. There should be sufficient working space around projectors and the equipment should be in good operating condition. A defective film gate, sprockets, aperture plate or changeover shutter, etc., can lead to fire. All film not in use should be enclosed in tight-fitting cabinets or a safe. Port shutters are properly subject to test before each day's performances.

[NEXT MONTH: PLUMBING]

Planning Remodeling On a Seat-Sale Basis

(*Continued from page* 22)

Seating: Examine your need for new seating from the point of view of good vision for your patrons. If new seats are required, by all means consider a stagger arrangement if the present sightline clearances are inadequate. The new seating plan should be made by an expert in this type of work—one who has kept up with progress in motion picture auditorium seating (other kinds of auditoriums present radically different requirements). Such expert guidance wouldn't cost more than around 60c a chair, which is little enough in relation to the importance of good, comfortable vision of the screen.

Toilets: This is a most important element of a theatre, yet one that I have found most likely to be sloughed off except in the more pretentious houses. Nothing more impresses a patron of *any* theatre than ample toilet facilities, well equipped, well appointed, well kept. Examine these conditions in your theatre thoroughly, and analyze any deficiencies with appreciation of their importance. (The planning and equipping of toilet rooms were discussed by me on pages 36 and 37 in the August 23rd issue of BETTER THEATRES.)

Exploitation: Provisions for advertising current and coming attractions at the front and inside the theatre itself are accepted by most showmen as being vital to their business, and they are. The wonder, then, is that, especially until recent years, they have been so unimaginatively and otherwise inadequately handled. Study your present promotional equipment in an effort to determine whether it is active or static, whether it really can attract consistent attention to the message and give legible and convincing display, or leaves seeing and reading it to chance. In my opinion, displays should have more personal character than most of them do, with provisions for using special art where that is feasible.

Lighting: Advancement in light sources and the technique of illumination has been so great during the last decade that modernization of the lighting scheme could do almost more than any one thing to give the average theatre greater safety, better viewing conditions in the auditorium, and a fresh, up-to-date look. Restyling or just renovation of an interior may be only half-effective without revising the lighting. Decorative quality is easily destroyed by poor illumination. The lighting scheme sets the tone of the atmosphere which each particular theatre is endeavoring to create; it is a critical part of the decorative treatment.

Screen Area of the Auditorium: This is the part of a theatre that patrons are looking at most of the time. Furthermore, its dimensions, design, materials bear upon pic-

(*Continued on page* 40)

Cretors
CHICAGO, ILL.



Still Tops!



Since 1885

"Super 60"

Today, more than ever before, Cretors' 63 years experience in the manufacture of corn-popping machines is your assurance of the best! The "Super 60" is an eye-appealing, streamlined beauty. It is the only custom-made machine available in genuine, natural walnut finish . . . to harmonize with any location.

You choose the top profit-maker in any theatre lobby when you choose the "Super 60". Write today for complete information.

Distributors in All Principal Cities

C. CRETORS & CO.
606 W. Cermak Rd., Chicago 16, Ill.

Most Economical Unit on the Market!

GoldE TICKET DISPENSER



...FOR APPLICATIONS WHERE COST IS IMPORTANT!

- Tickets Readily Grasped from Easy-Reading Dispenser Tabs
- Magazine Loading Ticket Units—Sturdily Made, Attractively Finished
- Additional Magazines May Be Added
- Rub-Proof Satin Chrome Top Plate

At Better Theatre Supply Dealers

GoldE Manufacturing Co.
1220-D W. Madison St., Chicago 7, U.S.A.

WOVEN IN TRU-TONE COLORS

ALEXANDER SMITH

Rug Weavers since 1845

ALL WOOL PILE

"Built to Excel — IDEAL CHAIRS — Not Just To Compete"

IDEAL SEATING COMPANY of GRAND RAPIDS

A LINE O' LAW OR TWO



Actual suits involving points of law bearing on theatre operation, concisely described and analyzed in laymen's terms for the purpose of helping theatre management to avoid conditions which might lead to it to be sued, and of providing cases on which its own suits or legal defense might be based. All decisions given are of higher courts and of recent date.

By LEO T. PARKER, Member Ohio Bar

Duty to Protect Patron From Another's Abuse

IF A THEATRE official knows that a patron is in danger and fails to offer protection, the theatre company is liable in damages for injuries sustained by the patron.



LEO T. PARKER

For instance, in Rine v. Eastern (58 N.E. [2d] 750) it was shown that a patron named Berg had been drinking, and that he became sleepy and rested his head upon the shoulder of another patron named Rine. The latter protested, and Berg addressed profane and insulting language to Rine. While Rine was leaving his seat to go forward to another, Berg struck him and Berg continued his insulting remarks. Then as Rine was preparing to leave, Berg struck and seriously injured Rine.

The *important* testimony during the trial was given by an employe of the theatre, who admitteed that he had heard the argument between Berg and Rine. *Since the employe had done nothing to protect Rine,* the lower court promptly held the proprietor liable in heavy damages to Rine; and the higher court upheld the verdict.

The court said:

"The evidence was ample to show culmination of a series of acts, including profane and insulting remarks and within hearing and knowledge of the operator [agent of the exhibitor] and over such an appreciable length of time to afford him an opportunity to take appropriate measures to protect the plaintiff (Rine) from the harmful consequences that he was likely to incur."

Owner of Valuables Found In a Theatre by Patron

IF A PATRON finds valuable articles like jewelry in a theatre, who owns the articles? Recently in Flax v. Montic Company (39 S. E. [2d] 308), the testimony proved that a patron named Wilder found a pear-shaped diamond brooch valued at $3750. Wilder gave the brooch to the theatre manager with the understanding that if the owner could not be located, the manager would return the brooch to Wilder.

The owner of the brooch never was found, but the manager refused to give it up, and Wilder sued to recover the brooch. The higher court however, held that the manager could keep it.

On the other hand, higher courts have *consistently* held that where jewelery, money, bonds, etc., have been found in such public places as lobbies, halls and the like, *to which the public has access,* the *finder* owns the valuables found, as against every one *except* the rightful owner.

For comparison, see Silcott v. Louisville Trust Company (265 S. W. 612), where a $1000 bond was found on the floor. The finder notified an officer of the building and delivered the bond to him, upon an express agreement that in the event the owner was not discovered, the officer would return the bond to him.

No claimant appeared, and the finder demanded return of the bond. He was refused, and he then sued. The higher court held that the official and *not* the finder could keep the bond because it was found in a *private* room.

Liability of an Official As Trustee of the Firm

THE TEST in determining whether a director or other officer of a theatre corporation should be held liable as a trustee for the corporation is: Was there a specific duty on the part of the officer to act or contract in regard to a particular matter as representative of the corporation?

Recently, in Westerly Theatre Operating Company, Inc., v. Pouzzner (162 Fed. [2d] 821), it was shown that the president, director, and resident manager of the Westerly Theatre Operating Company leased a theatre in his own name and subleased the theatre to the corporation. In subsequent litigation the higher court held that the president must account to the corporation for rentals and secret profits received by him for the space in the theatre.

The court held that the president acted as trustee of the corporation in these transactions, although he transacted the business in his own name. This court said:

"We believe that this case turns on the question whether Findlay (president) . . . was under a duty to take a new lease in the name of the corporation, or in his own name as an agent of the corporation."

For comparison, see Arcadia Theatre Company v. Gall (37 Atl. [2d] 594), where the Arcadia Theatre Company sued Gall, one of its officers and directors, to recover damages of $35,000. It was alleged that Gall secretly sought to acquire a theatre building leased to the Acadia Theatre Company.

According to certain evidence, Gall offered to pay $235,000 for the theatre building, whereas the Arcadia Theatre Company contended it could have purchased the building for $200,000 if Gall had not made the high offer. The higher court refused to hold Gall liable saying that the evidence was not sufficient to prove that Gall had practiced fraud on the corporation when making his offer to purchase the theatre building.

Stockholder's Rights If He Disapproves of Sale

HERE IS A question which, according to court reports, arises from time to time in the theatre business: *When is a shareholder in a corporation entitled to full cash value of his stock sold without his permission?*

According to a recent higher court, for the shareholder to be entitled to an appraisal of his stock and the payment to him of its fair cash value upon the sale by a corporation of its assets, he must have complied with two conditions:

(1) He must not have voted in favor of the proposal to sell; and

(2) He must have objected in writing and have demanded in writing the payment of the fair cash value of his shares, and comply strictly with state laws, particularly regarding supplying a written proxy to the corporation.

In Klein v. United Theatres Company (74 N. E. [2d] 319) it was shown that the board of directors of the United Theatres Company reported an offer of $1,165,000 for assets and recommended its acceptance. A shareholder objected to the sale at that price and voted against the acceptance of the offer.

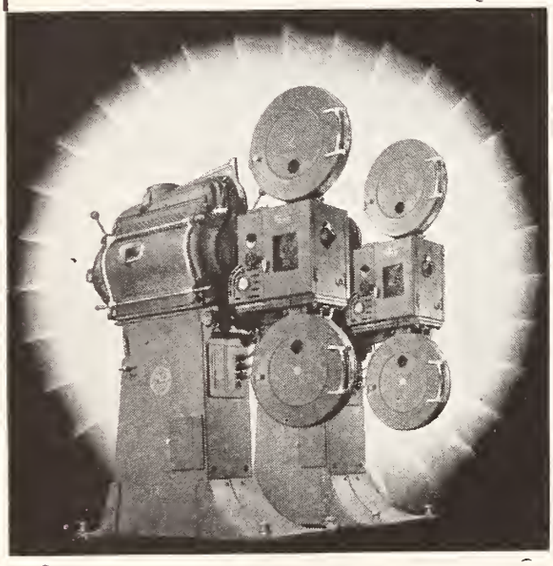
Later the shareholder's attorney made written demand on the corporation for payment of the fair cash value of the shares. However, the attorney was not appointed by a written proxy signed by the shareholder and exhibited to the corporation, as required by a state law. Therefore, the higher court held that the shareholder was not entitled to the fair cash value of his shares.

At common law it was within the power of a single shareholder to prevent a sale of the assets of a corporation, or to prevent a merger of one corporation with another, but when changing economic conditions demonstrated that this power of a single shareholder was harmful to the rights of the majority shareholders, *state statutes* were enacted which specifically took away from the individual shareholder this power. Present laws award him the money value of his shares if he chooses to sever his connection with the corporation.

Liability When Patron Knows Hazard Exists

IT IS WELL established law that the owner of a theatre *never* is liable for an injury sustained by a patron who realized that a dangerous condition existed. In Benton v. Crown (192 S. W. [2d] 512) it was shown that a patron died as a result of injuries received when she fell on ice that had frozen in the theatre entrance. The testimony proved that she *knew* that the ice was in the entranceway; therefore, the higher court refused to hold the proprietor liable in damages.

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Good Practice and Precautions In Modernizing Illumination

IN THE JOB of bringing thousands of theatres out of the old-fashioned classification, modernization of the lighting system is bound to play an important part. So many improvements have come into illumination in recent years, really revolutionizing lighting installations in theatres as well as other buildings, that our older theatres are likely to be pretty obsolete in this respect even if they are not severely out-of-date otherwise.

Just what should be done in any certain theatre is an illumination problem that is apt to be distinct from that of another theatre. Many general suggestions are offered from time to time by designers and lighting engineers, and they are very valuable for the purpose of showing what can be done with modern lighting implements; but they are no more than that, as a rule—you seldom can apply them just as they are to your own theatre with any assurance that you have dealt with your situation in the best manner.

It is a good idea to engage a designer who knows his stuff on modern lighting, or a lighting engineer to work with an architect, when the cost of such service is a reasonable percentage of the total expenditure to be made for remodeling. That is truer today than it used to be for two reasons, one being that with regular fluorescent and the so-called cold cathode lighting, as well as filament lamps, methods are more complex than they were if one is seeking a really efficient installation; and the other being that theatre planning today calls for greater consideration of basic functional matters, such as safety, unhampered vision of the picture, effective advertising display, etc.

Theatre lighting is a specific branch of illumination, and unless a designer or lighting engineer has had some experience in and around theatres, he is pretty likely to miss at least a few cues. With that in mind, and in view of the likelihood that a lot of remodeling involving illumination is going to be done more or less under the direct supervision of the theatre management itself, this article reviews the consideration that enter into good practice.

Before the actual work is begun, everyone connected with the job should be familiar with the recommendations of the National Fire Protection Association in the installation of all conduit and wiring. Their rules and regulations are revised as necessary every two years, and a copy of them can be obtained by applying to any city fire inspection bureau, or to the Underwriters Laboratories, about which your insurance broker can advise you. Where there are local codes covering the installation of conduit and wiring, enacted by city or state governments, they should be followed explicitly in doing the work. In every case it is always well to be familiar with *all* of the code regulations in force in order to be in a better position to check the installation and to be certain that there will be no violations.

LIGHT — AND ILLUMINATION

Even though there cannot be any set rules, or any definite lighting scheme given for properly illuminating every theatre, there are certain basic considerations that should be followed. The primary purpose of a lighting installation is to supply sufficient illumination for the safety and comfort of patrons; after that comes the decorative effect. There is a big difference between *light* and *illumination*—between, for example, a brilliantly *lighted* auditorium and a well *illuminated* one. If the objects or areas can be seen clearly, then the auditorium is well *illuminated;* if the light is soft and pleasing to the eye, the auditorium is well *lighted*. The main thing, therefore, to remember in planning and installing the system, is to keep the *illumination* of objects and areas as strong as necessary for safe, comfortable activity, but the *brilliancy of the light sources* as low as possible for such results.

Since no continuous reading is required in the auditorium, one watt of light per square foot of floor area is all that is needed.

if it is properly diffused to a pleasant softness. During show time, of course, the intensity of light will have to be subdued, so as not to interfere with the proper viewing of the picture and how much reduction must be provided for will depend on the type of light sources, and where they are located.

One thing that will have an effect on the auditorium lighting scheme is the stage masking, and the location of the screen. If the screen is set far enough from the proscenium opening, and the cyclorama setting in front of it designed and installed properly to give sort of a dark shadow-box effect, the intensity of the illumination in the auditorium can safely be increased above what it otherwise should be. Again, this will depend on the physical layout of the theatre, and what kind of a lighting system is used.

DIRECT AND INDIRECT SYSTEMS

Direct lighting, which has more than half of the light reaching the area to be illuminated, the light coming directly from the source without being first reflected from ceiling or wall, is the most efficient for illuminating walking areas, stairs and certain display objects, and in the newer form of downlighting, with filament lamps in receptacles concealed in the ceiling, it is excellent for standee areas and aisles.

Indirect lighting, with light directed first on ceiling or walls or baffles and then reflected from these areas to the places to be illuminated, as provided for by troughs, cove strips, plaques, etc., is the principal method adapted to the illumination of theatres because it can most easily distribute light pleasingly and uniformly over a large area and have a decorative effect at the same time. Now great care must be taken that the reflected light be distributed *evenly* and *softly* throughout an auditorium in order to avoid unpleasant shadows or darkened areas.

Even with walls and ceilings of a light finish, the efficiency of indirect lighting is considerably lower than that of a direct system; however, the absence of shadows and glare, and the even distribution of the light, especially where an elaborate decorative scheme of lighting is desired, makes it better suited to general theatre lighting purposes.

SEMI-INDIRECT METHODS

Semi-indirect lighting, with some light directed to the walls and ceiling, while a small amount is diffused through fixture glass or louvres, is used extensively in theatres because it is soft and appealing to the eye, while the fixtures do not show up as an unpleasant, dark spot against say, a light background. In semi-indirect lighting fixture shadow should be avoided by having some light issue from the underside.

Semi-indirect lighting is slightly more efficient than an indirect system. In some theatres, a combination of semi-indirect and indirect lighting is used—that is, sources are installed in coves at the ceiling or elsewhere operated straight on and off, or dimmed, with semi-indirect fixtures installed along the side walls. Here care should be taken that the wall fixtures are not installed too close to the proscenium opening (this applies, in the writer's opinion, to black-light paintings as well) and that the light intensity can be controlled so as not to interfere with audience vision during the show.

In spacing direct light sources in a ceiling, the outlets should be located in the center of equal areas. The greater the number of light sources, the more uniform the illumination will be.

Semi-indirect ceiling fixtures should not be so close to the reflecting surface that they appear as bright spots of light. Uniformity of ceiling illumination is the objective. Fixtures should be chosen that will throw most of the light upon the reflecting surfaces without concentrating the light, otherwise the illumination will not be uniform.

Semi-indirect fixtures along walls should always be directly above the areas where the maximum amount of light is required. The light should spill out softly and uni-

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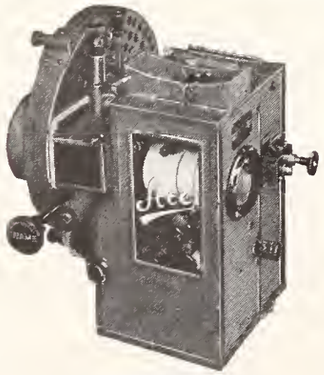
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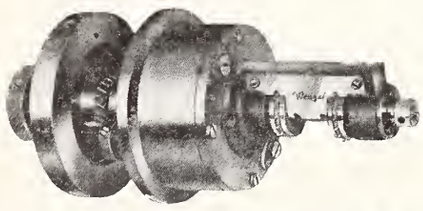
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formly over the wall surface without causing glare spots.

For effective diffusion of reflected light, ivory, off-white (or eggshell), or light buff colors are good on wall or ceiling surfaces. In finishing, dull finishes should be employed rather than glossy, as a glossy finish may reflect an image of the fixture. As to the blending of lighting colors in the auditorium, this will depend largely on what decorative effect is desired or required by the shape or treatment of the walls and ceiling. In some cases, the desired effect is produced by using several circuits of white mixed with several circuits of colors. Here the problem is to adjust light output so as to get the overall color tune desired —that is, without one color tending to wash out another.

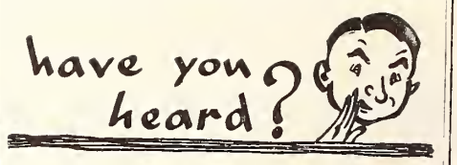
THE DIMMER INSTALLATION

The dimmer equipment, be it of resistor-bank or transformer type, must be so designed and installed that it will readily accommodate the entire lighting load and provide for smooth blending of the colors. The dimmer equipment should be so arranged that each color can be dimmed or lighted easily and smoothly by an individual color master switch, and all the various colors be dimmed or lighted together by means of a grand master switch. This is especially important where an indirect lighting system is used during the projection period. (Figuring the lighting circuit requirements and safe load margin of the dimmer equipment was discussed in the December 13th issue of BETTER THEATRES.)

CEILING CONSIDERATIONS

Whenever the ceiling is divided by beams and the panels have decoration, these areas should be more brightly illuminated in order to stand out. If the panels are boxed in with deep beams, the light fixture should be located at the center, and where several small panels are to be covered by one light fixture, all fixtures should be located on the beams rather than in the panels. This arrangement will prevent dark ceiling areas in the shadows of the beams. The same precautions hold true in the case of fixtures installed on side walls having deep pilasters.

When indirect bowls are hung fairly close together, or far from the ceiling, they should be of the upward focusing type, while the broader bowls are more efficient when used singly or when set fairly wide apart and close to the ceiling. However, when the light bowls are too flat in shape they may waste considerable light by spilling it beyond the reflecting area. Bowls of the side open top type should not be used over or under a low-hanging balcony, as the exposed lamps will cause glare and can be easily seen by the patrons.



that, to remove stains of long standing from restroom bowls, a weak (5%) solution of oxalic acid is effective? Do not leave the acid on too long, as the finish might become weakened. Let it stand in the bowl a few seconds, brush the stained parts or rub with paper toweling. Flush out several times with clear water to remove all traces of the acid. Be sure to protect your hands.

that freezing of exposed water or drainage piping can be prevented by covering it with a thick hair felt made especially for this purpose? If need be, box in the pipes with boards at least 1 inch thick, with the joints and outer surfaces well tarred so that they will be waterproof. For the insulation, fill the box with either mica (expanded) granules or loose rock-wool. At least 3 inches of this insulation should be around the pipes — and more, if possible.

that rubber washers will soon deteriorate? Use one of special composition, with the dull side toward the pipe supplying the water. If the faucet seems too tight, a drop of light oil in the socket will help tighten the nut and thus loosen the faucet itself.

Maintenance Needs a Boss!

IN THE DAILY operation of a theatre a well organized system of maintenance and checkup cuts down troubles, but it doesn't assure trouble-free operation if things are done without telling a responsible person just *what* was done, and *how* it was done—not letting the right hand know what the left hand is doing.

As an example, trouble developed in a certain theatre one day and a service man was called from a great distance to repair a motor-generator. On arriving at the theatre, the service man was told that the motor-generator worked all right the day before, but at the opening of the next day's run no light could be got on the screen. This was explained as a total mystery, since they had had an electrician systematically and periodically checking the electrical work, just to avoid such trouble.

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the generator ran just the opposite from the way the arrow on the set pointed. The safety switch, fuses and connections were checked and there were no indications that anyone had tampered with the inside. After some time it was finally decided that someone must have reversed the leads at the connections in the safety switch. The leads were reversed by a hit-or-miss method until the generator ran the right way, and there was current at the arc.

Someone had tampered with the connections, it seemed, but the manager and the projectionist were emphatic in stating that this was impossible, as the projection room was always locked after the last show and no one could have entered without their knowing it.

Then the porter was called and the real story came out. When the porter had gone to the basement for his cleaning material he had seen the maintenance man installing new lugs on the wiring in a line current switch. In reconnecting these wires with the new lugs, the leads were reversed. Nobody knew of this extra switch on the motor-generator feed line except the porter and the maintenance man!

On checking the location of this extra switch, it was found that some time in the past a motor-generator set was located there, and when the new motor-generator was installed near the projection room, the motor feed wires were continued from this switch. The manager was advised to remove this switch.

TOO CARELESS WITH KEYS

At another theatre, a generator developed a knocking noise about halfway through the show and it was apparent that it would not last to the end of the performance. A call was made for a service man to drive over right away in order to prevent an entire breakdown. On checking the generator, a large oil-bearing job in the basement, it was quickly found that the bearings were running hot and being gradually ground away. It was obvious that someone had put in dirty oil, or oil with some kind of an abrasive mixed with it, as a can was found nearby with such material sticking to it. In order to keep the show going, two men had to keep pouring fresh clean oil continuously into the bearing housings until the show was over and new bearings could be installed.

There was a door with a lock to this generator room, but the manager, not being around the theatre in the early mornings, gave the key to an employee with instructions to open or lock this door whenever any maintenance had to be done. That particular morning, before the trouble developed, the door was found unlocked. After this happening, the manager promised either to keep the key himself, or to have the projectionist take care of it.



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BETTER ACOUSTICS FOR BETTER SOUND

(*Continued from page* 21)

effects possessed by these panels, such "transients" are a very short duration, however. (They seldom exceed one or two periods, as observed by the author. In order to check this, a crystal pickup was fastened to such a damped vibrating panel. The output of the pickup was connected through an amplifier to an oscilloscope and a high-speed level recorder. After acoustically exciting the panel into vibration and then suddenly removing the source of sound, no transients of any duration greater than two periods were observed, even for frequencies as low as 50 cycles. The panel under test was approximately 3 feet wide and 6 feet long, and consisted of ¼-inch plywood backed by 2 inches of rockwool.).

Such a construction, when used in connection with commercial sound absorbents, will provide an approximately flat reverberation characteristic, or else one, only a little raised at the low-frequency range. *This reduction of low-frequency reverberation is desirable from the point of view of high intelligibility.*

No less important than the avoidance of excess low-frequency reverberation in a theatre is the prevention of echoes and sound concentrations in the room. Such undesirable effects are most often caused by insufficiently treated *rear* walls, and particularly by insufficiently treated *concave* rear walls. There is no construction more objectionable in a theatre, no feature more destructive to the quality of speech and music, than such a concave wall. A friend of the writer's, in conversation, once employed a jingle in this respect which may be worth repeating:

> A concave rear wall like an empty bowl
> Has naught to offer, but a hollow toll.

The rear wall of the Academy Awards auditorium in Hollywood was made to consist of *convex* sections, treated with 3 inches of rockwool, and covered with glass cloth arranged in 2-inch folds for better appearance. In this respect, it may be mentioned that this wall was originally concave and gave rise to a strong echo near the front of the house. After acquisition of the theatre by the Academy, the wall was remodeled in the manner just indicated above, with the result that the echo was completely eliminated—at the expense of two rows of seats. These two extra rows of seats, of course, frequently represent an inducement towards making the rear wall concave and especially highly absorbent. Still, for best hearing conditions, a convex rear wall, made absorbent by rockwool, is more desirable.

The reason lies in the many focused reflections from a concave, even though highly absorbent, surface. The term highly absorbent surface is indeed relative. A surface of 75% absorption at 100 cycles is probably the maximum that can economically be achieved; even so, the pressure reflectivity from such a surface amounts to 50%. Even if the wall were made of rockwool 1 foot thick, so that its energy absorptivity would come to 99%, the pressure reflectivity would be 10%. If the intensely focusing effect of concave surfaces is considered, it is readily understood that even for "highly absorbent" concave rear walls, some objectionable sound concentrations may be expected at low frequencies.

LOW NOISE LEVEL

The volume range of the sound on the film is, or could easily be made to be, larger if it were not for the audience noise-level in the theatre. The findings of William Mueller of Warner Bros. Studios *("Audience Noise as a Limitation to the Permissible Volume Range of Dialogue in Sound Motion Pictures," SMPE Journal, July 1940, page 48)* show, for instance, that the difference between comfortable listening level in a theatre and the audience noise-level therein amounts to approximately 30 decibels. Good film recording, however, can provide a volume range on the film considerably in excess of that. A high noise level in a theatre, therefore, as occasioned by a noisy ventilating system, infiltration of street-rumble, etc., will do more than reduce intelligibility—it will reduce whatever dramatic effect is contained in the limited volume range on the film.

VENTILATING SYSTEM NOISE

It may be well to recommend a noise-level specification for motion picture theatre ventilating systems which reads:

"The noise-level of the ventilating system, when measured in any seat in an empty theatre, shall not exceed 30 decibels above threshold, as measured, for instance, with a General Radio Company Sound-

The World's Theatre

A new book celebrating the arts of the motion picture, and exemplifying as well the book maker's art, has been produced and issued to his friends and customers by Harry Strong, president of the Strong Electric Corporation, of Toledo, manufacturers of projection arc lamps, rectifiers and reflectors. One of a series of annual creations by Mr. Strong, the new volume, entitled "Your Album of World Cinemas," features drawings of theatres in 27 foreign countries, with brief accounts of their operating policies, sources of film product shown, etc. It is handsomely bound in embossed grained blue covers.

Level Meter set on the 40-decibel equal loudness contour characteristic."

PROJECTION ROOM NOISE

It is desirable, of course, to reduce the noise from the projection room into the auditorium as much as possible. Double panes of ½-inch window glass at the observation windows, and a single sheet of 1-inch optical glass at the projection ports, are recommended. In addition, acoustic treatment, preferably of a fireproof nature, should be installed in the projection room to lower the noise-level therein.

When rock or glass wool treatment is used in the projection room, the use of *tightly woven covered* membranes is recommended so that the fine glass or mineral fibres will not shake loose from the treatment to cause trouble with the precision bearings of the projection equipment or introduce noise into the sound by adhering to film.

Often, too, acoustic treatment in the foyer or lobby of the theatre is found desirable. Rockwool treatment behind the screen is recommended to reduce backstage reverberation.

LOUDSPEAKER SYSTEM

The Research Council of the Academy of Motion Picture Arts and Sciences devoted the greater portion of May and June of last year to the testing, both indoors and in the open, of various new theatre speaker systems. The job of correlating the various measurements of frequency characteristic, directional response, distortion, etc., of the systems, is, of course, a difficult undertaking, particularly if such measurements are to be, in turn, correlated with listening tests. It is fairly obvious, however, that a desirable speaker system should exhibit a uniform frequency characteristic, as well as uniform directional response; likewise, the distortion should be low and the power-handling capacity adequate.

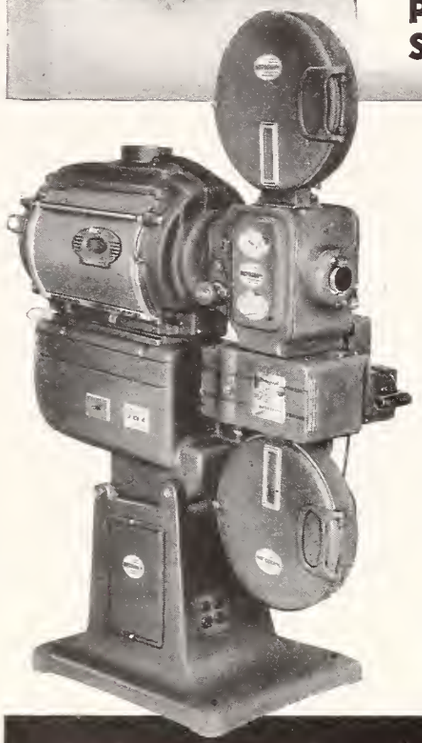
Thus it is that in providing for the best possible acoustical conditions in the construction of new theatres, attention should be drawn to the following factors:

1. *The use of vibrating wood panels to reduce low-frequency reverberation.*
2. *The omission of a concave rear wall even when made highly absorbent.*
3. *Acoustical treatment where necessary in the building to assure a low noise level in the auditorium.*

Then, in the selection of sound equipment, only the latest type of loudspeaker system should be chosen.

The author is a member of the Hollywood engineering staff of the RCA Victor Division of the Radio Corporation of America, and the author of "Applied Architectural Acoustics," recently published by Chemical Publishing Company, Brooklyn, N. Y.

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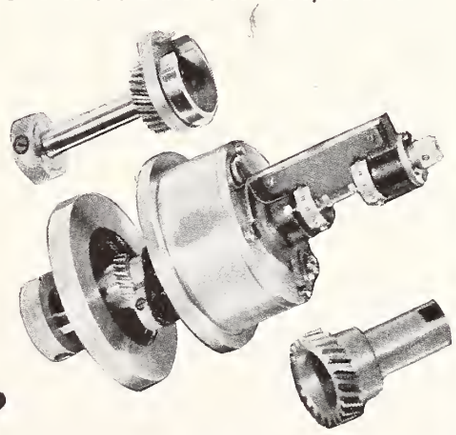
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Simple Figuring of Arc Capacity and Screen Size

THE RELATIONSHIP of light sources, auditorium dimensions and screen size persists in being a general problem. It is either directly or indirectly involved in most inquiries about the selection of equipment for a particular theatre. There are mathematical formulas for finding out accurately what the light output should be for a certain picture size, and the proper image dimensions for lamps already installed, but although they take only simple arithmetic, they look pretty frightening to many, probably most theatre operators and their projectionists.

Some years ago the late Charles E. Shultz discussed this problem in an effort to give a simplified method of dealing with it. He took 14 foot-candles average across the screen as a good standard to shoot at. It comes within the requirements of standard screen brightness accepted today. He also took into consideration authoritative recommendations that picture width should not be more than one-sixth the distance from it to the last row of seats.

As a simple way of relating the total arc output required to the seating capacity, he offered with the figure 7 arc lumens per seat, minimum, as only an approximate, but a fairly practicable figure. This amount, he found, produced something like the amount of light that should reach the screen when it is new. In other words, on this basis, you simply multiply the number of seats by 7 to get the total amount of light your lamp equipment has to be able to produce.

Now as to size of picture, he applied this arc-output-per-seat factor in this way:

"Let us say that the light sources produce 5800 lumens at the arc. Divide 14 (foot-candle standard for screen brightness) into 5800, which will give a figure of approximately 400, indicating that screen dimensions will amount to around 400 square feet, or approximately 18x22 feet.

"To return to our figure of 7 lumens per seat as a reasonable factor of calculating arc requirements: If we have a 60-seat theatre, we would need around 4200 lumens at the arc (7 times 600). A 32-volt, 42-ampere light source would do the job. And the screen size? Dividing 4200 by 14 (foot-candle standard), we get 300 square feet, indicating a picture between 14x10 and 16x20 feet (actual dimensions being dependent, of course, upon the projection throw and the lenses which this and maximum screen size indicate)."

Then there is the auditorium vision factor of maximum distance from the screen for the average person to see details. As already mentioned, Charlie accepted the maximum figure which had been submitted in papers before the Society of Motion Picture Engineers and was otherwise authoritatively used. This fixes 5.2 times

What to Do in Case of Film Fire

Burning nitrate film is dangerous. It can kill—it has killed. The slower it burns, the more dangerous it is. Burning nitrate film produces nitrous gases which, when breathed into the lungs, combine with the water of the body to form nitric acid, which burns the lining of the lungs, causing injury likely to endure for years if it does not soon result in death. When film is ignited in a theatre projection room, only one proper course of action remains for the projectionist.

GET OUT — INSTANTLY!

[Originally published in Better Theatres of Feb., 1945]

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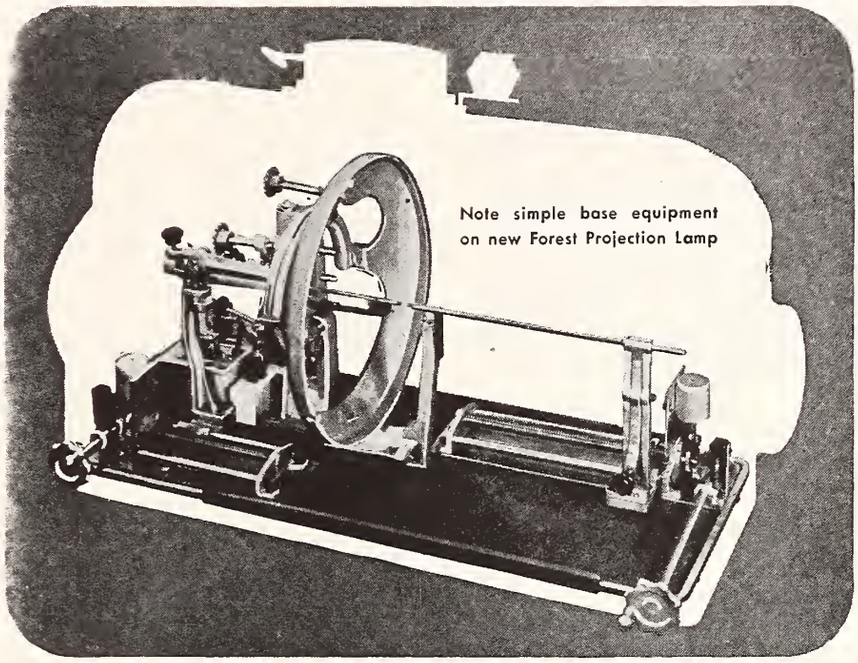
the picture width as the maximum distance of the last row of seating from the screen. To simplify calculation, one can figure that the picture width should not be more than one-sixth this distance, if it is already established.

In setting the amount of light that you wish to get at the screen in order to have a well illuminated picture, screen deterioration should be considered. Even a new screen has a reflecting power of only about 80%, and deterioration is pretty rapid, amounting to as much as 50% in six months under most city conditions, and even more in industrial districts. It can be brought back close to original reflection power by resurfacing (if the job is properly done), whereupon dust and the chemical action of the air start the deterioration process all over again. To allow for this deterioration of the screen surface, Charlie suggested multiplying the minimum amount of illumination desired at the screen (for example, 14 foot-candles) by the factor 1.6. Thus, if you wanted at least 14 foot-candles after the screen surface had depreciated considerably, you had better shoot for 14 times 1.6, or approximately 21 foot-candles in determining the capacity of the projection lamps you would require. In other words, your lamps then would have a surplus to work on as the screen deteriorated.

A Small Theatre Plan with Projection Room at One Side

AN INQUIRY came in a few weeks ago from the Middle West asking for advice concerning projection layout, screen size and equipment for a small theatre now under construction with a plan calling for placing the projection at one side, the inner wall barely extending over the center line of the auditorium. From a sketch enclosed, and the projection angle indicated (+½°), the projection room apparently is to be on the first floor, with a lobby running around one side.

An arrangement of this kind certainly represents giving projection second or maybe even third place among the things that go to make a theatre. It is not impossible, of course, to locate projectors entirely to one side of auditorium center, but only by cutting off sides of the picture (which are much more important to the action than



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the upper and lower edges) in order to avoid keystone, and it accentuates the distortion likely to be unavoidable from forward side seats. If an existing building being remodeled into a theatre cannot accommodate a projection room allowing the projectors to be placed immediately on either side of the auditorium center line, it hardly is adapted to use as a motion picture theatre, and certainly a new building can be planned for proper projection provisions, unless the site itself is unsuitable.

Other points of this proposed installation may be of interest to operators of small theatres. The capacity is to be a little over 400, with a throw of 77 feet, presumably measured from the front of the projection room wall. A standard size of screen of 12x16 feet would be suitable. A 4.25-inch lens at 77 feet would give a picture width of around 15 feet. In replying we have suggested the exhibitor's ordering two sizes to try out for side seat viewing before masking the screen, the 4.25 and a 4.50. The latter would give a screen width of about 14 feet, 2 inches.

The light sources for such conditions should use a 6mm negative x 7 mm positive suprex trim at 42 amperes and 33 volts, which would give 6200 lumens of light at the screen without the shutter running. This would produce 18 foot-candles of screen illumination with the optical system in proper alignment—a better-than-average amount, but none too much to allow for screen deterioration.

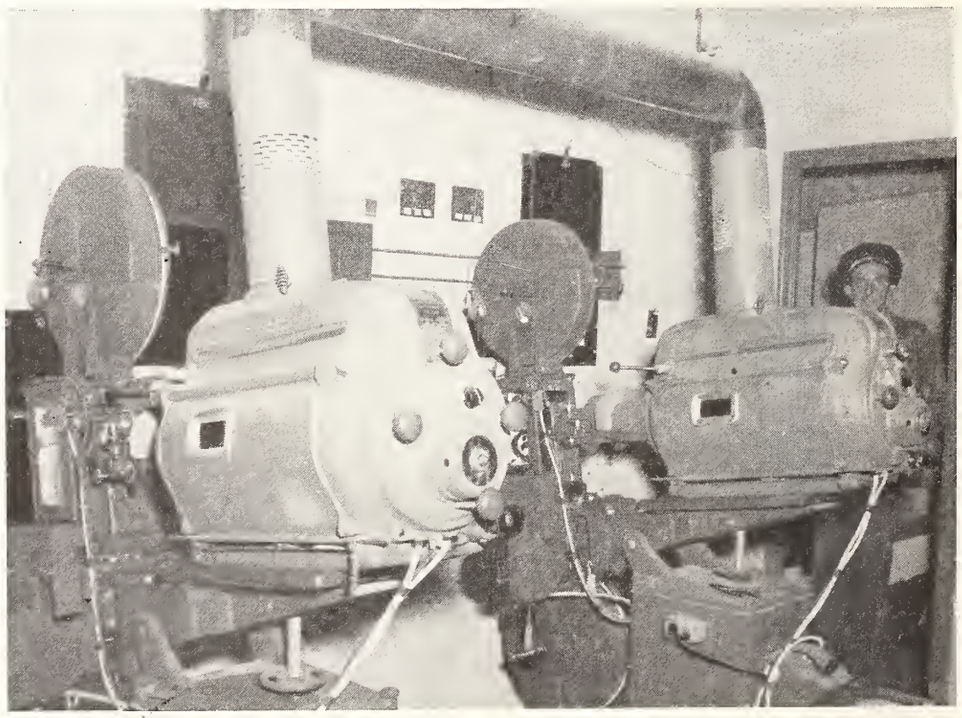
Planning Remodeling On a Seat-Sale Basis

(*Continued from page* 29)

ture presentation. Study it both for its own architectural and decorative quality, and for ways to make its revision also improve the optical and acoustical qualities of the screen area.

Acoustics: Both the recording and reproduction of motion picture sound has steadily improved, but pictures are still widely suffering from bad acoustics. When sound was introduced, the problem was reverberation and echo; correcting and preventing such conditions too often resulted in an opposite defect—a "dead" house. In many a theatre today, the sound quality that is in the recording and that the sound system is competent to handle, just doesn't get to the audience, or only to part of it. In many theatres, therefore, modernization should include a survey of the auditorium by a competent acoustical engineer—and his instructions should be followed.

A good deal of money can be spent on remodeling without doing very much about a "seat-year-loss" problem. Without hard-headed, business-like planning, that takes into consideration all of the factors bearing upon the contribution that the theatre building and its facilities must make to both gross and net revenue, more or less wasted effort and money may well be the ultimate result.



Projection room of the Bonnieville Amusement Company's new Bonn theatre in Bonnieville, Ky. The equipment, which was supplied by the Falls City Theatre Equipment Company, includes Motiograph projectors, Motiograph-Mirrophonic sound system, Strong one kilowatt lamps powered from Strong bulb rectifiers. Homer Jaeggers manages the Bonn.

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This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

An Ideal Husband

***20th Century-Fox London Films*—Wilde Epigrams**

Victorian London goes on rich panoply and display in a magnificently produced Technicolor attraction from London. In equations of technical investiture, Hollywood can claim nothing better.

Dramatically, "An Ideal Husband," one of the famous of his plays, is as brittle as anything that Oscar Wilde wrote and just as superficially intelligent. The use of the epigram which projected the author into fame—and many thought into infamy, in his time—is not as fashionable as in Wilde's day. The half-truths and truths (it depends on where you sit) no longer always register the full flavor of their original brilliance. Times have changed, and some of the thinking also, since Wilde was in his heyday. This is true as well of play construction.

What Alexander Korda has done in this case, however, is to make a film version of a play of vintage without violating its flavor. "An Ideal Husband" is styled dramatically to the period in which it was written. This stamps Korda with fidelity and honesty as a producer and director, but at the same time inevitably stamps the tempo and the mood of his film with the same characteristics. Outstanding in all of the departments of production, the attraction, nevertheless, is in the nature of a museum piece by 1948 standards. If audiences generally prove ready to accept authenticity regardless of period, "An Ideal Husband" will do very well in the American market. Against such widespread acceptance, on the other hand, there is a decided question.

Being a Wilde play, its principal strength is in the wittiness of dialogue with considerably less dependence upon plot. The year is 1895, the place the fashionable West End of London, the principals assorted members of the smart set and the nobility. Enters Paulette Goddard, adventuress, with a blackmailing scheme aimed at Hugh Williams by his enforced support of a fly-by-night scheme to parallel the Suez Canal with a waterway in the Argentine.

Miss Goddard is in possession of an old, but highly unethical, note by which the original purchase of the Suez shares by the British government had been tipped off by Williams. His reward was enough money to provide the foundation of his later fortune. Plot developments divulge how Miss Goddard is thwarted by Michael Wilding, a national scandal averted, and the permanence of Williams' position in politics and in his married lfe wth Diana Wynyard assured.

Even at this late day many of the clever epigrams are amusing or biting and satirical. There is a graciousness as well as a charm and stateliness about this attraction and much to recommend in first-grade performances by the principals, who also include Glynis Johns, Sir Aubrey Smith and Constance Collier.

Reviewed at home office. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 96 min. Adult audience classification. PCA No. 12764.
Mrs. Cheveley .....Paulette Goddard
Lord Goring .....Michael Wilding
Lady Chiltern .....Diana Wynyard
Mabel Chiltern .....Glynis Johns
Sir Robert Chiltern .....Hugh Williams
Constance Collier, Sir Aubrey Smith, Harriette Johns, Christine Norden, Michael Anthony, Allan Jeayes

Sleep, My Love

***UA-Triangle*—Chocolate Covered Dope**

An amendment to the Production Code has cleared the way for the production and release of features dealing with drugs. Mary Pickford's production for Triangle Productions puts some unidentified drug into the hands of a two-timing husband trying to murder his wife by driving her insane.

Nightly he drugs her night cap of chocolate, then bundles her onto trains so she'll wake up screaming in Boston, or he suggests to her that she should jump off the balcony of her home into the river, or he sets wild-eyed men after her, who claim they are psychiatrists. Then, in the morning, when her head is clear, he shakes his head sadly and murmurs, "It'll be all right, darling, you just need a good long rest."

With all this going on about her it's very small wonder that wife Claudette Colbert should more and more turn from the husbandly attentions of Don Ameche to the more wholesome admiration of Robert Cummings.

"Sleep, My Love" isn't a whodunit, for the audience knows almost from the start that Ameche is the villain of the piece, set to his terrible task by his love for Hazel Brooks, a leggy little thing fond of parading in transparent garments, and aided by the machinations of George Coulouris.

What the picture intends to do is to put you on the edge of your seat as you watch a beautiful woman's mind crumble and snap. But the screenplay by St. Clair McKelway and Leo Rosten often sketches around the subject, dragging in bits of unrelated matter, and only in the last few moments of the film—when Coulouris shoots Ameche and then falls through a skylight to his death—does "Sleep, My Love" achieve genuine tautness and suspense.

There are numerous effective scenes, however, most of them contributed by Coulouris and Miss Colbert, and the undeniably beautiful Miss Brooks is going to be enjoyed by all capable of producing long, low whistles.

Charles Buddy Rogers and Ralph Cohn produced. Douglas Sirk directed.

Reviewed at the home office. Reviewer's Rating: Good.—RAY LANNING.

Release date, January, 1948. Running time, 97 min. PCA No. 12726. Adult audience classification.
Alison Courtland .....Claudette Colbert
Bruce Elcott .....Robert Cummings
Richard Courtland .....Don Ameche
Rita Johnson, George Coulouris, Hazel Brooks, Anne Triola, Queenie Smith, Keye Luke

Tenth Avenue Angel

***MGM*—Mice Don't Turn Into Money**

Margaret O'Brien matures considerably in this, her latest production. She finds out that sometimes people tell her little white lies for her own good. The shock of this discovery, which tumbles her child's world about her, makes her pout throughout the picture. It's a somber picture and its value as entertainment for children is questionable.

Here Margaret is continually beset by troubles: her aunt's boy friend doesn't like the idea of marriage because of his 18 months in jail, her pregnant mother falls down the stairs and almost kills herself, Margaret is almost run over by a train.

It all happens because Margaret is frightened of mice. To comfort her, her mother tells her that mice sometimes turn into money. Promptly she captures a mouse, hides it in a cigar box behind a loose brick. Some neighborhood hoodlums chose that same hiring place for their cigar box full of money which they have stolen from a newsman. Margaret finds the money, but, naturally, has to give it up. To make her understand why, mother tells her the truth about mice. Margaret doesn't forgive her mother for months—not until that fall down the steps.

When Margaret drops her cow-shaped penny bank, she knocks off the cow's front legs. Mother tells her (it's almost Christmas) that the cow is kneeling to worship the Christ Child. Margaret doesn't believe that either. But when mother falls, Margaret rushes to the stockyards to find a cow. There she meets her aunt's boy friend, all ready to violate his parole by doing some hijacking, and together they look for a cow. They find one—lying down, not kneeling. Then the clock strikes midnight, ushering in Christmas. The cow rises to a kneeling position and Margaret, gazing at the cow, prays that her mother will recover. She does.

Margaret acts this story with considerable cunning. Angela Lansbury as the aunt, George Murphy as the boy friend, and Phyllis Thaxter as the mother all turn in creditable jobs.

The screenplay was by Harry Ruskin and Eleanore Griffin. It was directed by Roy Rowland and produced by Ralph Wheelwright.

Seen at a New York screening room. Reviewer's Rating: Good.—R. L.

Release date, January, 1948. Running time, 74 min. PCA No. 11787. General audience classification.
Flavia Mills .....Margaret O'Brien
Susan Bratten .....Angela Lansbury
Steve Abbutt .....George Murphy
Phyllis Thaxter, Warner Anderson, Rhys Williams, Barry Nelson, Connie Gilchrist, Tom Trout

Relentless

***Columbia*—Western**

To install Robert Young in his first Western, Columbia has done handsomely by this popular and talented actor and the effort ought to pay off at the box office. In a sense, this picture

(*Continued on next page*)

(*Continued from preceding page*)

has everything that can be expected from a Western—and something more.

It is shot in excellent Technicolor that makes intelligent use of the picturesque Western scenery. Its cast will delight both the exhibitors, who here have some really strong marquee appeal, and the fans who, after seeing the film, will feel they've been treated to something special.

"Relentless" is a Cavalier Production, directed by George Sherman and produced by Eugene B. Rodney. Its intelligently written script hits on just the right mixture of action and dialogue and was done by Winston Miller from a story by Kenneth Perkins. The picture is a natural for the action crowd, but at the same time it carries much wider appeal through the injection of moving scenes involving a mare and her foal. Columbia shows that a Western does not have to differ from the established formula, yet can combine action with good dialogue, performances and photography to make a picture of distinction.

Young, a cowboy, is befriended by Marguerite Chapman, who drives a covered-wagon general store about the range. He has with him a mare about to foal. She does so in a snowstorm. Nearby two outlaws, who have killed two prospectors to get possession of a map of a gold-mine, shoot it out. One of them, fleeing, holds up Young and steals his horse. Young trails him and kills him. Trying to save the life of the foal, he turns the body over to the other outlaw, Barton MacLane, to bring back to town and says he will be back to give himself up later. Young again meets Marguerite who helps him save the foal and hides him when the sheriff, Willard Parker, leads a posse out to catch Young, whom he accuses of having committed several murders actually committed by MacLane.

The cowboy realizes that he has to bring in MacLane to clear himself. He trails him for months. In a rousing climax, Young tracks down MacLane.

Seen at the Columbia home office in New York. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, February, 1948. Running time, 93 min. PCA No. 12211. General audience classification.
Nick Buckley .....Robert Young
Luella Purdy .....Marguerite Chapman
Jeff Moyer .....Willard Parker
Akim Tamiroff, Barton MacLane, Mike Mazurki, Robert Barrat, Clem Bevans, Frank Fenton, Hank Patterson

The Gay Ranchero

Republic—Trucolor Western

This Roy Rogers film follows the formula for entertaining musical Westerns. Again Roy Rogers scores in a combination of action sequences and musical scenes. The Trucolor adds to the attractiveness of the film, and the singing of Tito Guizar and the dancing of Estelita Rodriguez are pleasing features.

This Western is modernized by a story concerning the mysterious disappearance of an airplane. Rogers as the sheriff endeavors to locate the lost plane, which was transporting gold from the mine to the airfield. A group of racketeers caused the plane to run out of gas and, when it made a forced landing, seized the gold and killed the pilot. Jane Frazee plays the owner of the airline and Andy Devine plays her comical right-hand man. Bob Nolan and the Sons of the Pioneers are good in the few scenes in which they appear.

The musical score includes the title song and "Wait'll I Get My Sunshine in the Moonlight," "You Belong to My Heart," "Granada" and "Cowboy Country." Edward J. White was the associate producer and William Witney directed from Sloan Nibley's original screenplay.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, January 10, 1948. Running time, 72 min. PCA No. 12637. General audience classification.
Roy Rogers .....Roy Rogers
Nicci Lopez .....Tito Guizar
Betty Richards .....Jane Frazee
Andy Devine, Estelita Rodriguez, George Meeker, LeRoy Mason, Dennis Moore, Keith Richards, Betty Gagnon, Robert Rose, Ken Terrell, Bob Nolan and the Sons of the Pioneers, and Trigger.

Prince of Thieves

Columbia—Robin Hood Again

Every so often the adventures of England's quasi-outlaw, Robin Hood, are brought to the screen. In the past Douglas Fairbanks, Sr., and Errol Flynn are two of the many who have played the part. Now Columbia introduces Jon Hall as the bandit of Sherwood Forest, aided by The Friar, Little John, Will Scarlet and others of his band.

Photographed in Cinecolor against a beautiful setting and elaborate costuming, and with the names of Hall, Patricia Morison, Adele Jergens, Alan Mowbray and Michael Duane to decorate the marquee, "Prince of Thieves" has little else to offer since it never quite attains the degree of credibility, comedy nor dramatic adventure of its screen predecessors. In this treatment of Robin Hood and his war against English nobility to aid the poor, the serious moments are heavily over emphasized, while attempts at comedy and smart dialogue overreach for sprightliness.

Directed by Howard Bretherton, the screenplay was written by Maurice Tombragel and was adapted to the screen by Charles H. Schneer Sam Katzman produced.

Reviewed at the Fox theatre in Brooklyn. Reviewer's Rating: Fair.—GEORGE H. SPIRES.

Release date, January, 1948. Running time, 72 min. PCA No. 12481. General audience classification.
Robin Hood .....Jon Hall
Lady Marian .....Patricia Morison
Lady Christabel .....Adele Jergens
Alan Mowbray, Michael Duane, H. B. Warner, Lowell Gilmore, Gavin Muir, Robin Raymond, Lewis L. Russell, Walter Sande, Syd Saylor, Fredric Santley, Belle Mitchell

I Love Trouble

Columbia —Detective at Work

When Franchot Tone, as a private detective investigating the past of a new bride, becomes involved with five pretty women and several murders, the end result is a melodrama, with touches of comedy, which should satisfy the general run of audiences who like detective stories.

Written for the screen by Roy Huggins from his novel, "The Double Take," the picture has emerged as a somewhat confused story. Produced and directed by S. Slyvan Simon, the film opens with Tone searching into the background of Lynn Merrick at the request of her husband. He learns she was a dancer in a honky-tonk. Various people, not wanting the girl's past revealed, use methods ranging from bribery to the third degree in an attempt to stop the investigation. Despite these obstacles the detective breaks the case.

To add glamour to the picture the cast includes Janet Blair, Janis Carter, Adele Jergens, Glenda Farrell and Lynn Merrick as the five women involved. To add suspense and adventure the elements of action and mystery are kept predominant throughout, while the hints of romance take a secondary place. Others in supporting roles include Steven Geray as the gambling syndicate boss and Tom Powers as the husband.

Reviewed at the Fox theatre in Brooklyn. Reviewer's Rating: Fair.—G. H. S.

Release date, January, 1948. Running time, 94 min. PCA No. 12482. General audience classification.
Stuart Bailey .....Franchot Tone
Norma Shannon .....Janet Blair
Janis Carter, Adele Jergens, Glenda Farrell, Steven Geray, Tom Powers, Lynn Merrick, John Ireland, Donald Curtis, Eduardo Ciannelli Robert H. Barrat, Raymond Burr

The Flame

Republic—Melodrama

This is a drama of love and murder which gets off to a slow start. John Carroll, as an unscrupulous carefree playboy, and Vera Ralston, as a French nurse, set plans for the girl to marry Carroll's wealthy half-brother, played by Robert Paige, who has been given only a short time to live by his doctors. Carroll and Miss Ralston plan to marry after the brother dies and leaves his fortune to his widow.

There is more to the story than this. There is a subplot of blackmail. Broderick Crawford, as a blackmailer, discovers the plan and demands money from Carroll. In the end the girl realizes the true character of Carroll. Carroll murders the blackmailer and dies as the result of a bullet wound he received during the fight. Before he dies, Carroll reports his murder to the police, and Miss Ralston and her husband sail to Europe on a holiday.

Blanche Yurka as the spinster aunt and Henry Travers as the family doctor register well. Constance Dowling effectively sings one number, "Love Me or Leave Me." Hattie McDaniel, as the maid, is good.

Lawrence Kimble wrote the screenplay, which is based on a story by Robert T. Shannon. John H. Auer was the associate producer and director.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, November 24, 1947. Running time. 97 min. PCA No. 12477. Adult audience classification.
George MacAllister .....John Carroll
Carlotta Duval .....Vera Ralston
Barry MacAllister .....Robert Paige
Broderick Crawford, Henry Travers, Blanche Yurka, Constance Dowling, Hattie McDaniel, Victor Sen Yung, Harry V. Cheshire, John Mijan, Garry Owen, Eddie Dunn

Open Secret

Eagle Lion—Anti-Semitism At Work

Continuing with the current trend of films exposing the viciousness of anti-Semitism, Marathon Pictures offers "Open Secret"—a story of an organized group who resort to any and all means, including murder, in an attempt to force Jews and "foreigners" from their community.

As such it is a picture which deals with its subject in a forceful manner without pulling any of its straight-from-the-shoulder punches. It shows how a store keeper's livelihood is threatened by the group's false propaganda; the persecution of a Jewish family after the father has been murdered, and the fires of hate which burn within each member of the group because of their individual frustrations in seeking power, wealth or social prominence.

Starring John Ireland and Jane Randolph as the husband and wife who ferret out the gang after their friend has been killed, producer Frank Satenstein and director John Reinhardt have made the most of dramatic effects. In place of elaborate settings they have skillfully used brilliant and shadowed lighting effects, and in place of big names they have assigned the roles to a competent cast, including Roman Bohnen as the drunken derelict who blames his downfall not on liquor, but on foreigners; Sheldon Leonard as the Italian detective who helps solve the case and capture the group, and George Tyne as the persecuted store keeper.

Max Wilk and Ted Murkland wrote the original story, and the screenplay was prepared by Henry Blankfort and Mr. Wilk. Robert L. Joseph was associate producer.

Previewed in a New York projection room. Reviewer's Rating: Good.—G. H. S.

Release date, February, 1948. Running time, 70 min. PCA No. 12757. General audience classification.
Paul Lester .....John Ireland
Nancy Lester .....Jane Randolph
Locke .....Roman Bohnen
Mike Frontelli .....Sheldon Leonard
George Tyne, Morgan Farley, Ellen Lowe, Anne O'Neal, Arthur O'Connell, John Alvin, Bert Conway, Rory Mallinson, Helena Dare, Leo Kaye, King Donovan, Tom Noonan

Women in the Night

Film Classics — Made to Order

Louis K. Ansell, the St. Louis exhibitor, has long complained that some of the pictures he has been playing have little in them that is exploitable. Louis K. Ansell, the producer, has solved his own problem, and perhaps the problems of others, with his Southern California feature, "Women in the Night."

(*Continued on opposite page*)

(*Continued from preceding page*)

Reputedly based on case histories from the files of the United Nations Information Offices, "Women" is the story of women victims of the Nazi and Japanese forces in Shanghai, shortly before the collapse of the Japanese Government.

So what the exhibitor has to exploit here is basic and meaty stuff: love, given and taken in sacred and profane; deep-dyed villainy, murder and suicide, the blood and battle of war, Super-Man spies and a seductive Mata Hari, in fact, just about anything sensational that you can think of. And if that sort of thing won't attract large audiences, then nothing will.

It's a rough and tumble, simply stated, fast moving drama, directed by William Rowland, with some shuddery scenes of brutality.

The action takes place within a period of 36 hours in a German officers' club in Shanghai. The Germans have a cosmic death ray, 100 times deadlier than the atom bomb. The Japanese want the secret. The Germans double-cross them, throwing in the women as "entertainment" to delay demonstration of the weapon. Then enters an American OSS officer, disguised as a German major, who uncovers the plot, rescues the women (one of whom is his wife), fights many a battle, and at last sees the officers' club dynamited.

While there are no top names, the women who portray the captive girls all offer creditable performances.

Seen at a New York screening room. Reviewer's Rating: Fair.—R. L.

Release date, January, 1948. Running time, 90 min. PCA No. 12691. Adult audience classification.

Yvette Aubert .....Tala Birell
Major Von Arnheim .....William Henry
Claire Adams .....Virginia Christine
Co. Noyama .....Richard Loo
Gordon Richards, Bernadine Hayes, Benson Fong, Frances Chung, Kathy Frye, Helen Mowery, Philip Ahn, Iris Flores

Gun Talk

Monogram—Western Action

Johnny Mack Brown continues to romp the West, fighting outlaws and letting his guns speak generously in the name of justice. In "Gun Talk," he follows tradition and gets himself in and out of trouble with the greatest of ease, while doing a little detective work on the side.

The thunder of hoofs and the bark of guns is much in evidence as Johnny hunts down the criminals, aided by his friend, and in this case a mine-owner, Raymond Hatton, who provides the accustomed comic touch. Lambert Hillyer directed from an original screenplay by Benton Cheney. Barney A. Sarecky produced.

Douglas Evans and Christina McIntyre, acting on the orders of Wheaton Chambers, a barber and really the leader of a gang of criminals, plan a stage holdup to get the money Hatton is carrying. Mack Brown appears in time to foil their plan, which also includes the scaring away of Christine McIntyre's sister, Geneva Gray. Johnny has come to town in search of his cousin, who has disappeared.

He can find no trace of him, but is attacked by Evans' men, whom he scares off with the aid of Hatton after some lively gunplay. Christine, actually a dealer in a gambling establishment, plays a rancher for a while to keep her sister in the dark about her real activities. Meanwhile, Johnny is getting more and more evidence against Chambers when he trails one of the outlaws to his shop.

When Evans starts to court Miss Gray, Christine threatens to spill everything and is almost murdered in turn. With her aid, Mack Brown finally rounds up the whole gang, and the two girls leave for the east.

Seen at the New York theatre in New York. The audience was passive. Reviewer's Rating: Fair.—F. H.

Release date, December 20, 1947. Running time, 57 min. PCA No. 12723. General audience classification.

Johnny McVey .....Johnny Mack Brown
Lucky Denvers .....Raymond Hatton
Daisy .....Christine McIntyre
Douglas Evans, Geneva Gray, Wheaton Chambers, Frank Larue, Ted Adams, Carl Mathews

Devil Ship

Columbia—Tough Skipper

Starring Richard Lane, this is a good program picture with a number of exploitable angles. Giving preference to the action over the plot, which makes only small pretense to be original, "Devil Ship" ought to be a crowd-pleaser with the younger set.

There are a number of good scenes when the small boat gets caught in a storm while a gun-fight rages. The necessary heart-interest is represented by Louise Campbell, who plays the mother of little Mina Liles. Direction by Lew Landers provides for good pace. Martin Mooney produced and Lawrence Edmund Taylor wrote the original screenplay.

Lane is the skipper of a boat which carries prisoners from the mainland to Alcatraz. When police find some files dangling from the stern of the ship, Lane's contract is terminated and he goes back to the lucrative tuna trade. Meanwhile two men have escaped from the prison and the gang, headed by Damian O'Flynn, seeks a way to get them out of the country. They bribe Anthony Caruso, Lane's chief engineer.

Meanwhile, Lane has met a friend, who also is in the tuna trade. He takes him home to his boarding house, where he meets Louise Campbell and her daughter. The captain is in love with Louise and does not suspect that his friend, William Bishop, also has fallen in love with her. They both leave on a fishing trip after Bishop loses his boat.

O'Flynn and the escaped convicts hide on the boat and proceed to run it, but a storm upsets their plans. The boat sinks, Bishop is shot, and so are the convicts. Lane returns and marries Miss Campbell.

Seen at the New York theatre in New York. The audience seemed to like it. Reviewer's Rating: Fair.—F. H.

Release date, Dec. 11, 1947. Running time, 62 min. PCA No. 12611. General audience classification.

Capt. Biff Brown .....Richard Lane
Madge Harris .....Louise Campbell
Sanderson .....William Bishop
Damian O'Flynn, Mina Liles, Anthony Caruso, Marc Krah, Anthony Warde, Marjorie Woodworth

REISSUE REVIEWS

ROSE OF THE RIO GRANDE

Monogram

With Movita and John Carroll in the starring roles, Monogram, on February 28, will reissue "Rose of the Rio Grande," a romantic adventure story of Mexico a hundred years ago. When it was reviewed in the April 2, 1938, issue of MOTION PICTURE HERALD, the Hollywood reviewer said: "Only in rare instances, and very seldom in pictures produced at a comparable cost, has so much pleasing entertainment been packed into a film which runs but sixty minutes. . . . The picture is a combination of romance, melodrama, excitement, pathos, music, comedy, all giving a new character and meaning to a subject treated many times before." Dorothy Reid was associate producer and it was directed by William Nigh.

THE ADVENTURES OF ROBIN HOOD

(*Warner Brothers*)

Errol Flynn, Olivia de Havilland, Ian Hunter, Claude Rains, Basil Rathbone, Alan Hale, Eugene Pallette and a score others here act out the familiar story of Robin Hood and Merry Men. When reviewing the picture in the April 30, 1938, issue of the HERALD, William R. Weaver wrote: "The picture opens briskly and the pace never lags. It is packed with exciting incident, thrilling combat, entrapment, escape, flight, pursuit, honest adventure and no revenge. It is magnificently staged and superbly coordinated . . . the complete answer to the practical showman's prayer." Filmed in Technicolor. Reissue date, not set.

TROUBLE IN SUNDOWN

(*RKO Radio*)

This Western stars George O'Brien. The MOTION PICTURE HERALD review, March 18, 1939, called this Western "the epitome of entertainment insofar as outdoor action pictures are concerned" and praised the high quality of story content and direction skill achieved by director David Howard and producer Bert Gilroy. Ray Whitley, Chill Wills, Ward Bond and Rosalind Keith also are in the cast. The story tells how O'Brien absolves a banker from suspicion in a robbery. The picture will be reissued March 8, 1948.

SHORT SUBJECTS

1947, YEAR OF DIVISION (Paramount)

Paramount News Special

Ranging from the "new look" in feminine fashions to the "cold war" between Moscow and Washington, "1947, The Year of Division" is an excellent compendium of the year's leading news events culled from the Paramount News library. Briefly touching such headlines as the Texas City nitrate blast; the partitioning of Palestine by the United Nations, and the Congressional investigations of Howard Hughes and Bennett E. Meyers, the two-reel subject then delves into the international difficulties which have set the United States and Russia at odds. It illustrates the growing threat of inflationary prices and Europe's increasing chain of Iron Curtains, the effects of the Marshall Plan to contain Communism, and the attempts of the United Nations General Assembly to secure peace, despite the continuing abuse of the veto by the Soviet delegates. As a subject devoting its major portion to the East-West split it pulls no punches but graphically shows the expansionist activities of Russia and that country's threat to Greece, Turkey and the Mediterranean area. The subject was narrated by George Putnam, Maurice Joyce and Frank Gallop. The commentary was written by Max Klein.

Release date, December 30, 1947 20 *minutes*

THE PRESIDENTIAL YEAR (20th Century-Fox)

March of Time (*V* 14-5)

In this timely, impartial analysis of potential presidential candidates for the major parties' nominations, March of Time focuses its cameras upon President Harry Truman, General Eisenhower, New York's Governor Thomas E. Dewey, Governor Warren, Senator Saltonstall, General Douglas MacArthur, Senator Vendenberg, Governor Stassen, Senator Taft, Henry Wallace and others, while the narrator explains the political philosophies of each. Because of the wide attention the subject is receiving in this presidential election year in the daily newspapers exhibitors here have a subject which, with the proper exploitation, should attract customers to their theatres.

Release date, December 26, 1947 16 *minutes*

COMMUNITY SING (Columbia)

No. 4—*Series* 12 (9654)

Dick Leibert is the organist accompanying the Song Spinners in this short. Songs range from the sentimental "When You Were Sweet Sixteen" to "Cecelia," "On the Avenue" and "That's My Desire."

Release date, December 4, 1947 9½ *minutes*

QUAIL POINTERS (RKO)

Sportscope (*No.* 3) (84,303)

An interesting demonstration of how bird dogs work. The short was made on the Sandy Hollow Game Preserve at Gales Ferry, Connecitcut. It introduces two such dogs and their owner. Two gunners and the dogs go in quest of the brown quail. The dog's handler uses the whistle to direct the dogs' actions. In the end the birds are flushed and each of the gunners gets his quarry.

Release date, October 17, 1947 8 *minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, page 4022.

Running times are those furnished by the distributor.

ALL'S FAIR AT THE FAIR (Paramount)
Popeye (E7-1)

The famous triangle back again. Popeye takes Olive to the fair where Bluto gives a death defying aerial exhibition. In addition he finds time to make some passes at the encouraging Olive. When Bluto gets her up in balloon, the coy beauty faces a terrible fate, but Popeye, taking once again to his muscle-swelling spinach, saves her at the last moment.

Release date, December 19, 1947 8 *minutes*

THE BABY SITTER (Paramount)
Little Lulu (D6-5)

Little Lulu is having a tough time with angelic little Alvin while operating her own baby sitter service. Alvin runs her into dreamland, where she finds herself in the Stork Club. Here infants indulge in their own kind of night life. After a merry time, Lulu wakes up and goes home.

Release date, November 28, 1947 7 *minutes*

THE CLOCK CLEANERS (No. 2) (RKO)
Walt Disney Productions (84,702)

Mickey, Donald Duck and the Goof are cleaning a clock and doing the usual, clumsy job of it. When the clock doesn't work, Donald investigates and finds a stork sleeping in the works. He chases him out, but meanwhile the Goof has some hair-raising escapades. In the end all three get tangled up in the balance wheel.

Release date, December 12, 1947 8 *minutes*

CRADLE OF A NATION (MGM)
Fitzpatrick Traveltalk (T-912)

An historical tour of important sections of Virginia is presented in this short subject. The Technicolor enhances the picturesqueness of George Washington's home at Mount Vernon and Jefferson's home at Monticello. Colorful Williamsburg, the restored colonial town, is shown.

Release date, December 13, 1947 9 *minutes*

DESERT DESTROYERS (Paramount)
Popular Science (J7-2)

The four interesting subjects covered in this short are highlighted by the sequence dealing with the Navy's deadly new rockets. It's pointed out that a plane, equipped with four or five of these missiles, carries almost the fire-power of a cruiser. Other inventions include a gadget to help lazy fisherman; an ice-cream maker that can produce its product in 90 seconds, and oyster experiments in Wales.

Release date, December 26, 1947 11 *minutes*

ENCHANTED LAKE (UA)
David L. Loew Musicolor Short

Filmed in Cinecolor and produced by Werner Janssen, who also conducts the Janssen Symphony Orchestra of Los Angeles in the background music, this short covers the whole panorama of the great Northwest. There are beautiful nature shots as the camera surveys turbulent streams, roaring waterfalls and snow-covered mountain peaks. Finally it turns to the calm and undisturbed scene of the Enchanted Lake.

Release date, December, 1947 7 *minutes*

THE FISHING BEAR (MGM)
Technicolor Cartoon (*W*-922)

Barney Bear goes fishing with a fishing line, net, bait and determination. However, his efforts are foiled by the pranks of a duck. There is a lot of action and humor in this subject. This is a Gold Medal reprint cartoon.

Release date, December 20, 1947 8 *minutes*

FIVE FATHOMS OF FUN (Paramount)
Grantland Rice Sportlight (R7-3)

An unusual short shot in the clear waters of the Florida Gulf and showing anglers engaged in a new form of fishing that's both rich in food and fun. Equipped with spears, oxygen masks and goggles, the divers swim among schools of thousands of fish, picking out the best to bring home for dinner. There's some unusual photography in this short.

Release date, November 28, 1947 10 *minutes*

KING SIZE CANARY (MGM)
Technicolor Cartoon (W-933)

This Technicolor cartoon tells a story of the cat and the canary complete with the traditional chase. A magic potion which increases the size of both the cat and the canary affords an unusual twist. The result is entertaining.

Release date, December 6, 1947 7 *minutes*

MIDNIGHT SERENADE (Paramount)
Musical Parade Featurette (*FF*6-5)

Peggy Lee, well known singer, is the top attraction in this short. The plot goes something like this: Richard Webb and Paul Lees are disk jockeys. Lees resents the fact that Webb is engaged to the sponsor's daughter and fixes it so that the two coo and bill by an open microphone so that everyone listening to the radio hears them. "It's A Good Day" is just one of the four songs. Dave Barbour and his music.

Release date, November 21, 1947 18 *minutes*

MIRACLE IN A CORNFIELD (MGM)
Passing Parade (K971)

A fascinating story of the birth of a volcano in a Mexican cornfield is described. The dramatic tale of the rise of Paricutin in the heart of the Mexican farmlands is shown. Actual eruptions in the crater are photographed.

Release date, December 20, 1947 8 *minutes*

MONKEYSHINES (Paramount)
Speaking of Animals (Y7-3)

This one has to do with monkeys, showing different varieties of the species and their living habits. As usual the humorous touch is liberally applied as the camera traces them in their every-day activities. In the end they can be heard singing their own version of "Yes, We Have no Bananas."

Release date, December 12, 1947 9 *minutes*

NOVELTY SHOP (Columbia)
Color Favorites (9602)

Shot in good color, this cartoon shows what happens when the toys in a novelty shop come to life and turn their place into a center of rollicking mirth. Toy soldiers, clocks, dolls and birds romp gaily in a singing and dancing spree. As day breaks the toys return to their shelves.

Release date, November 20, 1947 6½ *minutes*

OFF THE AIR (Columbia)
Screen Snapshots (9854)

A good idea for a short and one that ought to interest radio listeners. Kay Kyser is shown trying to build a playhouse for his daughter. Art Linkletter shows he's just as funny off the air as he is on. Bob Hope's talkative sidekick, Vera Vague, and comedienne Eve Arden appear, as does Al Jolson.

Release date, December 18, 1947 9½ *minutes*

OUT OF THIS WORLD SERIES (Columbia)
Screen Snapshots (9853)

A star-studded short that presents Danny Kaye, Danny Thomas, J. Carrol Naish, John Garfield, Eddie Bracken, Kay Kyser, Keenan and Ed Wynn, Joe E. Brown, Mickey Rooney, Peter Lawford and Jackie Cooper in an unusual baseball game. Jack Carson and Hal "The Great Gildersleeve" Peary are the umpires as the Andy Russell Sprouts and the Frank Sinatra Swooners battle each other.

Release date, November 27, 1947 9 *minutes*

RHAPSODY IN WOOD (Paramount)
Puppetoons in Technicolor (U6-4)

Woody Herman in a highly entertaining, musical version of how his clarinet came into being. First he explains that it was made by his grandfather, who was a woodchopper. Then we see Grandpa chopping down the tree to music and, eventually Woody gives a musical version of the whole yarn.

Release date, December 19, 1947 9 *minutes*

SHOULD HUSBANDS MARRY? (Columbia)
All-Star Comedy (9422)

This is a rib-tickling short with the reliable Hugh Herbert in the starring role. Hugh is in plenty of trouble with his wife suspicious of his convention activities and his boss unwilling to give him a raise. His friend Bill complicates matters, but all ends well.

Release date, November 13, 1947 17 *minutes*

STOP, LOOK AND GUESS 'EM (Paramount)
Grantland Rice Sportlight (R7-4)

This is a quiz reel that permits the audience to join in the fun. They are asked a number of trick teaser questions involving identification of such sports terms as "harriers," "Sweep-swingers" and "keglers." Other questions have to do with sporting dogs, swimming, golf, tennis and hunting. Action shots are used to illustrate each question.

Release date, December 5, 1947 10 *minutes*

WIFE TO SPARE (Columbia)
All-Star Comedy (9433)

Andy Clyde does some fast thinking in this funny short that tells how Andy attempts to help out his brother-in-law, only to get into trouble with a designing blonde himself. He is blackmailed and when his wife and mother-in-law overhear a telephone conversation between him and the blonde, a divorce threatens. In the end Andy convinces his wife that the whole thing was just a joke.

Release date, November 20, 1947 16 *minutes*

SHORT SUBJECTS

DR. BLUEBIRD (Columbia)
Color Favorites (9603)

A re-release in Technicolor. A bluebird brings happiness to a bedridden little boy. As the bird continues its visits, the boy's limb mends fast. Finally the bluebird unwinds the bandages and the boy rejoins his comrades in the street.

Release date, December 18, 1947 *6½ minutes*

GORILLA MY DREAMS (Warner Bros.)
Bugs Bunny Special (3721)

Here is one that will tickle many a funnybone. Castaway Bugs lands on an island inhabited by savage apes. A childless wife ape adopts him, but her child-hating husband plots to do away with him. When all means fail, he finally assaults Bugs, but in the end the rabbit establishes himself as the master.

Release date, January 3, 1948 *7 minutes*

HULA MAGIC (Paramount)
Unusual Occupations (L7-1)

One of Hawaii's leading hula dancers shows how the leaves are picked and made ready for skirts, showing up the popular belief that hula skirts are made of grass. At Pine Bluff, Arkansas, Ben Pearson demonstrates his skill with bow and arrow. And Charles January and Zig Zawadzke show how they use Lucite, a new plastic, to fashion exquisite exhibits that will astonish audiences.

Release date, November 7, 1947 *10 minutes*

JINGLE JANGLE JINGLE (Paramount)
Musical Parade Featurette (FF6-6)

Action, color and music are combined here to make an entertaining short. It stars the Page Cavanaugh Trio within the framework of a story of how Margaret Field and Will Wright participate in a big chuck wagon race. Among the songs heard in the Technicolor subject are "Jingle Jangle Jingle," "I'm an Old Cowhand" and "Walking My Baby Back Home."

Release date, January 2, 1948 *20 minutes*

PRAIRIE SPOONERS (RKO)
Ray Whitley Western Musicals (83,504)

Ray Whitley and his Six Bar Cowboys attend a barbecue and sing a song. Ray's girl is Virginia Vale. When a locket, showing Virginia's mother, falls to Pop Whitley's feet, he recognizes it and tells the young folks a story of how he first courted her and how, after he had followed her to Oregon, he had lost her. On hearing Pop's tale, Ray and Miss Vale decide it is up to them to carry on where Pop left off.

Release date, December 19, 1947 *13 minutes*

RUBINOFF AND HIS VIOLIN (Warner Bros.)
Melody Master Band (4604)

A rerelease that should be appreciated by lovers of the violin. Rubinoff dresses up this presentation with a novel twist. As he plays the violin, guests at tables ask him questions, such as "Are you married?", etc. He answers them by playing certain selections on his fiddle. The dance team of Collette and Barry do a specialty number.

Release date, January 3, 1948 *10 minutes*

SO YOU WANT AN APARTMENT (Warner Bros.)
Joe McDoakes Comedy (4403)

This is a good takeoff on today's pressing apartment shortage. When the landlord builds an elevator shaft in the middle of the McDoakes' living room, Joe senses that an attempt is made to force him out. Following eviction, he is swamped with offers from room in condemned tenements to black market bungalows. Finally, he signs a $500-a-year lease for the apartment from which he was evicted.

Release date, January 3, 1948 *10 minutes*

ADVANCE SYNOPSES *and information*

WOMAN FROM TANGIER (Columbia)

PRODUCER: Martin Mooney. DIRECTOR: Harold Daniels. PLAYERS: Adele Jergens, Stephen Dunne, Steven Geray, Michael Duane, Denis Green.

MELODRAMA. An American dancer fleeing Morocco after her employer becomes enmeshed with the police goes to Tangier on her way to Gibraltar. When $50,000 disappears from the ship's safe and the captain tells authorities the purser was the thief and that he had to kill him in self defense, an insurance detective suspects the captain. Through the help of the girl, who finds her old employer in cahoots with the captain, and learns the latter is actually the thief, a trap is set by the detective and police. The captain is caught in it and goes to prison. Romance results between the detective and the dancer.

TO THE VICTOR (Warner Brothers)

PRODUCER: Jerry Wald. DIRECTOR: Delmer Daves. PLAYERS: Dennis Morgan, Viveca Lindfors, Victor Francen, Bruce Bennett, Dorothy Malone, Tom D'Andrea, Eduardo Cianelli.

POST-WAR INTRIGUE. The Swedish-born wife of a French collaborationist is to testify against him. His former friends plot her murder but a demobilized American, operating a black market, protects her. The American causes the death of two black marketeers as well as the killers who were threatening the wife's life. The wife and the American fall in love and he stands by her at the trial.

THE BRIDE GOES WILD (MGM)

PRODUCER: William Wright. DIRECTOR: Norman Taurog. PLAYERS: Van Johnson, June Allyson, Hume Cronyn, Butch Jenkins, Una Merkel, Arlene Dahl, Jack Searl, Elisabeth Risdon.

COMEDY DRAMA. A prim young illustrator (June Allyson), who is given the assignment of doing the art work for a new book of children's stories, discovers that "Uncle Bumps" (Van Johnson), who has authored the book, is in reality a bit of a tippler. The publisher, to keep her from exposing the pseudo "Uncle Bumps" and his unseemly habits, arranges to have an orphan pose as the Uncle's son, and Uncle, himself, as a widower. She discovers the deception, however, and although by this time she and Uncle Bumps are in love, she refuses to marry him. But the orphan brings them together, and "Uncle Bumps" promises to change his way of life.

OKLAHOMA BADLANDS (Republic)

ASSOCIATE PRODUCER: Gordon Kay. DIRECTOR: Yakima Canutt. PLAYERS: Allan "Rocky" Lane, Mildred Coles, Eddy Waller.

WESTERN. When two ranchers are killed by rustlers, the son of one of them enlists the aid of "Rocky" Lane to save his ranch. When the son is killed, "Rocky" poses as the only surviving member of the family in order to protect the true heiress. He succeeds in turning the leader of the gang over to the law after a gruelling chase.

WRECK OF THE HESPERUS (Columbia)

PRODUCER: Wallace MacDonald. DIRECTOR: John Hoffman. PLAYERS: Willard Parker, Patricia White, Edgar Buchanan, Paul Burns, Earle Dewey, Holmes Herbert.

DRAMA OF SEA. A young ship captain, beached and blackballed when he loses his ship at sea, joins forces with a crooked salvage operator, who lures ships on the rocks at night with false buoys and lights. When the captain learns that a ship thus wrecked causes the drowning of his own brother, he grows suspicious of his partner and starts an investigation. When he discovers that ships are being lured to their doom by false lights he goes to the governor and puts an end to the nefarious business.

SILVER RIVER (Warner Bros.)

PRODUCER: Owen Crump. DIRECTOR: Raoul Walsh. PLAYERS: Errol Flynn, Ann Sheridan, Thomas Mitchell, Tom D'Andrea, Bruce Bennett.

PERIOD MELODRAMA: A soldier, cashiered out of the Union Army for burning money which would have fallen into Rebel hands, goes to Nevada to open a gambling house. He buys shares in a silver mine and falls in love with his partner's wife. He becomes an important man in the town and when his partner is killed, he marries his widow. Eventually he is wiped out, but after he prevents mob violence, the townspeople ask him to run for Senator.

PHANTOM VALLEY (Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Virginia Hunter, Teddy Infuhr.

WESTERN. The Durango Kid finds himself in the midst of war between ranchers and homesteaders, sparked by the murder and robbery of the leader of the homesteaders. After a series of adventures he turns up the murderess as a woman, supposed daughter of the murdered man who had hoped to come into possession of all the land in Phantom Valley. She is killed accidentally by one of her own henchmen during an attempt to kill the Durango Kid.

WINTER MEETING (Warner Brothers)

PRODUCER: Henry Blanke. DIRECTOR: Bretaigne Windust. PLAYERS: Bette Davis, Jim Davis, Janis Paige, John Hoyt.

ROMANTIC DRAMA. Grant, wealthy businessman, who has been courting austere Susan, poetess, meets Novak, Navy hero, and the three go to a party, bringing Peggy as Novak's "blind date." Novak and Susan are attracted, and they go for a wintry drive to Susan's farmhouse, where they exchange confidences. She bitterly blames her mother, whom she has not seen for years, for her father's suicide; and he tells her he had wanted to be a priest, but after an incident in the Navy felt unfit. They reassure one another, and he asks Susan to marry him, but she sends him away to find his faith anew, and she phones her mother.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

(For listing of releases back to July 1, 1947, see PD pages 3984-4002)

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9952	Claude Thornhill & Orch. (10)	10-30-47	3918
9953	Lecuona Cuban Boys (10½)	11-13-47	3985
9954	Skitch Henderson & Orch. (10)	12-11-47	....
9955	Charlie Barnet & Orch. (10)	1-15-48	
	COMMUNITY SING		
9652	No. 2 April Showers (9)	10-2-47	3919
9653	No. 3 Peg O' My Heart (9)	11-6-47	4001
9654	No. 4 When You Were Sweet Sixteen (9½)	12-4-47	4019
9655	No. 5 Feudin' and Fightin' (9)	1-8-48	....
5657	No. 7 Christmas Carols (R) (10)	12-6-47	3985
	SCREEN SNAPSHOTS		
9852	Laguna, U.S.A. (9½)	10-9-47	3994
9853	Out of This World Series (9)	11-27-47	4020
9854	Off the Air (9½)	12-18-47	4020
9855	Hawaii in Hollywood (10)	1-22-48	....
	WORLD OF SPORTS		
9802	Ski Demons (9)	10-23-47	3943
9803	Bowling Kings (9)	11-13-47	3994
9804	Navy Crew (Champions (9)	12-25-47	....
9805	Rodeo (Untitled)	1-29-48	....
	TWO REEL SPECIAL		
9451	A Voice Is Born (20)	1-15-48	....
	FILM NOVELTIES		
9901	Aren't We All? (10½)	11-27-47	3994

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	FITZPATRICK TRAVELTALKS (Color)		
T-911	Visiting Virginia (9)	11-29-47	3985
T-912	Cradle of a Nation (9)	12-13-47	4020
	PETE SMITH SPECIALTIES		
S-952	Surfboard Rhythm (9)	10-18-47	3985
S-953	What D'Ya Know (9)	11-8-47	3985
S-954	Have You Ever Wondered? (9)	12-13-47	3985
S-955	Bowling Tricks (10)	1-10-48	....
	M-G-M TECHNICOLOR CARTOONS		
W-933	Kingsize Canary (7)	12-6-47	4020
	PASSING PARADE		
K-971	Miracle in a Cornfield (8)	12-20-47	4020
K-972	It Can't Be Done (8)	12-47	....
	GOLD MEOAL REPRINT CARTOONS		
W-921	Goldilocks and the Three Bears (11)	11-22-47	3985
W-922	The Fishing Bear (8)	12-20-47	4020

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L7-1	Hula Magic (10)	11-7-47	4021
L7-2	Bagpipe Lassies (11)	1-2-48	....
	GEORGE PAL PUPPETOONS (Color)		
U6-3	Oate with Duke (8)	10-31-47	3985
U6-4	Rhapsody in Wood (9)	12-19-47	4020
	POPEYE (Color)		
E7-1	All's Fair at the Fair (8)	12-19-47	4020
E7-2	Olive Oyl for President (8)	1-30-48	....
E7-3	Wigwam Whoopee (8)	2-13-48	....
E7-4	Pre-Hysterical Man (8)	3-26-48	....
	POPULAR SCIENCE (Color)		
J7-1	Radar Fisherman (10)	10-17-47	3918
J7-2	Desert Destroyers (11)	12-26-47	4020
	SPEAKING OF ANIMALS		
Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	3994
Y7-3	Monkeyshines (9)	12-12-47	4020
	SPORTLIGHTS		
R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	3994
R7-3	Five Fathoms of Fun (10)	11-28-47	4020
R-4	Stop, Look and Guess 'Em (10)	12-5-47	4020
	MUSICAL PARADES (Color)		
FF6-5	Midnight Serenade (18)	11-21-47	4020
FF6-6	Jingle, Jangle, Jingle (20)	1-2-48	4021
FF7-1	Samba-Mania (18)	2-27-48	....
FF7-2	Footlight Rhythm (18)	4-9-48	....
	LITTLE LULU (Color)		
D6-3	A Bout with a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	3994
D6-5	The Baby Sitter (7)	11-28-47	4020
06-6	Dogshow-Off (7)	1-30-48	....
	NOVELTOONS (Color)		
P7-1	Santa's Surprise (9)	12-5-47	3994
P7-2	Cat O' Nine Ails (8)	1-9-48	....
P7-3	Flip-Flap (8)	2-27-48	....
P7-4	We're in the Honey (8)	3-19-48	....
P7-5	The Bored Cuckoo (8)	4-9-48	....
P7-6	There's Good Boo's Tonite (9)	4-23-48	....
	PACEMAKERS		
K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	3994
K7-3	Bundle from Brazil (11)	1-2-48	....
	SCREEN SONGS		
X7-1	The Circus Comes to Clown (7)	12-26-47	....
X7-2	Base Brawl (7)	1-23-48	....
X7-3	Little Brown Jug (7)	2-20-48	....
X7-4	The Golden State (7)	3-12-48	....
X7-5	Winter Oraws On (7)	3-19-48	....
	NEWS SPECIAL		
....	1947, Year of Division (20)	12-30-47	4019

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	CARTOON (Color)		
761	It's a Grand Old Nag (8)	12-20-47	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
74,107	Mickey's Delayed Date (7)	10-3-47	3907
74,108	Foul Hunting (8)	10-31-47	3876
74,109	Mail Dog (7)	11-14-47	3943
74,110	Chip an' Dale (7)	11-28-47	3985
74,111	Pluto's Blue Note (7)	12-26-47	3994
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	4020
	SPORTSCOPES		
84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	4019
	EDGAR KENNEDY		
83,401	Mind Over Mouse (18)	11-21-47	....
83,402	Brother Knows Best (18)	1-2-48	....
	LEON ERROL		
73,706	The Spook Speaks (18)	12-5-47	3985
83,701	Bet Your Life (18)	1-16-48	....
	FLICKER FLASHBACKS		
84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (10)	12-5-47	4001
	THIS IS AMERICA		
83,101	Border Without Bayonets (18)	11-14-47	3956
83,102	Switzerland Today (18)	12-12-47	3994
	MUSICAL FEATURETTES		
73,204	Carle Comes Calling (18)	9-12-47	3862
	RAY WHITLEY WESTERN MUSICALS		
83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985
83,504	Prairie Spooners (13)	12-19-47	4021
	JAMBOREE SERIES (Reissues)		
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington (8)	11-28-47	3966
84,405	Jerry Wald & Orch. (9)	12-26-47	....
	TWO REEL DRAMAS		
83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
8252	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8253	Jungle Closeups (8)	12-12-47	....
8254	Copenhagen Pageantry (8)	1-2-48	....
	SPORTS REVIEW (Color)		
8351	Vacation Magic (8)	9-26-47	3862
	TERRYTOONS (Color)		
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....
8508	The Wolf's Pardon (7)	12-5-47	....
8509	Swiss Cheese Family Robinson (7)	12-19-47	....
8510	Hitch Hikers (7)	12-12-47	....
8511	Lazy Little Beaver (7)	12-26-47	....
	MARCH OF TIME		
V14-2	T-Men in Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You! (18)	11-28-47	....
V14-5	The Presidential Year (18)	12-26-47	4019
	DRIBBLE PUSS PARADE		
8901	Album of Animals (8)	11-21-47	3876

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	LOEW MUSICOLOR		
....	Enchanted Lake (7)	12-47	4020
	DAFFY DITTY		
..	The Fatal Kiss (8)	11-47	....
	LANTZ CARTUNES		
....	The Band Master (7)	12-47	3994
....	The Mad Hatter (7)	....	....
....	Banquet Busters (7)	....	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	VARIETY VIEWS		
3342	Chimp Aviator (9)	11-17-47	3966
	NAME-BAND MUSICALS		
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3966
3303	Carlos Molina & Orch. (15)	12-31-47	....
	TWO-REEL SPECIALS		
2201	Fight of the Wild Stallions (20)	12-24-47	....
2202	Harnessed Lightning (17)	11-12-47	....
	THE ANSWER MAN		
3391	Wind, Curves and Trapdoor (10)	12-22-47	....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
4802	Beautiful Bali (10)	11-15-47	3966
4803	Oad Minds the Baby (10)	12-20-47	3966
4804	What's Hatchin'? (10)	2-28-48	....
	TECHNICOLOR SPECIALS		
3008	Sunset in the Pacific (20)	11-8-47	3943
4001	Celebration Days (20)	1-31-48	....
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy, the Roughrider (20)	2-21-48	....
	FEATURETTES		
4101	Power Behind the Nation (20)	10-11-47	3931
	SPORTS PARADE (Color)		
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports (10)	12-13-47	3957
4504	Sun Valley Fun (10)	2-14-48	....
	BLUE RIBBON CARTOONS (Color)		
4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.) (7)	1-17-48	....
	MELODY MASTER BANDS		
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-6-47	....
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	....
	MERRIE MELODIES CARTOONS (Color)		
3707	Doggone Cats (7)	10-25-47	3965
3708	Mexican Joy Ride (7)	11-29-47	3966
3709	Catch as Cats Can (7)	12-6-47	3966
3710	Horse Fly Fleas (7)	12-13-47	3966
3711	Two Gophers from Texas (7)	1-17-48	....
3713	What's Brewin', Bruin? (7)	2-28-48	....
3714	What Makes Daffy Duck? (7)	2-14-48	....
	"BUGS BUNNY" SPECIALS (Color)		
3720	Slick Hare (7)	11-1-47	3966
3721	Gorilla My Dreams (Tech.) (7)	1-3-48	4021
3722	A Feather In His Hare (7)	2-7-48	...
	VITAPHONE VARIETIES		
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4021
4404	So You Want to Be a Gambler (10)	2-14-48	....
	MEMORIES FROM MELOOY LANE		
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
9140	Brick Bradford (15 episodes)	12-18	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
792	Dangers of the Canadian Mounted (12 episodes)	....	....

RELEASE CHART
By Companies

This Chart lists feature product tradeshown or released since September 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
821	Bulldog Drummend Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
961	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
....	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blendie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
....	Six-Gun Law	Jan. 9,'48
....	The Swordsman	Jan.,'48
....	Prince of Thieves	Jan.,'48
....	Glamour Girl	Jan. 16,'48
....	I Love Trouble	Jan.,'48
....	Mary Lou	Jan. 23,'48
....	The Wreck of the Hesperus	Feb. 5,'48
....	The Woman from Tangier	Feb. 12,'48
....	Phantom Valley	Feb. 19,'48
....	To the Ends of the Earth	Feb.,'48
....	Relentless	Not Set

EAGLE LION

Prod. No.	Title	Tradeshow or Release Date
710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Dec. 13,'47
804	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
527	The Fighting Vigilantes	Nov. 15,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
....	The Man From Texas	Dec. 27,'47
733	The Corsican Brothers (R)	Dec.,'47
....	South of Pago Pago (R)	Dec.,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers	Jan. 31,'48
....	Open Secret	Feb.,'48

FILM CLASSICS

Prod. No.	Title	Tradeshow or Release Date
....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Jan.,'48
....	Women in the Night	Jan.,'48
....	Devil's Cargo	Feb.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48

MGM

Prod. No.	Title	Tradeshow or Release Date
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov.,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
....	The Bride Goes Wild	Mar.,'48

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 6,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
4704	Jiggs & Maggie in Society	Jan. 10,'48
696	Song of the Drifter	Jan. 17,'48
4	Song of My Heart (Allied Artists)	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Jan.'31,'48
4751	Overland Trail	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
4710	Rose of the Rio Grande (R)	Feb. 28,'48
4705	Rocky	Mar. 14,'48

PARAMOUNT

Prod. No.	Title	Tradeshow or Release Date
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4705	Unconquered	(T) Nov. 7,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4710	Saigon	Mar. 12,'48

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
652	Under Colorado Skies	Dec. 15,'47
752	Bandits of Dark Canyon	Dec. 15,'47
644	The Gay Ranchero	Jan. 10,'48
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
753	Oklahoma Badlands	Jan. 29,'48
....	Campus Honeymoon	Feb. 1,'48

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Man About Town	
....	Mourning Becomes Electra	Not Set
852	The Bishop's Wife	(T) Nov. 14,'47
866	Tycoon	Dec. 27,'47

REISSUES

Prod. No.	Title	Tradeshow or Release Date
881	Gun Law	Oct. 3,'47
882	Border G-Man	Nov. 14,'47
883	Painted Desert	Dec. 19,'47
884	Lawless Valley	Jan. 30,'48
892	Bambi	Feb. 2,'48
885	Trouble in Sundown (R)	Mar. 2,'48

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BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
809	Dick Tracy Meets Gruesome	Dec. 6,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered	Jan. 10,'48
806	Night Song	Jan. 17,'48

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
HC13	The Frontiersman (R)	Nov. 8,'47
HC14	Sunset Trail (R)	Nov. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
HC15	Pride of the West (R)	Jan. 3,'48
4705	The Prairie	Jan. 10,'48
X-3	Miracle in Harlem	Jan. 24,'48
HC16	In Old Mexico (R)	Feb. 7,'48
4708	Trail of the Mounties	Feb. 21,'48

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Portrait of Jennie	Not Set
....	Mr. Blandings Builds His Dream House	Not Set

20TH CENTURY-FOX

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
733	Forever Amber	Oct. 22,'47
....	Gentleman's Agreement	Not Set

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Prod. No.	Title	Tradeshow or Release Date
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall (Wurtzel)	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red (Wurtzel)	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
....	An Ideal Husband	Not Set

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil	Jan.,'48

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
624	Frieda (Brit.)	Sept.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
....	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
....	Bush Christmas (Prestige)	Dec.,'47
....	A Woman's Vengeance	Not Set
633	The Senator Was Indiscreet	Jan.,'48
....	The Lost Moment	Dec.,'47
....	Black Narcissus	Dec.,'47
....	Black Bart	Not Set
....	Captain Boycott (Brit.)	Jan.,'48
....	A Double Life	Not Set
....	All My Sons	Not Set
....	Casbah	Not Set
....	The Naked City	Not Set
....	River Lady	Not Set
....	Tap Roots	Not Set
....	Up in Central Park	Not Set
....	Secret Beyond the Door	Not Set

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
701	Deep Valley	Sept. 1,'47
702	Life With Father (Spel.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
714	The Treasure of the Sierra Madre	Jan. 24,'48
713	Always Together	Jan. 10,'48
....	My Girl Tisa	Feb. 7,'48
....	I Became a Criminal	Mar. 13,'48
....	Adventures of Robin Hood (R)	Not Set
....	Winter Meeting	Not Set
....	To the Victor	Not Set
....	Silver River	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4022, issue of January 17, 1948.

Feature product listed by Company on page 4023, issue of January 17, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Robin Hood (color) (Reissue)	WB	....	Errol Flynn-Olivia de Havilland	Not Set	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	....	Randolph Scott-Barbara Britton	Feb. 20,'48	....	.....	....	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Mar.,'48	....	.....	....	3717	....
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Not Set	....	.....	....	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
An Ideal Husband (color) (Brit.)	20th-Fox	....	Paulette Goddard-Michael Wilding	Not Set	96m	Jan. 17,'48	4017	4000	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	....
Bambi (Reissue) (color)	RKO	....	Disney Feature Carton	Feb. 2,'48	70m	Dec. 6,'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Banjo (Block 5)	RKO	725	Sharyn Moffett-Jacqueline White	May 15,'47	68m	Apr. 19,'47	3586	3539	....
Bells of San Angelo (color)	Rep.	642	Roy Rogers-Dale Evans	May 15,'47	78m	May 31,'47	3654	3488	3783
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Town	Para.	4622	Philip Reed-Hillary Brooke	May 23,'47	60m	Feb. 22,'47	3486	2776	
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	4011
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Border G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	....	Van Johnson-June Allyson	Mar.,'48	....	.....	....	4021	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	
Bush Christmas	Univ.	....	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	
Captain Boycott (Brit.)	Univ.	....	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4011
Captive Heart, The (British)	Univ.	....	Michael Redgrave-Rachel Kempson	Not Set	86m	Apr. 26,'47	3597	....	
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Not Set	....	.....	....	4010	....
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	
Cass Timberlane	MGM	....	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747

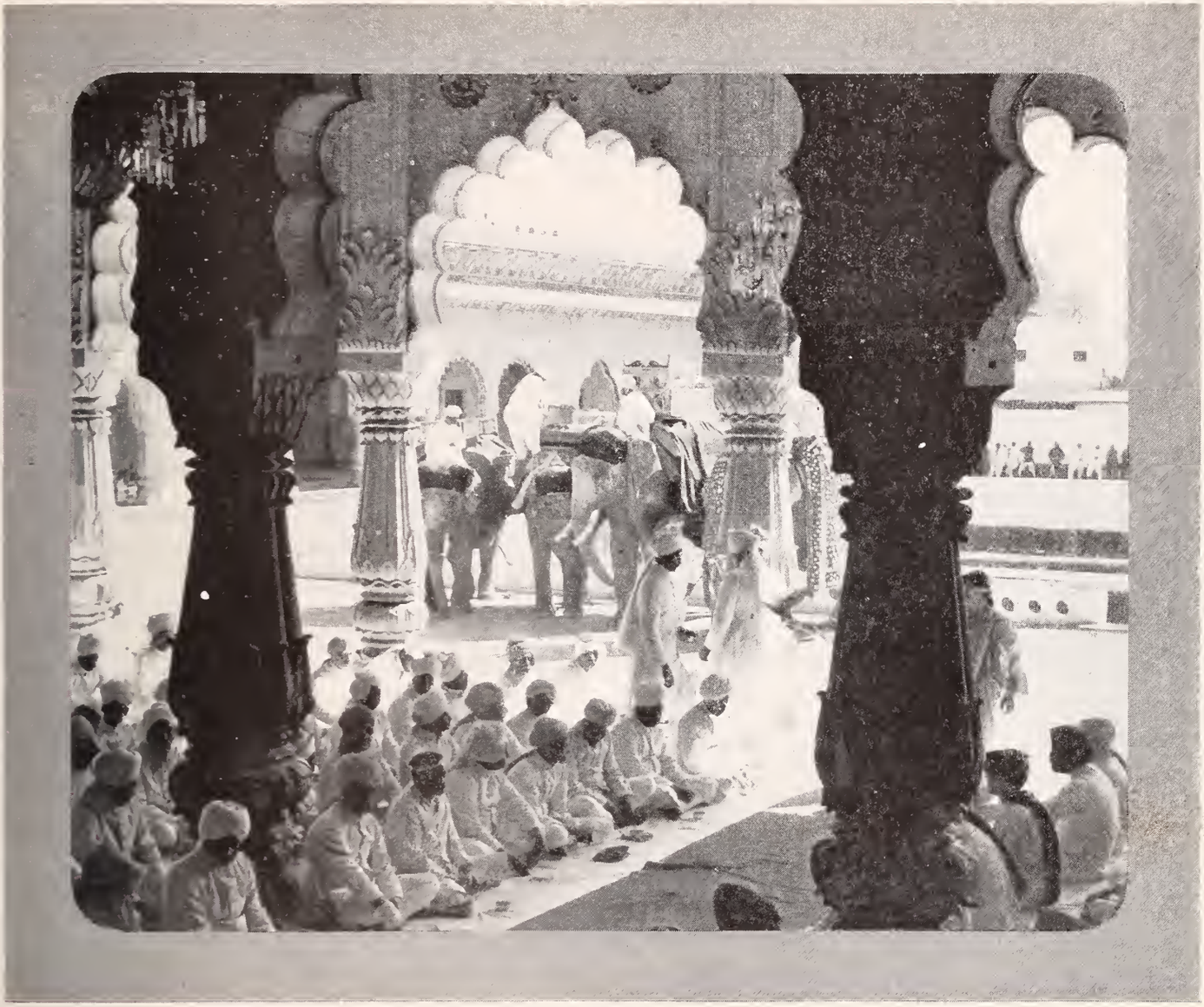
Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	839	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	3983
Dangerous Venture	UA	....	William Boyd-Andy Clyde	May 23,'47	59m	Feb. 22,'47	3487	....	
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	4011
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	...
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	103m	Jan. 3,'48	4001	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
† Egg and I, The	Univ.	....	Claudette Colbert-Fred MacMurray	May,'47	108m	Mar. 29,'47	3549	3312	3909
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	3983
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	....	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	...
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	...
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3983
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	72m	Jan. 17,'48	4018	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	..
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	...
Glamour Girl	Col.	....	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	4011
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	3983
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4011
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heading for Heaven	EL	....	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	..
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	— REVIEWED — M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
High Wall	MGM	....	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4011
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	...
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885	....	...
I COVER Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
I Love Trouble	Col.	....	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	....
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	Not Set	....	...	...	3475	....
If Winter Comes	MGM	....	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	...
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	...
It Had to Be You	Col.	....	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	.....	....	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Jan. 31,'48	....	.....	....	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	...
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAST Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	....	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4011
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love and Learn	WB	620	Jack Carson-Martha Vickers	May 3,'47	83m	Mar. 29,'47	3550	....	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	.
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	....	Al Pearce-Arlene Harris	Jan. 1,'48	....	.....	....	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Man of Evil	UA	....	James Mason-Phyllis Calvert	Jan.,'48	....	.....	....	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	.
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	....	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	.
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	.	
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	....	Cary Grant-Myrna Loy	Not Set	....	.....	....	4010	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Girl Tisa	WB	....	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	....	.....	....	4010	....
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4011

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NAKED City, The	Univ.	....	Barry Fitzgerald-Dorothy Hart	Not Set	....	.....	....	4010	....
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	....	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	...
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	...	3735	
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	4011
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473		3783
Oklahoma Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Jan. 29,'48	....	.....	....	4021	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	...
Open Secret	EL	....	John Ireland-Jane Randolph	Feb.,'48	70m	Jan. 17,'48	4018	....	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4011
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Feb. 7,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	...
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	5	Rod Cameron-Cathy Downs	Mar. 7,'48	....	.....	....	3943	....
Paradine Case, The	Selznick		Gregory Peck-Ann Todd	Not Set	132m	Jan. 3,'48	4001	3666	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Jan. 24,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Phantom Valley	Col.	....	Charles Starrett-Virginia Hunter	Feb. 19,'48	....	.....	....	4021	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	....
Prince of Thieves, The	Col.	....	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	....
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4011
Relentless (color)	Col.	....	Robert Young-Marguerite Chapman	Not Set	93m	Jan. 17,'48	4017	....	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	....
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Jan. 17,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Rose of the Rio Grande (Reissue)	Mono.	....	Movita-John Carroll-A. Moreno	Feb. 28,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918		....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Mar. 12,'48	....	.....	....	3666	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	99m	Jan. 10,'48	4009	3956	....
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4011
Senator Was Indiscreet, The	Univ.	....	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Silver River	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	4021	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Six-Gun Law	Col.	....	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	....
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	....	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Smugglers, The	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	....	.....	....	4010	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....

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Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	....	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	3983
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	....	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	....
TAP Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Not Set	....	.....	....	4010	....
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	....	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	74m	Jan. 17,'48	4017	3031	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Gal (color)	Rep.	609	Lynn Roberts-Donald Barry	May 15,'47	66m	May 31,'47	3655	3434	....
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
This Happy Breed (British) (col.)	Univ.	....	Robert Newton-Celia Johnson	Not Set	115m	Apr. 19,'47	3586	....	..
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Mar.,'48	....	.....	....	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
Time Out of Mind	Univ.	614	Phyllis Calvert-Robert Hutton	May,'47	88m	Mar. 22,'47	3537	3527	3577
T-Men	EL	....	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	4011
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
Too Many Winners	EL	716	Hugh Beaumont-Trudy Marshall	May 24,'47	60m	June 7,'47	3666	3587	....
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Feb.,'48	....	.....	....	4010	....
To the Victor	WB	....	Dennis Morgan-Viveca Lindfors	Not Set	....	.....	....	4021	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	4011
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		....
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Voice of the Turtle, The	WB	....	Eleanor Parker-Ronald Reagan	Not Set	103m	Dec. 27,'47	3993	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Winter Meeting	WB	....	Bette Davis-Jim Davis	Not Set	....	.....	....	4021	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	....	Adele Jergens-Stephen Dunne	Feb. 12,'48	....	.....	....	4021	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	....	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	....	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
† YEARLING, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 4023





Through him . . . West meets East

ACROSS his "front page" the world parades . . . before the eyes of moviegoers on Main Street. There, West and East *do* meet—through the highly specialized efforts of the newsreel editor.

He sifts the facts and foibles of the world . . . and presents in one short reel the significant, the human, and the odd—the news that helps the world to know itself.

To his objectivity . . . his sense of the newsworthy . . . his feeling for concise and graphic storytelling . . . the newsreel owes its unique place in American journalism.

Yet the newsreel editor would be the first to give due credit to his staff of cameramen . . . and to the Eastman motion picture films which help them cover the news—and help him present it so effectively.

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Deadly encounter...
savage pursuit...
defiant love...from the
high Sierras to the
murderous desert...



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with

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

My Girl Tisa
Albuquerque
Call Northside 777
To the Ends of the Earth
You Were Meant for Me
Angels Alley
Main Street Kid
Stage to Mesa City

(In News Section)

Naked City

"The local admission tax problem is a terrific threat to theatre operation"

—Oscar Doob, Loew's

"Give exhibitors access to good pictures rather than monopoly-produced mass product in controlled market"

—Justice Department to Supreme Court

ATOMIC SHOWMANSHIP AT OAK RIDGE

—A Herald Feature

BOX OFFICE CHAMPIONS

VOL. 170, NO. 4; JANUARY 24, 1948

Entered as second class matter, January 12, 1931, at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., at 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas, $10.00 a year Foreign. Single copy, 25 cents. *All contents copyright 1948 by Quigley Publishing Company.*



"MAY WE LET DOWN OUR HAIR AND TALK FRANKLY!"



M-G-M has more current pictures in the box-office headlines than any other company. *For instance:*

GREEN DOLPHIN STREET spectacular audience hit is hold-over champ.

(Lana Turner, Van Heflin, Donna Reed, Richard Hart)



CASS TIMBERLANE

positively sensational in all early dates. For instance, it's M-G-M's 5-year high in Tulsa!

(Spencer Tracy, Lana Turner, Zachary Scott)

GOOD NEWS

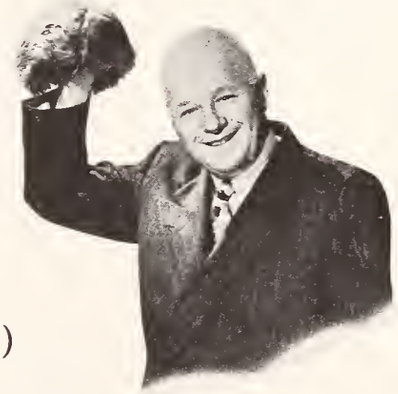
spreads Technicolor joy across the nation. Good news everywhere!

(June Allyson, Peter Lawford)

HIGH WALL

is hair-raising! Audiences thrilled at Capitol, N. Y. World Premiere and all first bookings.

(Robert Taylor, Audrey Totter, Herbert Marshall)





KILLER McCOY

is a socko entertainment delighting the folks from coast to coast.

(Mickey Rooney, Brian Donlevy, Ann Blyth)

Yes, the bald facts are that with these fine current entertainments and a terrific line-up of Big Ones coming, here's the new industry slogan—

M★G★M GREAT IN '48

GOLD!!!



NEW GOLD STRIKE IN CALIFORNIA!



URE OF SIERRA MADRE

RING **HUMPHREY BOGART**

VALTER HUSTON TIM HOLT · BRUCE BENNETT

REEN PLAY BY JOHN HUSTON · BASED ON THE
NOVEL BY B. TRAVEN · MUSIC BY MAX STEINER

DIRECTED BY JOHN HUSTON · PRODUCED BY HENRY BLANKE

WB

BONANZA 3-THEATRE WORLD PREMIERE UNDER WAY IN LOS ANGELES NOW!

The

RECORD ACCLAIM

for

"GENTLEMAN'S AGREEMENT"

is matched
only by its

BOXOFFICE RECORD

in New York (11th week),
Chicago (11th week),
Pittsburgh, Miami, Boston
and Los Angeles!



"BEST PICTURE OF THE YEAR!"
—N. Y. Film Critics' Award

"The very best picture of the year!"
—Harold V. Cohen, Pittsburgh Post Gazette

"A masterpiece! The cinema at its mightiest!"—*Karl Krug, Pittsburgh Sun-Telegraph*

"Most exciting drama of year!"
—Philip K. Scheuer, Los Angeles Times

"Greatest picture this year!"
—Harrison Carroll, L. A. Herald-Express

"Darryl Zanuck had better clear the 20th Century-Fox shelves for the raft of Oscars this production merits."
—George Bourke, Miami Herald

"'Gentleman's Agreement' is a rare combination of intelligence, integrity, courage, and entertainment!"
—Dorothy Raymer, Miami Daily News

"One of the finest films of this or any year."
—Judge May, Jacksonville Times-Union

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 4 — January 24, 1948

WHO ASKED THEM?

A NEW and high mark among the presumptions of the bureaucratic ideologists of Washington was reached this week in the Department of Justice preliminary appeal brief in the anti-trust case, a document exchanged with the defendants.

It is a declaration aimed at addressing the United States Supreme Court, observing that the conduct of the defendants in the past "gives little hope that they will in the future encourage production of the wide variety of films needed to satisfy the wide variety of tastes possessed by the potential American film audience, rather than a standardized mass product adapted to profitable exhibit in a controlled market. . . . The content now is controlled by the prejudices and the moral attitudes of those who control. . . ."

It would be difficult to conceive a more gratuitous line of observation.

The case at bar, entitled the United States vs. Paramount et al., in equity 87-273, filed July 20, 1938, was concerned with the enforcement of the anti-trust statutes as pertaining to the trade practices of the defendants as business institutions. The matter of the "wide variety of tastes", or of some "potential American film audience", was not declared at issue or taken to court. Further, "control of the content" and "the moral attitudes of those who control" distribution are not covered by any of the law, or issues of fact, before the court.

The Department of Justice is merely lippy about matters that are none of its business.

Objected to as incompetent, irrelevant and immaterial.

■ ■ ■

INSPIRED *TIME*

COCKY, know-it-all and arrogant *Time*, the rewrite news magazine, in the course of a disquisition compiled of composite rumors, promulgates the assertion that "Forever Amber" was "among the big money-makers of 1947". Obviously the piece is more informative pertaining to the *Time* school of journalism than it is informing about the state of the motion picture.

Incidentally the same issue, January 19, in its correspondence columns presents part of a letter from Mr. Spyros Skouras, president of Twentieth Century-Fox Film Corporation, in which he takes issue with a prior outgiving of *Time* headed "Greek Gift", which had charged that he had planned and executed a dual career for "Amber" consisting of, first, a version bound to get the publicity of condemnation by the Legion of Decency, and, second, then a purified version to play out remaining engagements. The editor's note following the letter says: "*Time* indeed guessed wrong."

"Guessed wrong" is a decidedly confessional phrase for an editor to apply, in naif candour, to the processes of production of his publication.

The same fantastically informative issue relates that Metro-Goldwyn-Mayer has cut its payroll 40 per cent, "wiping out one entire echelon of executives". Sounds devastating, if true. Also, how many make an echelon? Who says? Who counted?

Additionally *Time*, in all its presumption of penetrating inside information, fails to make record of the fact that the executives of Twentieth Century-Fox consider that the worst mishap among the ill-fortunes of "Amber" was the extremely adverse report on the picture made by *Life*, a publication in the *Time* family.

It is often manifest that *Time*'s writers enjoy a patronizing superciliousness in dealing with the motion picture. It is denoted in the issue under examination with the line: "One frightened Hollywoodenhead said that the last Academy Award winner, 'The Best Years of Our Lives', could not have been made now (one of the villains was a banker)." The manifestation pertains to their common sophomoric pleasure in the coinage, "Hollywoodenhead". Also, there is a straining at a point ignoring the fact that there was no villain, in that the banker concerned merely objected to the somewhat radical notion of a departmental head, played by Fredric March, that G. I. Joes should get loans without collateral. That is the aspect which got the picture talked about in Washington. It seems probable that the whole expression was a concoction to surround the toy word.

Exemplification of the merry order of inconsistency is afforded in two paragraphs of the offering: 1—"Hollywood's way out seemed to be escape movies and relatively inexpensive little formula pictures about domestic life that Hollywood knew would pay off. . . . " 2—Somewhat later, it is observed: "In the end the real victims of the panic might well be the moviegoers, who would probably get poorer fare for their money."

The deduction is, you will note, that the fare will be poorer, in *Time*'s eyes, but that the customers will like it. *Time*'s writer thinks that is bad.

■ ■ ■

CRITIC A-WONDERING

THE other day Mr. Ashton Stevens, the distinguished dramatic critic of the Chicago *Herald-American*, was feeling aglow and comfortable after dinner at Fritzel's caravanserie and took his pen in hand to speak with enthusiasm about television. He saw it "perchance doing to the motion picture what it had done to vaudeville and even to the legitimate, unless . . . " The "unless" is an undefined alliance. Meanwhile, Mr. Stevens considers: "When television enters my home, rendering no longer necessary for attendance on a show, the top hat, the white tie, the ebony stick, the Rolls-Royce and the Annie Oakley . . . an entire photoplay at my fireside. . . . "

Mr. Stevens' plea of the first nighter and his nostalgia ignores quite the fact that some millions are able to go to a show without top hat, white tie and ebony stick, requiring only the price of the seats, and a bag of popcorn to share with the girl. The theatre with its decor, plush seats and deep carpet supplies the grandeurs. They generally have no fireside and, further, they are looking for some place to go.

Our esteemed contemporary in Chicago may be assured that the motion picture, the people's theatre, will not be found drowsing when television gets so it can say something competitively entertaining. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Revenge

EVER SINCE the industry stopped producing those handy slides which asked women in the audience to kindly remove their hats, the men in the theatre audiences have been having trouble. Seems that the women just aren't going to take off their hats without those slides to remind them. A man down in Tulsa the other day got good and mad at the hatted woman sitting in front of him. He had tapped her politely on the shoulder and pleasantly requested her to remove the thing. She wouldn't. And then, she told police and the police told the newspapers, the man grabbed the hat from her head, threw it in the aisle, got out of his seat and stomped all over it and stalked from the theatres.

By Force

Montevideo Bureau

THE URUGUAYAN Parliament in 1941 passed a bill making it compulsory that a locally produced newsreel on national items be shown with every full length feature. That bill could never be enforced owing to the lack of necessary equipment and laboratories and the impossibility of acquiring those necessities. Lately, however, two regular national newsreels have come into existence, both drawing large crowds into the newsreel theatres. The local press is now urging the enforcement of the law and a government subsidy for the newsreels in the form of yearly awards which would be distributed to the best productions. At the same time, large scale loans on easy terms are requested for the production of full length pictures. At present only one or two features a year are produced here.

Dispute

THERE'S a fight brewing in New Jersey. There, recently, the New Jersey Poll, an independent public opinion research organization of Princeton, sent all Jersey newspapers the results of its poll on the question of motion pictures and children. The poll, for release January 15, was summed up this way: "Three out of every five New Jersey residents who believe movies influence the lives of children are of the opinion that the influence is bad." Well, sir, the New Jersey chapter of the Theatre Owners of America got up in arms about that and sent telegrams to all the editors and challenged those conclusions on four points: not setting forth a valid basis for such a conclusion, not setting forth the category of citizens who were polled, not setting forth the questionnaire to which the answers were responsive, and, in short, "the conclusions merely constitute an interpretation, without giving the public the benefit of the factual basis from which the set of inferences were drawn." The poll declared that New Jersey residents felt motion pictures "put bad ideas into children's minds that they imitate" and that "present-day movie offerings lead children to juvenile delinquency."

MOTION PICTURE HERALD

for January 24, 1948

ADMISSION tax an orphan on the political battlefield Page 13

URGES control of export films; MPAA project set Page 16

DIVORCEMENT only remedy, U. S. brief says—again Page 17

W. G. RILEY uncloaked as Mr. X behind Del Giudice Page 21

LIBERATED screen flourishes in Italy—by Martin Quigley, Jr. Page 22

BOX OFFICE Champions for the month of December Page 23

WHO SAYS it must take millions or nothing?—by Red Kann Page 24

ATOMIC researchers at Oak Ridge like movies, too Page 25

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 28

TOTAL of 239 American films shown in Mexico during 1947 Page 40

SERVICE DEPARTMENTS

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New Look

A BLOCK BIG theatre, restaurant and office building of modern design will be going up on Broadway in about a year—on the block bounded by Broadway, Seventh Avenue, Fifty-first and Fifty-second Streets, a total of 16,000 square feet and assessed at $2,500,000. To make way for the ultra-modern 13-story aluminum, glass and marble building a lot of buildings are going to be pulled down. These include the Republic theatre, formerly the Warner, where talking motion pictures were introduced with "The Jazz Singer" in 1927 and the well-known Roseland ballroom. Also to be cut down are a swarm of shooting galleries, penny arcades and billiard halls, many offices of theatrical agents, a restaurant or two and a jewelry store. Herbert J. Freezer, president of a shirt manufacturing company which bears his name, is the owner of the projected building. He's leased the block for 90 years, paying $9,000,000 for the first 30 years. It hasn't been decided who'll get the theatre.

Money's Worth

IF YOU FEEL you're not getting your money's worth when you buy your way into a theatre, you might go down to Louisville and attend one of Allen Bradley's Saturday Night Surprise Parties. He's recently remodeled his suburban Ritz and has invited his patrons to come in on a Saturday night at 7 o'clock and hang around until 12:30. You do that and here's what you'll get: two features, one Western feature, five cartoons, and sufficient comedies to balance the program. Mr. Bradley reports a full house every Saturday night.

Who, Us?

Washington Bureau

AS TOUCHY as Hollywood is about taxes, you'd think he would have known better. But Friday, House Ways and Means Committee Chairman Knutson asked the Secretary of the Treasury whether he had any comment on the fact that "it's been frequently remarked that the President's tax program was hatched in Hollywood." The Secretary replied that he thought such a statement was "ridiculous." To which Mr. Knutson said that Representative Helen Gahagan Douglas—an actress turned Congresswoman—claimed that she had long ago introduced a tax bill similar to the President's. The controversy ended when Representative Forand, a Democrat from Rhode Island, observed that it was only fair to say that "Mrs. Douglas is a member of Congress even though she does come from Hollywood."

"Don't Grab"

Washington Bureau

JAMES C. PETRILLO, president of the American Federation of Musicians, testified before the House Labor Committee Wednesday that any new contracts with radio networks would include provisions for FM and television programs. He immediately hedged on this statement, however, when Representative Carroll D. Kearns remarked in a pleased voice, "that's the best news I've heard yet." Petrillo broke in with, "don't grab so fast." Asked if he had not "held a gun" on Hollywood producers in inserting the restrictive television clause in contracts between the AFM and Hollywood, Petrillo answered that he had not, he had merely thought it would be unfair for networks to buy Hollywood pictures for television use. Mr. Kearns sided with him, saying it had been proved conclusively that there was no collusion on the part of the picture producers and that the Committee would not go into the matter any further.

Criticism

IF YOU WANT to follow the pattern of the Frenchmen, it's all right to deliver a raspberry to a badly produced play even if you are a salaried critic. Monday night, according to the Associated Press, the critic for *Le Parisien Libere* was sitting in his seat watching Sacha Guitry act in his own play, "The Limping Devil," and this critic didn't like it and he whistled—the European equivalent of a raspberry. When the theatre management tried to put the critic out, his fellow critics rose in a body to his defense and said if he goes we go. Everybody stayed—believe it or not.

Political Reissue

MGM'S REISSUE of "Ninotchka," a satire on Soviet bureaucracy, has been doing all right at the box offices. But it's been doing even better as a political football, being kicked around by the *Daily Worker,* which characterizes it as a "nine-year-old film slander against the Soviet Union," and being defended in the editorial columns of the New York *Herald Tribune,* which doesn't think much of the *Worker* as a film critic. Said the *Tribune* in its January 21 issue: "The release of a celluloid comedy has not ordinarily, in this country, been regarded as a political event; but when the *Daily Worker* (which knows so much more about politics than most of us) salutes the current revival of a Greta Garbo film under the headline: '"Ninotchka"—Look Thomas I'm Dancing' one realizes how ignorant we all are of the finer points of psychological warfare." The *Worker,* of course, is referring to J. Parnell Thomas, chairman of the House Un-American Activities Committee, and his investigation of Hollywood. The Communist organ goes on: "The idea (of reissuing the picture) is to keep Thomas and the other Fascists placated until Metro gets their newest anti-Soviet splurge." Replies the *Tribune*: "Art has its own revenge. That 'little mouse of thought,' so terrifying to totalitarians, is not half so terrifying as the still lighter touch of humor. Otherwise, the *Daily Worker* would not be half so worked up. 'Ninotchka' happens to be very funny, as well as skillful."

Rich, Full Life

WHEN the Columbus-Phenix City Ministerial Alliance wanted Columbus, Ga., motion picture theatres closed on Sundays, Solicitor General Edward Wohlwender, Jr., spoke up for the Chattahoochee Judicial Circuit and opined that if he closed the theatres he would have to "close down everything that is not a necessity of life." That he didn't want to do. And those Sunday shows have been helping the city. W. C. Pease, Jr., president of the Consolidated Community Chest in Columbus, stepped into the argument with some facts and figures, pointing out that Sunday shows had netted $6,298.80 for the Chest during 1947. "I am informed these contributions comprise approximately 75 per cent of the net revenues of the theatres on Sunday," Mr. Pease said, in exposing the Sunday show cause.

In Sioux Center, Ia., the story was different. There, by a majority vote of 61, the 2,000 citizens of the center decided against continuing Sunday shows. Opposition to the shows had been voiced by the Ministerial Association which charged that "the theatre is definitely opposed to our spiritual welfare."

"Rightful Share"

Hollywood Bureau

THE SOCIETY of Independent Motion Picture Producers will undertake a vigorous drive to "restore freedom of enterprise and to gain a rightful share of the box office income" that organization's executive committee announced Wednesday. "The independent producer was never closer to a free market for his picture, or in a better position to receive the full support his pictures deserve from the public," the announcement said.

PEOPLE

SPYROS P. SKOURAS, president of Twentieth Century-Fox Film Corporation, left New York Tuesday for England to discuss with J. ARTHUR RANK the proposed merger of the Gaumont-British and Odeon circuits. He said he planned no discussions on the British *ad valorem* film tax.

DAVID O. SELZNICK has been appointed chairman of the Freedom Train Committee of Los Angeles by MAYOR FLETCHER BOWRON.

HERMAN M. LEVY, general counsel of the Theatre Owners of America, has been appointed a member of the Committee on Review of the Code of the American Arbitration Association.

THOMAS HODGE, with the British Information Service in the United States since 1942, has been named the director of the Films & Publications Division of that organization with headquarters in New York.

HAROLD AUTEN, handling the runs of J. ARTHUR RANK's "Henry V" and American representative for Greater Union Theatres of Australia, was presented the Order of Orange Nassau with Swords, Degree of Commander, by the Netherlands Government in Washington last Saturday.

R. NORTON HENRY, State Department foreign service officer, last Friday in Washington was appointed film adviser to the Department, succeeding GEORGE CANTY.

MAX MILDER, managing director of Warner Brothers Pictures, Ltd., of London, arrived in New York on the *Queen Mary* last Friday for home office and studio conferences.

BEN GOETZ, head of MGM's production activities in England, will leave London next Wednesday for New York for conferences with home office and studio executives.

CRAWFORD H. GREENWALT was named president of E. I. du Pont de Nemours & Company on Monday. He replaces WALTER S. CARPENTER, JR., resigned, who has been elected chairman of the board.

RALPH CRAMBLET, United Artists branch manager in Minneapolis, was appointed midwestern district manager for the company by J. J. Unger, general sales manager, Tuesday. His headquarters will be in Chicago. Edward STOLLER will succeed Mr. Cramblet in Minneapolis.

ALF SJOBERG, Swedish director whose credits include the prize-winning "Torment" has been signed by David O. Selznick to direct Ibsen's "A Doll's House" to be produced in Sweden.

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THIS WEEK the Camera reports:



VICE-REGAL greetings to Mary Pickford, right, at the opening, in the Elgin theatre, Ottawa, Canada, of her latest, "Sleep, My Love". Miss Pickford is met at the vice-regal box by His Excellency, Viscount Alexander, Canadian Governor General; Lady Alexander, and, at the right, rear, Prime Minister W. L. MacKenzie King.

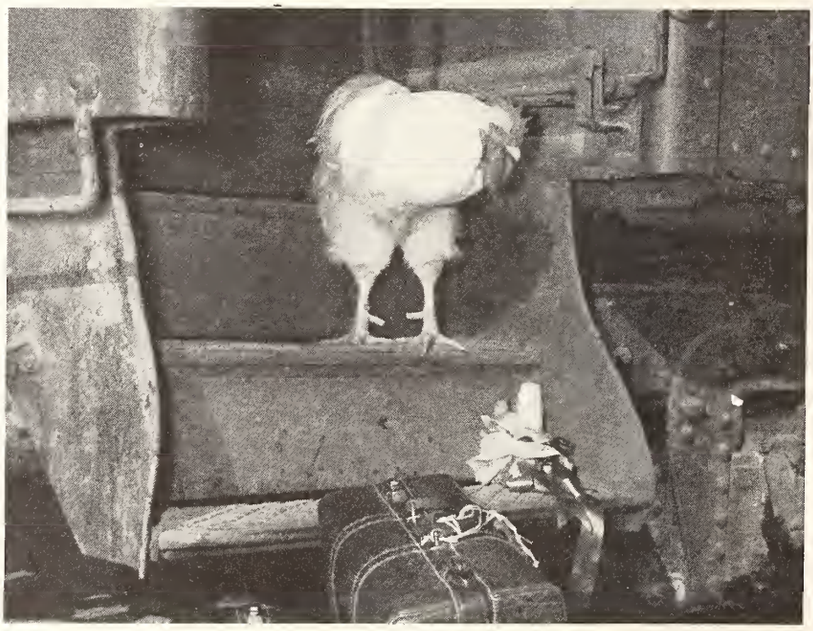


DEAL IN VIDEO. Jerry Fairbanks, left, signs for production and supervision of NBC's television film program. Sid Strotz, right, NBC executive vice-president for the Pacific Coast, and Hal Bock, NBC Hollywood television director, watch the proceeding in Hollywood.



By the Herald

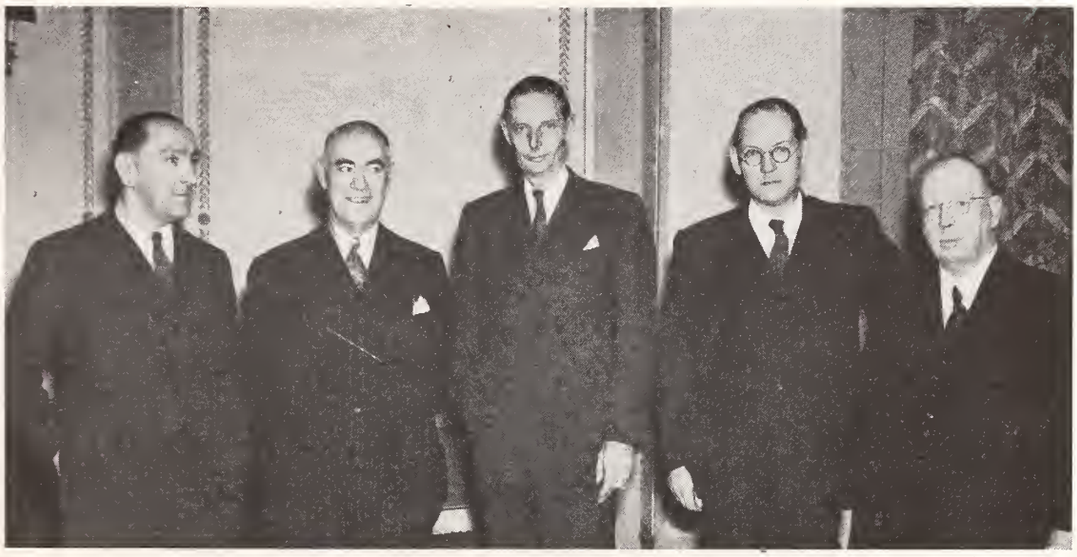
GUEST. Alida Valli, center, last week was tendered a reception at the Radio City Music Hall, New York, housing the Selznick picture starring her in "The Paradine Case". With her are G. S. Eyssell, left, the theatre's managing director, and Leo Carroll, featured player in the film.



THE WARNER PATHE NEWS ROOSTER, Bill, as he arrived in Los Angeles the other day to make his screen debut. Winner over 8,000 other beauties in an Oklahoma City contest, the new trademark is, at the age of one year, the "ideal camera subject". He crows—after some urging. And he stays motionless for as long as one minute.



LOUIS GROEN, Motion Picture Export Association managing director in Holland, is marking 25 years in the industry. He began as the first Holland manager for the old Fox Film Corporation.

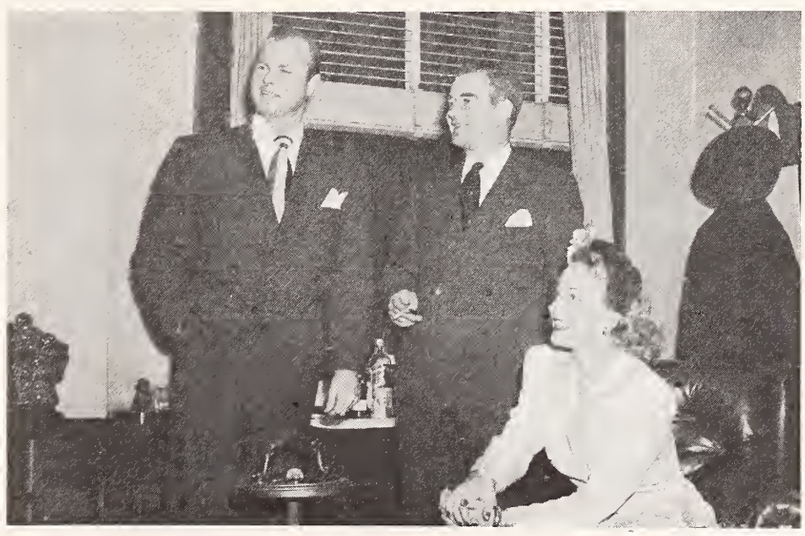




LONDON FAREWELL for Max Milder, Warner managing director, prior to his departure for the United States. His hosts were officials of Associated British Cinemas. In left to right order are Robert Clark, ABC director; Mr. Milder; Sir Philip Warter, ABC board chairman; Dr. E. M. G. Fletcher, solicitor of Warner Brothers Pictures, Ltd., and William Maloney, O.B.E. Mr. Milder's American journey was to include conferences at the New York home offices and at the Hollywood studio with Jack L. Warner, vice-president in charge of production.

TWIN PREMIERE, in two adjacent theatres. The occasion was the advent of David O. Selznick's "The Paradine Case". Mr. Selznick took over Westwood Village, laid a red carpet between the Bruin and Westwood Village theatres and erected a connecting canopy. Some 2,000 assorted celebrities attended; the other thousands jammed against police lines.

IN NEW YORK, as Jack Wrather, Texas oil man and independent producer for Allied Artists, met the press at the offices of Monogram International. In left to right order are Mr. Wrather; Norton Ritchey, Monogram International president, and Bonita Granville, actress and Mr. Wrather's wife. Mr. Wrather said Hollywood's economies will result in better pictures. Such pictures need ideas, not extravagance, he said. Mr. Wrather next will make "Strike It Rich", on a budget of $650,000 to $750,000, he said. It will be in Cinecolor.



By the Herald



THE FIGHTING is on stage, officially. The scene is at the Century Circuit's Patio theatre, Brooklyn, where the New York Daily News ran its first elimination bouts in the annual Golden Gloves boxing tournament. The circuit donated the house in the interests of the Flatbush Boys Club.



By the Herald

ROBERT PRESNELL, SR., partner with John Reinhardt in the new ARPI Productions, as he saw the trade press in the New York offices of Film Classics, releasing his product. Tighter script writing and shooting schedules are answers to increased Hollywood production costs, he said.



AS CLEVELAND exhibitors saw "Sleep, My Love" and drank cocktails with producer Buddy Rogers at the Hotel Statler. Left to right, Max Lefkowich and Leo Greenburger, Community Circuit; Meyer Fine and Abe Kramer, Associated Theatres, flank Mr. Rogers; Milton Mooney, Cooperative Theatres of Ohio, and Moe Horwitz, Washington Circuit.



IN NEW YORK, John Garfield, right, receives, as stand-in for producer Darryl F. Zanuck, the New York Critics Award of the Year, for "Gentleman's Agreement", the "best picture of 1947", from Otis Guernsey, Herald Tribune film critic.



NOT IN SCRIPT. The scene after the big Douglas DC-2, "The Falcon", crashed at Burbank, Calif., while being flown from the Lockheed factory to ceremonies preparatory to a tour to exploit Philip Krasne's "Falcon" series. John Calvert, series star, at the controls, was seriously injured. Above are leading lady Rochelle Hudson, Ted McGarry and Don Hix, Falcon Productions publicity director.

ADMISSION TAX AN ORPHAN ON POLITICAL BATTLEFIELD

THE TAX prospect for 1948 is more taxes. Exhibitors of the United States, having waited for two and a half years for the 20 per cent "wartime" Federal admission tax to be reduced, cannot hope for relief at least until after the November elections, according to Washington political auguries.

In addition, there is no end in sight of the flood of local admission taxes which spread like an epidemic last year. Leading circuit executives were forthright in describing the tax situation locally as a "serious threat" to operations.

The only bright spot in the picture is in Canada, where Government officials indicated plans for early repeal of the Dominion 20 per cent admission tax. But even there exhibitors expect that provincial Governments will take up the slack.

by J. A. OTTEN
in Washington

With tax-lines taking shape on Capitol Hill, one thing stands out: no one with any influence on tax legislation is talking about a cut in the Federal admission tax.

There are several bills in Congress to reduce the tax; others will be coming. Influential groups have asked for repeal of the admission tax in particular; others have urged an early end to all excises. But the people who are writing the GOP and Democratic tax programs for this last session of the 80th Congress agrees that any such step stands very little chance of enactment.

One reason above all others is responsible 1948 is an election year. Both Republicans and Democrats have to do their tax cutting where it will get them the most votes—and the exhibitor does not bulk very large at the polls.

Administration Tax Reluctance Clear

Last week and early this week the House Ways and Means Committee held hearings on the so-called Knutson bill, the touchstone of Republican tax thinking. During these hearings Secretary of the Treasury John W. Snyder hinted that President Truman would veto this measure and urged instead the Administration-backed Dingell bill, which would provide a $40 per capita tax credit.

The House Republican leadership hopes to have the Knutson bill—or one very much like it—passed within two or three weeks. They feel confident, too, that with the vote-catching community property provision, they can override any Presidential veto.

However, financial figures in Congress contend, in order to get the votes necessary to override a veto, the sum total of tax cutting will have to be held down, since many members of Congress, on both sides of the aisle, favor keeping some budget surplus for debt reduction.

To get votes in Congress, the Republicans will have to keep the community property principle. To get votes at the polls in November, they will have to keep sizeable income tax cuts and/or increased exemptions. When these are added together, little room is left for cuts in excise taxes.

That's the way it shapes up now. Anything can happen in the horse-trading that goes on over any tax bill. But it still looks like the Federal admission tax is one of the horses which is the least likely to be swapped.

"Documented facts" on the extent to which the 20 per cent Federal admission tax has been reducing theatre attendance throughout the country will be submitted in about three weeks to the House Ways and Means Committee and the Senate Finance Committee by the Theatre Owners of America. TOA member units in every state are now collecting this data, according to Robert W. Coyne, TOA executive director.

CANADA WILL END TAX MARCH 31

Toronto Bureau

That the Canadian Government will vacate the amusement tax field, thus permitting Provincial governments to collect taxes on admissions, was announced last Friday by the Dominion Finance Minister D. C. Abbott following several meetings with J. J. Fitzgibbons, chairman of the central exhibitors committee, and Government officials. The Federal 20 per cent tax is expected to be eliminated at the conclusion of the fiscal year March 31.

Under the new arrangement provinces will be permitted to levy amusement taxes and could allocate portions of their revenues collected from this source to municipalities for the benefit of hospitals and civic charities.

Mr. Abbott's announcement followed a concerted campaign on the part of Canadian exhibitors to eliminate the wartime levy on grosses.

The Government's decision is seen as pointing up a revival of Ontario's 10 per cent admission tax, eliminated before the war. Mayor R. H. Saunders of Toronto has campaigned the past several years for authority to levy a tax on amusement admissions.

OFFER BILLS TO CUT FEDERAL TAX TO 10%

Washington Bureau

Two bills, both calling for a reduction in the Federal admission tax to the pre-war rate of 10 per cent were introduced in the House of Representatives early this week. The first was sponsored by Rep. Harold C. Hagen of Minnesota and the second by Rep. Gordon McDonough of California. Rep. Hagen's bill would make the cut effective June 30, 1948. Early action on either bill is considered unlikely.

LOCAL TAXES ARE CALLED UNJUST

This week theatre executives voiced their disapproval of the wave of "unjust" and "discriminatory" amusement taxes which continue to be levied against theatres by local governments.

Oscar A. Doob, general theatre executive for Loew's Theatres, said, "the admission tax situation around the country has become a terrific threat, and one of the more important of the many current problems" confronting exhibitors.

Other executives have expressed the fear that if and when the Government should ever reduce the Federal amusement tax, municipal, city and state governments would step in with new tax plans, thus eliminating any benefit to exhibitors or to the public.

This was further emphasized by Leo F. Walcott, chairman of the Allied Independent Theatre Owners of Iowa and Nebraska, in a warning to exhibitors in a current bulletin. Quoting from a monthly magazine published by the League of Iowa Municipalities, he said the League termed an amusement tax an ideal local tax and went on to quote the publication as claiming the Federal Government is likely to reduce or abandon this field and that "municipalities should be ready to step in" as "the yield can be substantial, particularly in larger cities."

Urges Taxes Be Fixed Evenly in Brackets

The publication warns municipalities to fix the tax by brackets, with a graduated tax in even cents in each bracket, rather than a percentage of admission charge, as "this is easier to defend" because the tax will be on the person going to the place of amusement.

In a speech delivered extemporaneously before the United Theatre Owners of Illinois recently, State Senator C. F. Carpentier, legislative representative for the UTO, blamed the flood of local taxes partly on ex-

(Continued on page 16, column 3)

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COLUMBIA PICTURES

Senator Urges Export Control; MPAA Plan Set

Senator H. A. Smith of New Jersey, chairman of the Senate Foreign Relations Committee, at a Washington press conference last week urged that American pictures going abroad be subjected to closer scrutiny in an effort "to relate the kind of picture which the industry is sending abroad to our whole foreign program." His appeal preceded passage by the Senate early this week of the Mundt Bill which lacked the provision that would have aided American companies in unfreezing some of their funds abroad.

Supervise Export

A program of selective export control has long been in the planning stage on the desks of Motion Picture Association executives. The department actually was set up on the coast early in 1947 by Gerald Mayer, head of the MPAA's international division. However, during 1947, it limped along with a one-man staff, employing a South American expert. Lately, a second man with European background was taken on. It is understood the bureau checks scripts and advises producers on what phases may be objectionable to foreign audiences.

Senator Smith had nothing but praise for the job done by the industry abroad, but said some films "showing the seamy side of America" were being exported. He stressed that his was a plea for quality export, not for censorship and said the State Department soon would organize a study group to consider the problem. He also made it clear that both Congress and the State Department were concerned over the frozen fund problem faced by the communications industries and especially the film industry.

Predict Industry Aid

The Mundt Bill might conceivably have been of some help in solving the question, but the Senators steered away from the problem in order not to delay passage of the whole measure. Nevertheless it was indicated that the State Department would continue working on the problem and that a special committee might be set up also to aid producers with their funds abroad. Senator Smith said the industry had done a "yeoman job of holding the fort" for the Government overseas information service and that he did not want the producers to be compelled to withdraw now because of the currency situation. Industry and Government representatives have held several meetings on the problem during the past few weeks, but State Department men have complained that they have not been furnished sufficiently detailed data to proceed with their quest for a solution to the difficulties facing the industry.

Equity Pictures Formed to Produce for Eagle Lion

Harry H. Thomas has announced the formation of Equity Pictures, Inc., independent producing company, which plans to turn out 22 pictures during its first year, including six in color, for release through Eagle Lion. Mr. Thomas is president of the new company, and Howard Welsch, former Universal studio executive, is vice-president. Other officers are Jack Schwartz and Sid Justman, who have financial interest in the Motion Picture Centre Studio where Equity will make its headquarters. Jerry Thomas will join the company in a production capacity. Already completed is "The Enchanted Valley," a color picture starring Alan Curtis and Anne Gwynne, and "Heading for Heaven," with Stuart Erwin and Glenda Farrell. Both were produced by Mr. Schwartz and are now part of the company program. On February 15, Equity will begin production of the color feature, "Jungle Girl."

U-I's "All My Sons" Set For Roadshow Release

Universal-International has scheduled a special roadshow release for its production of "All My Sons," to be released April 15. In making the announcement Monday, William A. Scully, vice-president and general sales manager, said: "In order to emphasize the quality and stature of 'All My Sons,' it is evident that to do justice to this unusual production, not only from the standpoint of distribution, but also from the exhibitor's point of view, it is necessary to highlight the release of this picture with roadshow and advance admission price engagements. . . . The present-day market certainly can accommodate this specialized type of distribution, particularly when the grandeur of theme in such a picture cannot be put into proper focus unless the public is especially informed about its merit." "All My Sons" is based on the Broadway stage production.

Set Convention Program For Variety Clubs

Edward C. May, entertainment chairman for Variety Clubs International's twelfth annual convention, has announced the following program for the convention, to be held in Miami Beach April 12-19: April 12, get acquainted party at the Roney Plaza Hotel; April 13, Jai Alai night at Biscayne Fronton; April 14, south seas party on Key Biscayne; April 15, trip to Tropical Park race courses, luncheon, a special Variety race, formal dance at the Roney Plaza; April 16, dog races; April 17, Aloha party.

AMPA to Nominate

The nominating committee of the Associated Motion Picture Advertisers, New York, Friday was to nominate: Max Youngstein for president; David Blum, vice-president; Harry McWilliams, treasurer; Evelyn Koleman, secretary.

TAXATION

(*Continued from page* 13)

hibitors because of their failure to develop good public relations with their communities, city councils, state legislators and Congressional representatives. He said the Federal 20 per cent tax is excessive, but that there is little change in sight until exhibitors pay more attention to the value of legislative relations.

Meanwhile, Florence Fisher Parry, columnist for the Pittsburgh *Press,* recently devoted a full column to the city's recently imposed amusement tax.

Columnist Attacks New Pittsburgh Levy

"I think the new tax is an outrage," she wrote. "Amusement tax is a misnomer. It always has been. The theatre, the symphony, the stadium, the movies, these aren't only amusements. These are therapies—the best in the world; better than all the medicine that could be prescribed; the greatest replenishment the spirit could ever be given. Next thing you know we'll have a tax on laughter, on sleep—and heaven knows what other great therapies."

But despite the indignation of public and industry the taxes continue. In Harrisburg, Pa., a new 10 per cent tax will be levied beginning March 11. In a series of actions voted by the City Council, the 10 per cent amusement tax was imposed, the mercantile tax was increased and city employees were granted a five per cent salary increase.

In Effingham, Ill., the City Council has received and is considering a proposal to tax local amusements. Submitted by the Illinois Municipal League, the tax was suggested as a form of revenue that could be utilized by municipalities who have found themselves in financial straits.

St. Louis Exhibitors Sue Over Municipal Tax

A suit contending that St. Louis' recently enacted five per cent tax on gross receipts of theatres is invalid and asking an injunction prohibiting enforcement of the ordinance was filed last Friday in the Circuit Court by 11 theatres and circuits. The ordinance was attacked as arbitrary, unreasonable, discriminatory and confiscatory.

The Borough Council in Boyertown, Pa., instead of passing an amusement tax as anticipated, passed a higher tax rate on real estate.

In Wilmington, Del., A. Joseph DeFiore, owner of the Park theatre, appeared before the City Council to plead for a reduction of the annual license fee for all city theatres. Fees were raised last year from $300 to $600 annually for all theatres.

Despite the opposition of theatre owners, the City Commission of Camden, N. J., is preparing to adopt a one per cent city amusement tax.

To Build Near Reading

Samuel Felt and Martin S. Robert will build a theatre in the borough of Temple, outside of Reading, Pa.

DIVORCEMENT ONLY REMEDY U. S. BRIEF SAYS—AGAIN

Stresses Cross - Licensing Ban; Calls Competitive Bidding No Relief

The Government's long and constant demand for divorcement of production and distribution from exhibition was reiterated again Wednesday when the Department of Justice filed with the Supreme Court its appeal in the U. S. *vs.* Paramount, *et al,* anti-trust suit.

The Government's brief also:

1. Asked for a 10-year ban on cross-licensing while the remedy of theatre divestiture is being put into effect.

2. Insisted that the New York District Court should have compelled the theatre-owning defendants to sell their interests held jointly with independents, rather than allowing them to buy out the independents' interest.

3. Attacked the competitive bidding provisions of the decree as "no affirmative relief at all" and as "ineffective."

4. Urged that the Supreme Court absolutely prohibit the circuits from further expansion.

In a relatively new role as a critic of motion pictures, the Government was concerned over the quality and content of motion pictures controlled by monopoly, since films are now highly regarded as a means for communication of ideas.

The brief declared that past actions of the defendants "give little hope that they will in the future encourage production of the wide variety of films needed to satisfy the wide variety of tastes possessed by the potential American film audience, rather than a standardized mass product adapted to profitable exhibit in a controlled market. . . . The content now is controlled by the prejudices and the moral attitudes of those who control the channels of distribution."

Majors Attack Bidding And Divestiture Clauses

This brief of the Government's and those of the defendants' were exchanged in Washington Friday, January 16.

Paramount, RKO, Twentieth Century-Fox and Loew's charged that the District Court erred in prohibiting them from expanding their theatre interests and protested that the court was wrong in stating that their interests with independents should be terminated and that interests of from five to 95 per cent in independent theatres were illegal. They saw no reason for divestiture, no reason for competitive bidding.

Universal, in addition to challenging the competitive bidding provisions, is seeking exemption from almost all of the provisions of the decree, contending that it has never been guilty of participation in any combination or conspiracy.

On or before February 2 both sides must file their replies to each other with the Supreme Court. Arguments before the high court are scheduled to get under way February 9.

American Theatres Association has filed its brief on competitive bidding with the Supreme Court. Appealing from the decision of the New York District Court, ATA attacked the order as "an invalid exercise of the court's power" which, if enforced, will result in "irreparable injury to appellant intervenors and all other exhibitors."

NOW CIVIL LIBERTIES UNION FILES, TOO

The American Civil Liberties Union filed a brief Monday with the Supreme Court asserting that "monopolistic trends" of the motion picture industry are a threat to the freedom of the press. The court was asked to compel Paramount and the other majors to give up their ownership of theatres. Claiming that the First Amendment of the Constitution, in protecting freedom of the press, now must be held to protect the right of the public "to enjoy the benefits of maximum diversification" and "competition of ideas in the production and the exhibiting of motion pictures", the Union's brief charges that the producers "have, in effect, established an economic dictatorship over one of the world's three greatest media for the dissemination of ideas and materials of persuasion and public opinion". Among the signers of the brief were Wendell Berge, former Assistant Attorney General in charge of the Anti-Trust Division, who initiated the anti-trust suit against the industry.

Arbitration Budgets Renewed Pending Appeal Decision

Appropriations for the continuance of the industry's arbitration system will be continued from February 1, the end of the system's fiscal year, pending a decision from the Supreme Court on the New York District Court's order in the Paramount, et al, anti-trust suit dissolving the system. The system has been budgeted at $300,000 annually, supplied by the majors, exclusive of salaries for the members of the arbitration appeals board.

File New Suits In Chicago

Chicago Bureau

As Jackson Park Theatre attorneys moved to cite the major distributors in contempt for violating the Jackson Park decree, a new anti-trust action based on the decree was brought against 16 major production and distributing firms.

The new action was filed in U. S. District Court here Tuesday by Saul Meltzer, owner of the Rivoli and Rockne theatres, who is seeking $900,000 in treble damages. He charges he was damaged by booking and pricing practices outlawed by the decree. Specifically, he charges the defendant companies gave precedence to features in theatres owned or controlled by them and allowed neighborhood houses to play pictures only after lengthy Loop runs.

Friday Jackson Park attorneys asked Federal Judge Michael Igoe to order the major distributors to show cause why they should not be cited for contempt. Attorneys for the distributors were to appear in court Thursday to show cause why they should not be cited.

Court Notified of Malco Trust Suit Settlement

An order stating that the $3,378,000 suit against M. A. Lightman, Paul and W. F. Zerilla and Malco Theatres and eight major film companies had been settled by agreement was filed in Federal Court at Memphis January 14. The anti-trust action had been filed by a group of neighborhood theatres in August, 1946, charging the defendants with operating a monopoly of distribution in Memphis. It is understood the case was settled for $200,000.

Court Upholds 20th-Fox In Salinas Case

Federal Judge John Bright ruled in the New York District Court Tuesday that only parties to the decree in the Paramount, *et al,* anti-trust suit can bring court action on alleged violation of the decree and so upheld a motion by Twentieth Century-Fox and National Theatres that the New Salinas Theatre Corp., Calif., is not qualified to initiate action against the defendant companies. New Salinas had filed action last fall charging that National's construction of a theatre at Watsonville, Calif., constituted expansion of theatre interests and was therefore in violation of the decree.

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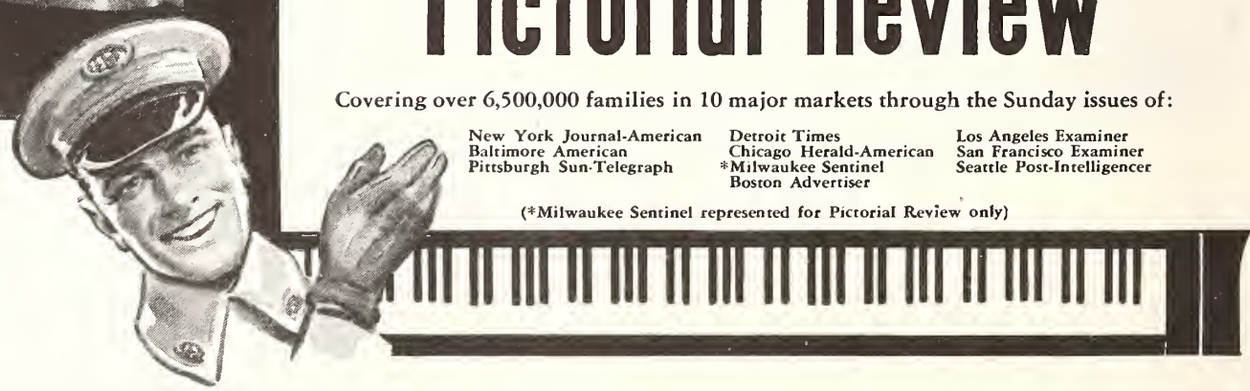
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British Reported Ready to Freeze Reissue Money

London Bureau

Plans to freeze remittances on American reissues and on all other films imported by England prior to the imposition of the *ad valorem* duty last August, are reported to have been prepared by the British Government.

If and when the anticipated financial crisis arrives, the freeze is expected to go into effect immediately. Sir Stafford Cripps, Chancellor of the Exchequer, has officially indicated that if emergency financial aid is not made available to England the nation will find itself caught up in an economic catastrophe by April.

Despite this warning, the Cinematograph Exhibitors Association is planning an all-out exhibitor campaign to tell the British public, through the medium of the nation's screens, the extent to which exhibitors have been harmed by the *ad valorem* tax.

Although more cautious CEA members believe that the industry here should stay clear of politics, there is a growing feeling within the organization that "the time has passed" when Sir Stafford's edicts must be accepted without question.

A CEA spokesman reported a strong feeling within the organization that Sir Stafford "let the CEA down" in allowing W. R. Fuller, CEA general secretary, to visit America only to refuse to discuss, upon his return, any alternatives to the tax.

The indiscriminate use of reissues this side has been condemned as "suicidal" by Sam Eckman, Jr., MGM's chief here. Pointing out that two major reissues are too often used on one program, he said that this rapid use of tax-free films "must bring back stark austerity in the foreseeable future."

In New York and in Hollywood, meanwhile, there was no weakening of the ban imposed by the Motion Picture Association on shipments to Britain. Non-MPAA members are firmly standing by the ban, also, most believing, as one of their spokesmen stated, that "it is in their best interests to do so."

Increased English Admissions Protested by U. S. Interests

London Bureau

American distributors here are vigorously protesting a proposal that the Cinematograph Exhibitors Association ask the British Government's permission to increase admissions. No part of the increases would be an increase in entertainment tax and no part of the increase, where American features are involved, would be remitted to the U. S. under the plan. The CEA has approached the British Treasury on the matter and is now drafting a memorandum for that department's consideration. American interests are protesting that the proposed increases are a further instance of discriminatory action against them. The increases are calculated to produce an additional £300,000 ($1,200,000) weekly for exhibitors.

W. G. RILEY UNCLOAKED AS MR. X BACKING DEL GIUDICE

by PETER BURNUP
in London

The English industry's most talked about "Mr. X," the mysterious backer of Filippo Del Giudice's Pilgrim Pictures, has at last been unearthed.

He is William Grimshaw Riley, 50 years old, a quiet, grey-haired cultivated industrialist, owner of the old glass-making firm of John Walsh Wards, Ltd., and he is convinced that the "essential Englishry" of Mr. Del Giudice's features should survive.

He refuses to say how long he has known the producer, or how he came to meet him. He admits, however, to being a friend of Sir Stafford Cripps who, he says, and so it has often been recorded, has a high opinion of Mr. Del Giudice.

Mr. Riley confesses he knows nothing of the practicalities of picture making or its trading. But he is impressed with the "Englishry" of "Henry V," "The Way Ahead," "In Which We Serve," et al; he is convinced that it is an Englishman's first duty to ensure that Englishry should survive; and he is impressed with the manner in which Del Giudice makes his pictures—that is as a craftsman and an artist who does not take dictation from unimaginative financial interests.

His own business flourished for the same reason, Mr. Riley declares. He treats his craftsmen "as human beings and comrades."

He admits now to being a director of Pilgrim Pictures and asserts he "will ensure that Del gets the finance he needs."

He would not say how much money he will put at Mr. Del Giudice's disposal, but admits that in regard to "The Guinea Pig" his risk is limited to a £30,000 ($120,000) guarantee.



UNMASKED. Above, at left, John Boulting, producer of "The Guinea Pig" for Filippo Del Giudice's Pilgrim Pictures, confers with William Grimshaw Riley, lately uncovered as the "Mr. X" who is backing Mr. Del Giudice.

Mr. Riley is a native of Lancashire, a graduate of Cambridge University, an engineer by profession. He was one of the senior engineers responsible for the construction of Africa's Blue Nile dam. Twenty-two years ago he bought Wards, then in extreme financial difficulties, and guided it to recovery. Its staple business is the manufacturing of glassware, and produced heavily for the services during the war.

Visual Education Dealers Will Meet Next August

The 1948 convention and trade show of the National Association of Visual Education Dealers will be held August 8-11 at the Hotel Sherman in Chicago. Audio-visual users of all types, including representatives from the fields of education, religion and business, have been invited to attend. Ernie Ryan, Davenport, Ia., president of the Ryan Visual Aids Service, is chairman of NAVED's convention committee. A 200-seat preview theatre will be set up during the convention in which a continuous program of new educational and informational films will be shown. The trade show will comprise about 95 booths with exhibits of audio-visual equipment of all kinds, including projection equipment, records, slide and opaque projections.

MGM Sales Executives Meeting with Ferguson

William R. Ferguson, exploitation head for MGM, Tuesday in Cincinnati opened the first of a series of five meetings with field sales executives and promotion men under his supervision. Each meeting will last two days and departmental activities and policies for promoting and publicizing the new season's product will be discussed. The Cincinnati meeting, Tuesday and Wednesday, was held at the Netherland Plaza for the men in the central division. The second session was held Thursday and Friday at the Blackstone Hotel, Chicago, for the midwestern division. After these meetings Mr. Ferguson was to return to New York and set up the other three meetings.

Duff Cooper Joins Korda

Sir Alfred Duff Cooper, until recently British Ambassador to France, has joined Sir Alexander Korda as chairman of London Film Productions, a French company now in process of incorporation in Paris.

A LIBERATED SCREEN FLOURISHES IN ITALY

by MARTIN QUIGLEY, JR.

DURING the three years since the Liberation of the Italians, their films have won more international acclaim than was dreamed of by the Mussolini Government in its twenty years of effort to make the motion picture an effective tool of Fascism.

This achievement of Italian producers in the post-war period is the more remarkable because they have had so little with which to work. The results are a living repudiation of government direction of a film industry.

In the early days of the feature film Italian productions were outstanding. "Quo Vadis?" (1912) and "Cabiria" (1913) were films that gained a high place for the Italian motion picture industry in the international market. In the hands of government favorites and in the interests of propaganda under Mussolini most of the Italian artistic traditions were lost to the screen.

Propaganda Instrument

Mussolini believed, as did Lenin, that the film was the most important instrument of propaganda for a totalitarian government. However, Fascist film making led merely to one failure after another, despite availability of adequate technical facilities and financial resources including Cinecitta, at the time the best-equipped studio on the Continent. In order to make comparison with the Fascist films less easy, Mussolini first restricted and then stopped the distribution of American pictures. Other dictators, before and after "Il Duce," have the same formula.

When the Allies reached Rome in 1944 the Italian industry was destroyed, *tutto distrutto*, as they put it. Much of the equipment had been carted away by the Germans and die-hard Fascists. Many of those connected with the industry who stayed behind feared for their freedom or even for their lives under the new rule. When it became clear that there was to be no real purge of the small, play-along Fascists, film makers of every political persuasion including also Communist, Christian Democrat, Liberal and Monarchist went to work. Some equipment was taken from hiding places; raw stock of dubious quality was purchased on the black market.

Won Critical Applause

The first important post-Fascist film, and in some ways the most remarkable to date, was "Open City" ("Citta Aperta"). It was made on a low budget and was not highly regarded by the producing company, Minerva, headed by Anthony Mosco, a Greek who had settled in Italy many years ago and who had been interned during the war by the Fascist Government.

Making clear that "Open City" was not an isolated example, two fine Italian films reached the international market in 1947—"To Live in Peace" ("Vivere in Pace") and "Shoeshine" ("Sciuscia"). "To Live in Peace" is the most entertaining picture of the three.

While all foreign language pictures are handicapped in English-speaking areas, these three Italian films, plus the reports of others still to be released around the world, have thrust Italy to the top of the non-English language producers. The critical attention given Italian films in this country is second only to English language pictures.

It is not likely that Italian pictures will have much influence on Hollywood or London. The modern Italian pictures, the best of them, should be regarded as fine European films of prime appeal to Europeans. It is inevitable that the problems and pressures of the war and the current period should heighten the marked differences in mentality between Americans and Europeans. American films usually center attention on a small number of persons who triumph over surroundings or other persons to reach a happy conclusion. On the other hand the Italian films generally deal with a group of characters dominated by circumstances.

Future Is Uncertain

The future of the Italian film undoubtedly will be decided by the tide of political events. If the Communists take over, the world knows what to expect—a mirroring of Soviet film policy as practiced in Moscow and in the Balkans. If the extreme Right wins out, the results will be similar. If the Center or moderate parties—who certainly represent the majority—hold on to the government and economic conditions can be stabilized, succeeding years should be bright for a free native film industry which would avoid political domination of production, import restrictions on distribution and exhibition playing time quotas. All these, as the Mussolini record shows, tend towards failure and not success in a national film industry.

A few Italian producers, with few technical facilities and less money, without government assistance, have raised the prestige of the Italian industry to a point equal to or even greater than that enjoyed thirty-five years ago. The obvious lesson is that successful films are not made by government fiat. This is a lesson that might well be studied around the world.

Tampa Theatre Reopens

The Palace theatre in Tampa, Fla., has reopened following the completion of a $200,000 remodeling program, R. M. Daugherty, manager of Florida State Theatres, has announced. The interior of the theatre was completely rebuilt.

ITALIAN THANKS



To thank America for the food which the Friendship Trains brought to Italy, the Italian newsreel company, INCOM, will produce a documentary, "Thanks, America", as a gift for the U. S. Above is the first newspaper advertisement asking for contributions to finance the production which will review what the U. S. has done for Italy.

Spain May Revise System Of Film Import Licenses

Washington Bureau

The Spanish Government is contemplating changes in its present system for granting film import licenses and may substitute a tax on imported films, according to a report from Nathan D. Golden, motion picture consultant to the Department of Commerce. Under the present system, import licenses necessary are granted only to Spanish film producers, the number they receive depending on the number and type of films they produce. The producer can use these licenses himself or sell them. Now the Government is considering two alternatives; abolishing the system and substituting a tax on imported films, the money to be used to subsidize domestic producers, or awarding import licenses to anyone, but giving Spanish producers dubbing permits in proportion to their output. Currently films from several countries get preference over U. S. films, the report points out. Two British or European films may be imported on one import license, while only one U. S. film can be imported per license.

To Build Drive-In at Camden

A. M. Ellis, Philadelphia and southern New Jersey circuit operator, will build a 1,000-car drive-in outside of Camden, N. J., he has announced.

Hughes, Young Looking at RKO As Odlum Waits

Howard Hughes, the airplane manufacturer turned picture producer, and Robert R. Young, the railroad man who needles the New York Central, are both making overtures to purchase a controlling interest in RKO, it became known this week.

The question in the RKO mind is whether either actually will go through with the deal. Both have been negotiating for a part or all of the 935,000 RKO shares held by the Atlas Corporation and controlled by Floyd Odlum, president of Atlas and chairman of the RKO board.

Odlum Doubtful

Yet it is apparent from a statement issued by Mr. Odlum last Thursday that he believes no one can match his courage in the field. Said he:

"Under today's almost panicky conditions in the production end of the movie industry it is doubtful if any person or group of substance within the industry has the combined money and nerve to meet the faith of Atlas Corporation in the future of the industry."

There are approximately 4,000,000 RKO shares outstanding, but the Atlas block is large enough to insure its owner control of the company.

Mr. Odlum admitted in his statement that Mr. Hughes "has recently had some general and tentative conversations with me relating to the purchase of RKO stock," but, he said, "these conversations could hardly be classified as negotiations."

Willing to Step Out

He elaborated: "Atlas Corp., since the completion of its reorganization, financing and sponsoring job more than a year ago, has been willing to step out of its control position to the right people at the proper price, but at no time has it either offered its present holdings for sale or fixed a price that it would accept for the same, or received a firm offer."

Mr. Odlum's statement did not mention Mr. Young, whose Pathe Industries owns Eagle Lion, so Monday Mr. Young issued his own statement:

"A group of private investors associated with me has been looking at both RKO and United Artists with a view toward a possible investment, but to date nothing has come of it."

Plans Charlotte Drive-In

Construction is scheduled to begin immediately on a $200,000 drive-in and amusement park to be located near Charlotte, N.C. E. M. Loew of Loew Theatres, Boston, has left for Charlotte to complete plans for the project. It should be finished in about 90 days and will open in the spring.

Box Office Champions for The Month of December

BODY AND SOUL
(Enterprise - U. A.)

Produced by Bob Roberts for Enterprise Studios. Directed by Robert Rossen. Screenplay by Abraham Polonsky. Photographed by James Wong Howe. Cast: John Garfield, Lilli Palmer, Hazel Brooks, Anne Revere, William Conrad, Joseph Pevney, Canada Lee, Lloyd Goff, Art Smith, James Burke. ***(Champion for the second month.)***

CAPTAIN FROM CASTILE
(Twentieth Century - Fox)

Produced by Lamarr Trotti. Directed by Henry King. Screenplay by Mr. Trotti from the novel by Samuel Shellabarger. Technicolor director, Natalie Kalmus. Photographed by Charles Clarke and Arthur E. Arling. Cast: Tyrone Power, Jean Peters, Cesar Romero, Lee J. Cobb, John Sutton, Antonio Mareno, Thomas Gomez, Alan Mowbray.

GREEN DOLPHIN STREET
(MGM)

Produced by Carey Wilson. Directed by Victor Saville. Screenplay by Samson Raphaelson from the novel by Elizabeth Goudge. Photographed by George Folsey. Cast: Lana Turner, Van Heflin, Donna Reed, Richard Hart, Frank Morgan, Edmund Gwenn, Dame May Whitty, Reginald Owen, Gladys Cooper. ***(Champion for the second month.)***

ROAD TO RIO
(Paramount)

Produced by Daniel Dare. Directed by Norman Z. McLeod. Original story and screenplay by Edmund Beloin and Jack Rose. Photographed by Ernest Laszlo. Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Gale Sondergaard, Frank Faylen, Joseph Vitale, Frank Puglia, Nestor Paiva, Jerry Colonna, The Andrews Sisters.

THIS TIME FOR KEEPS
(MGM)

Produced by Joe Pasternak. Directed by Richard Thorpe. Screenplay by Gladys Lehman. Technicolor director, Natalie Kalmus. Photographed by Karl Freund. Cast: Esther Williams, Lauritz Melchior, Jimmy Durante, Johnnie Johnston, Xavier Cugat, Dame May Whitty, Sharon McManus, Dick Simmons.

UNCONQUERED
(Paramount - DeMille)

Produced and directed by Cecil B. DeMille. Screenplay by Charles Bennett, Frederic M. Frank and Jesse Lasky, Jr. From a novel by Neil H. Swanson. Photographed by Ray Rennahan. Technicolor director, Natalie Kalmus. Cast: Gary Cooper, Paulette Goddard, Howard DaSilva, Boris Karloff, Cecil Kellaway, Ward Bond. ***(Champion for the third month.)***

Eastern Directors Guild Elects Martel President

The Screen Directors Guild in New York elected Gene Martel president at its third annual convention held in New York last weekend. Mr. Martel, former treasurer, is eastern test director for Paramount. He succeeds Bud Pollard, named honorary president. Other officers are: Willard Van Dyke, first vice-president; Leslie Roush, second vice-president; Jack Glenn, recording secretary; Sidney Kaufman, corresponding secretary; Emerson Yorke, treasurer. In addition to the officers, the Guild's board of directors includes: Mr. Pollard, Al Altman, Boris Kaplan, Leo Seltzer, Marvin Rothenberg.

Sees 16mm in Bars, Cafes New Threat to Theatres

Increased showings of 16mm pictures in bars and cafes constitute a new threat to the theatreowner, Edward Lachman, president of Allied Theatre Owners of New Jersey, told his membership at a meeting January 13 in Newark. The ATO will compile data on the number of bars featuring such a service and supply the New Jersey Alcoholic Beverage Control with the facts. Formulative plans were made for the organization's 1948 convention which will be held at the Hollywood Hotel, West End, N. J., June 28-30.

Suggests Amusement Licenses For Bars with Television

The licensing as places of amusement of New York City bars which offer television as entertainment has been proposed by Fred J. Schwartz, vice-president of Century Theatres. While Mr. Schwartz pointed out that he did not propose restricting television installations in bars, he said: "There is no doubt that the saloon or bar has a better deal from the city than the regular motion picture theatre. While licensing bars will not by any means equate the deal, it is a logical step for the Department of Licenses to take."

WHO SAYS IT MUST BE MILLIONS OR NOTHING?

A Budget-Conscious Producer Scans Hollywood

by RED KANN

The budget said, "It's not for you." And so the problem was to bring Alaska to Hollywood's back door for a picture called "Alaskan Highway."



William Pine

Bill Pine was explaining how he and his partner, Bill Thomas solved that one. Having once been press agents, the two Bills, who operate a successful company in Hollywood called Pine-Thomas Productions, found background and experience are never to be denied. Neither was their budget.

"We found a road under construction about 30 miles in the mountains back of Reno. It might have been Alaska and decided this was it. But by the time we got ready, the snow had melted and it looked like trouble for us and the budget, which are the same thing," said Pine. "Then I turned to the special effects man, flew him up from Hollywood and explained the trouble. He fiddled around and concluded, 'Go ahead. We'll add the snow by process and no one will ever know the difference.' No one did.

"We had one called, 'Seven Were Saved' —rubber raft at sea and lots of fog required. But budget ruled we couldn't afford to wait for nature to oblige. So we asked special effects about that one, too, and he told us to stop worrying. Fog, like pea soup, showed up in the picture to everyone's satisfaction, including the public's, and the inviolability of the budget preserved.

"I was pretty nervous when we decided to go ahead with 'Adventure Island' in Cinecolor. It was quite an undertaking for us. Color costs a lot of money and in our setup we had to be very conscious, if not self-conscious, about money. We had to be more than half safe. The outcome there was that we shot only 26,000 feet to get 6,030 in the release prints. One out of four on the screen is cutting it very fine. A lot of people in Hollywood said they were impressed.

"We have to plan, and plan damned carefully. If we need fog, we can't afford to go major by waiting until the elements provide it. We become ingenious because necessity, which is another word for budget in our dictionary, compels us to become ingenious. Indiscretions in the use of color would have murdered us. So would have a trip to Alaska in search of a road."

Pine believes the need for reasonable and thoughtful economies in production must be met squarely, unflinchingly and without equivocation by Hollywood. But he also is certain it can be done without sacrifice of quality, and that Hollywood will do it.

To bring this about, Pine has a plan. *Highlights and convictions,* his:

IT is up to the leaders in production to convince talent of the new situation. About 95 per cent of the essential talent—in all divisions—will conform. "It's largely a matter of pride and prestige anyway with the stars who draw down $250,000 per picture. He or she can't keep much of it."

Production must be rearranged so that cost and profit comes out of the domestic market. "Anything else is fine. But that's the gravy train which may never reach its destination."

Labor costs are not prohibitive, *per se.* They get out of hand because of "feather-bedding," however. "The idea is to get more effective results out of current working hours and to eliminate that fourth unnecessary man when the job requires three."

Firing secretaries or cutting secretarial salaries is ridiculous. "It doesn't amount to a row of pins."

On Scripts: "Get them solid. Get them right. Know what you want before you shoot. Don't build Grand Central Station if a bus terminal will do. But if you need Grand Central, remember someone has already built it for you, and proceed.

On Time: "It's of the essence, as usual. If scripts are right before the camera grinds, the producer and director will know—not guess—what they want. No picture will go into work with eight or 12 or 16 days of prepared script, allowing the rest of the schedule to hang in uncertainty while thousands of dollars per day are charged against the payroll. Shooting time, costliest factor of all, must be reduced, and can."

On Pride [offered by Pine without prejudice]: "Creative elements must be persuaded to forego this business of making pictures for one another and to end the economic wastage which shows up in so many ways. For instance, in the fetish of building huge sets for long shots which so often are designed to establish the scene but which dissolve in a handful of screen minutes to the action of the players anyway. Persistent re-shooting of this character runs up heavy costs without compensating values on the screen."

On Over-All Approach: "The producer with $2,000,000 at his disposal certainly is under no less obligation to watch where he's going than the man with $1,800,000 less. In their widely separated classifications, the responsibility of both is to get value for the dollars spent. It's tougher on the $200,000 producer than the $2,000,000 but, as things stand today, both can price themselves out of business unless they do the job assigned."

Canada Plans Remittance Cut

Toronto Bureau

An agreement on measures to be adopted whereby several millions of dollars would be cut from Canadian film revenues going to American companies was reached in Ottawa between J. J. Fitzgibbons, chairman of the Canadian film industry's "dollar saving" committee, and C. D. Howe, Dominion Minister of Reconstruction and Supply, it was disclosed here last Thursday following Mr. Fitzgibbon's return from the Canadian capital.

Mr. Fitzgibbons, president of Famous Players Canadian Corp., was reported to have been assured that short subjects would be produced in the Dominion by Hollywood subsidiaries which also would undertake location work in Canada for feature-length pictures.

The short subjects would revert to Canada, thus helping to relieve the dollar position here.

The film industry is willing to carry out governmental suggestions for the conservation of Canadian dollars, Mr. Fitzgibbons told Mr. Howe, and he was said to have assured the official that there would be wider foreign distribution of National Film Board of Canada pictures to help raise revenue abroad.

Three Legislatures Open; Nine Now in Session

Washington Bureau

Three state legislatures convened last week, bringing the total now in session to nine, according to Jack Bryson, legislative assistant to Eric Johnston, president of the Motion Picture Association. So far no adverse legislation is expected in any. The recently opened legislatures are Virginia, South Carolina and New Jersey. Already in session are Rhode Island, Massachusetts, Kentucky, Mississippi, New York and Missouri. Only two more are scheduled to hold sessions this year, according to Mr. Bryson. They are California, March 1, and Louisiana, May 10.

Marshall Plan Is Tool For Peace: Johnston

The Marshall Plan is the "middle way" between the foreign policies of the extreme left and the extreme right in America, Eric Johnston, president of the Motion Picture Association, last week told a luncheon meeting of the Los Angeles Town Hall. He said he believed Americans had chosen that way to fight for peace "with the tools of peace and the strength of the American system." The Marshall Plan, Mr. Johnston declared, "calls for a lot of self-help by Western Europe and some self-denial to us. It recognizes that without recovery in western Europe there will be no peace. The key word is rehabilitation, not relief."

ATOMIC RESEARCHERS LIKE MOVIES TOO

FOR AN exhibitor who is at all times up to his elbows in Government documents requiring his signature an average of 336 times a week to get out film checks alone, George B. Odlum is a man who enjoys his work. There are also, of course, endless streams of reports and vouchers. As general manager of four of the six theatres at the Government's ultra-secret atomic research city of Oak Ridge, Tenn., he not only has to provide the motion picture entertainment for the center's 40,000 people but also must keep the kaleidoscope of Government offices in Washington and Oak Ridge happy with a continual flow of daily, weekly and monthly reports of the Theatre Operations department which he runs for the Roane-Anderson Company under the supervision of the Atomic Energy Commission.



George B. Odlum

Has Staff of 69

Assisted by a staff of 69, which includes office help, projectionists, cashiers, doormen and ushers, Mr. Odlum runs three of his theatres—the Grove, the Ridge and the Center—on a first run, and sometimes pre-release, single feature policy, with his fourth — the Jefferson — a subsequent-run house catering to the fans of double feature and Western fare.

The other two theatres at Oak Ridge are run by private concessionaires — one as a drive-in and the other on a subsequent-run policy.

Each of Mr. Odlum's four theatres is a modern house seating up to 1,000 and equipped with the latest in projection and sound equipment. Unlike the temporary theatres erected on Army posts during the war, the Oak Ridge houses, according to Mr. Odlum, are as good if not better than many of the first run theatres in key cities.

Remodeling Program Started

However, he noted, the wear and tear they have undergone since they were erected is beginning to show and the first theatre is undergoing a remodeling and improvement program which is to include the installation of new carpeting and a modern air-conditioning system and redecorating. The other three theatres will initiate similar improvement programs within the next year.

For the operation of the Oak Ridge theatres Mr. Odlum draws upon his long experience in the field of exhibition, both as an independent exhibitor in New York and on Long Island and as an executive with major company circuits. Prior to assuming his present post 18 months ago he was with the Paramount home office in New York.

As an independent exhibitor, Mr. Odlum recalled he had a choice of film advertising media. Today, however, he is somewhat handicapped since Oak Ridge puts out only a weekly newspaper in which space for advertising is severely limited. To supplement this local and restricted outlet he takes additional space in the nearby Knoxville daily paper, which has a wide circulation among Oak Ridge workers.

Community Centers

For the convenience of the patronage each theatre is located in a community center which comprises shopping districts, other recreational facilities, business offices and public services, including local police and fire departments. To complete the community picture the theatres serve as churches for religious services Sunday mornings. Recently, however, funds have been provided for the construction of several chapels.

Because the theatres are operated almost solely for the entertainment of Oak Ridge residents and the overhead is kept at a minimum, admission prices are generally lower than those at theatres outside of the atomic center. With the exception of the Jefferson, admissions are 36 cents in the afternoons and 48 cents at night, tax included. The Jefferson, because of its subsequent run policy, has a 36-cent top price. Children's admission is nine cents at all times. All four of the theatres have a continuous run policy from noon until midnight—seven days a week.

Since his audiences are representative of nearly every state in the union, Mr. Odlum has little difficulty in selecting the type of picture to play. Unlike many small town and rural audiences Oak Ridge tastes are such that the people enjoy any good picture despite its locale, the treatment or the theme.

Particularly successful, Mr. Odlum pointed out, was MGM's "The Beginning or the End," the story of the development of the atomic bomb. He attributed the success of this picture to the curiosity of the atomic center's workers who were anxious to see how the story, which they knew so well, was treated on the screen and to see the actual scenes of Oak Ridge which were included in the picture.

Disappearing Mud

"The audience enjoyed it immensely," Mr. Odlum related. "But they laughed at several of the more serious scenes where the screen writers had taken advantage of literary license for dramatic effect." As an example he cited one scene in which the hero waded knee-deep through a Tennessee quagmire, notorious for its glue-like quality, and emerged without a bit of the red-clay mud sticking to him.

In another scene a general officer from Washington walked to the barren area which was to be Oak Ridge; stuck his cane into the ground, and laid out plans on the spot for the atomic city. "Oak Ridge workers know that the city took months of planning and careful selection," Mr. Odlum said.

Has Few Problems

Although the operation of the four theatres requires a much greater attention to detail and to Government reports than the average exhibitor has time to give, the city's chief of theatre operations says his work isn't as nerve-racking as it sounds. "Where else but at Oak Ridge can an exhibitor operate four theatres without worrying about full and continued employment of his patrons who have money to spend?"

"Also," he says, "Oak Ridge's climate is delightful—no snow at all this year."

And the center provides him with a house.



Front of the Grove theatre, Oak Ridge, Tenn., one of the four houses managed by George B. Odlum in that hush-hush town of atomic energy research.

WHAT EVERY EXHIBITOR SHOULD KNOW ABOUT ALLIED ARTISTS

All any showman wants to know about a producing organization is:

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A ROY DEL RUTH Production

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Directed by Roy Del Ruth



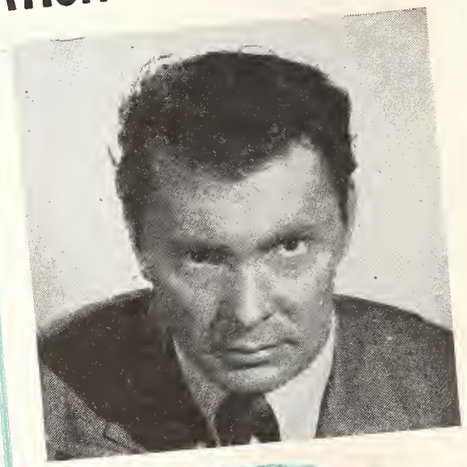
BLACK GOLD

A JEFFREY BERNERD Production

In Cinecolor

starring ANTHONY QUINN
with Katherine DeMille, Elyse Knox
Ducky Louie, Moroni Olsen

Directed by Phil Karlson



THE GANGSTER

A KING BROS. Production

starring BARRY SULLIVAN • BELITA
JOAN LORRING with Akim Tamiroff
Henry Morgan, John Ireland, Elisha Cook, Jr., Sheldon Leonard

Directed by Gordon Wiles

COMPLETED TOP "A" ATTRACTIONS READY FOR RELEASE!



SONG OF MY HEART

Produced by NATHANIEL FINSTON and J. THEODORE REED

Based on the Music and Life of Tchaikovsky

with FRANK SUNDSTROM · AUDREY LONG · SIR CEDRIC HARDWICKE
MIKHAIL RASUMNY · GALE SHERWOOD

Directed by BENJAMIN GLAZER



PANHANDLE

A CHAMPION Production

Filmed in Glorious SEPIA TONE!

starring ROD CAMERON

with CATHY DOWNS · REED HADLEY · ANNE GWYNNE · BLAKE EDWARDS

Produced by JOHN C. CHAMPION and BLAKE EDWARDS

Directed by Leslie Selander



THE HUNTED

A SCOTT R. DUNLAP Production

starring PRESTON FOSTER · BELITA

Pierre Watkin, Russell Hicks, Larry Blake, Joseph Crehan

Directed by Jack Bernhard



BRIAN AHERNE · CONSTANCE BENNETT · BARRY SULLIVAN · with Michael O'Shea

SMART WOMAN

A HAL E. CHESTER Production

James Gleason and OTTO KRUGER · ISOBEL ELSOM
RICHARD LYON · SELENA ROYLE

Directed by Edward A. Blatt

NOW IN PRODUCTION!

THE TENDERFOOT

A KING BROS. Production

Directed by Kurt Neumann



EDDIE ALBERT · GALE STORM · GILBERT ROLAND · BINNIE BARNES · JAMES GLEASON

and Barton MacLane

and in preparation

One of the Greatest NATURALS of all Time!

"THE BABE RUTH STORY"

A ROY DEL RUTH Production

The New Boxoffice Power is ALLIED ARTISTS!

ALBANY

The Palace pitted "Cass Timberlane" against "Captain from Castile" at the Strand. The former film was discussed by a panel of critics on "Let's Take in a Show" over WOKO, the night after it opened. "Captain from Castile" appeared set for a big gross, in the opinion of manager A. O. La Flamme. "Unconquered," after a rousing first week at road show prices at the Grand, was held for a second week. . . . The Ritz booked "Christmas Eve" and a Charlie Chan feature, "The Chinese Ring." The Warner house played "Heaven Only Knows." . . . Colonial used extra newspaper space to advertise "I Know Where I Am Going." The Women's City Club sponsored benefit performances of it Saturday and Sunday. . . . The Theatre Owners of the Albany Exchange area, affiliated with TOA, held a meeting in Utica. Temporary Chairman Harry Lamont explained the purposes of the district unit and urged Utica area exhibitors to join. A united front in opposition to the extension of the permissive taxes for localities—which includes an amusement levy of five per cent—was advocated by Lamont.

ATLANTA

Thurman Rogers, Rogers' theatre, Montgomery; Abe Borisky, Temple theatre, Birmingham; C. A. Pittman, Gadsden; R. E. Hook, Hook's theatre circuit, Aliceville, and H. Jones, Strand, Sulligant, all were recent visitors in the city. . . . Walter Hickey, one of the real old timers on Film Row, is confined to the hospital. . . . New changes in theatres: R. A. Dye, the new owner of the Eagle theatre, Mounteagle, Tenn., from the former owner, G. C. Davidson; J. N. Well, new owner Hanger theatre, Hapeville, Ga., and James W. Blackwell, new owner of the Linco theatre, Lincolnton. . . . Claude Boyd, formerly with Wilkin Theatre Supply Co., has resigned from that company and is now with Neon Co. . . . J. E. McLeory, Monogram's Charlotte manager, has returned to his home after being confined to the hospital. . . . John R. Moffitt's sale of the State theatre to Harry Shugart has been voided by Judge Eugene Carter. . . . Sam Marino has started in work his newsreel of Georgia to be released each week in theatres in Georgia.

BALTIMORE

Seven new pictures offered at the first run theatres and business swung into a fair stride with weather excellent. Century good with "Sleep My Love." Hippodrome okay with "Love From a Stranger," plus vaudeville. Keith's very good with fine reviews with "The Senator Was Indiscreet." Stanley good with "I Walk Alone." Mayfair okay with "The Flame." Times and Roslyn very nice with "Bush Pilot," plus "Abilene Town." Town opened good with "The Roosevelt Story," the first performance being given for March of Dimes Fund. New theatre still going good with "Captain From Castile," in its fourth week and the Little likewise with "I Know Where I'm Going." Edward A. Kimple, Sr., Astor manager, in Rome Circuit, is member of September term of the Baltimore Grand Jury. . . . Now recovering from operation at Bon Secours Hospital is Paul Hornig, part owner of the Horn theatre and uncle of F. H. Hornig, Jr., the manager. Maryland theatre in Hick's circuit opens January 25 with stage shows.

PICTURE PIONEER

MARTIN G. SMITH, Ohio theatre owner, doesn't believe in the secluded life. Mr. Smith, who started his theatre career in Toledo back in 1913, is a joiner. A past president of Allied States Association, he's also been president of the Motion Picture Theatre Owners of Ohio—and, of course, is the perennial president of the Independent Theatre Owners of Ohio; chairman of the Toledo Theatres Association; member of the War Activities Committee; member of the WPB advisory committee; member of the city's selective service system. And he's currently a member of the Cornell Clubs of Toledo and New York; of the Toledo University of Michigan Club, of the Variety Club, the Picture Pioneers, Rotary, Elks and American Legion.



Martin G. Smith

In partnership with James Beidler, he operates the East Auditorium, Eastwood, Westwood, Park and Royal theatres. In partnership with the Skirball Brothers, he operates the Pantheon and Palace. All are in Toledo.

Married, and with two children, he relaxes sometimes—at home. He's never been to Florida, and doesn't intend to go.

BOSTON

Despite a heavy snow storm starting Saturday night and building a foot of new snow over already icy surfaces, box office receipts held up very well, with "Gentleman's Agreement" at the Memorial, "The Pirates of Monterey," plus a stage show, at the Boston, and "Sleep, My Love" at Loew's State and Orpheum doing well above average business. "Shoe Shine" went into a successful fourth week at the Kenmore to inaugurate the new policy of showing foreign films. . . . The new staff additions at Affiliated Theatres were further clarified by Seth Field for Arthur Howard. Albert R. Daytz, formerly with the sales department of Warner Brothers' Boston office, joined Affiliated to develop new accounts throughout New England; Stanley Farrington, formerly head booker for Republic here, was appointed to do the booking for Maine, Vermont and New Hampshire theatres; Joseph Hochberg also joined Affiliated to do the booking on Massachusetts and Rhode Island accounts. . . . Independent Exhibitors committees met Tuesday.

CINCINNATI

An ultra-modern 1,500-seat theatre, to be the largest suburban house in this area, will be a unit of a $1,000,000 business center development in nearby Roselawn, promoted by Louis Wiethe, head of Wiethe Theatres, Inc., and president of Theatre Managers Corporation, which buys and books for more than 40 independent theatres in this territory. A 575-car parking lot will be a part of the theatre scheme. Contract has been awarded to the F & Y Building Service, of Columbus. Potter, Tyler and Martin, of Cincinnati, are the architects for the entire project, which will include stores. Wiethe Theatres, Inc., now operate the Bond, Westwood, Andulus, Roselawn, Jackson, Latonia and Ludlow, suburban houses, here and in the immediate vicinity. . . . "Visitors" to Film Row recently included burglars who ransacked offices of Republic Pictures, Twentieth Century-Fox and Film Service. The loot was nominal at all three places. . . . The new Caemargo theatre, being built by Robert Straus, is scheduled to open this month. It is the only theatre in the suburban Indian Hill section. . . . Fred Strief, active in film circles, here for several years prior to going to California to manage a theatre, has returned to Cincinnati. His future plans have not been announced. . . . Local film theatres will again have competition from the Zoo Summer Opera, talent and subscriptions for which now are being lined up. . . . C. A. Metro, who recently reopened his Westland theatre, in Portsmouth, Ohio, has again closed the house.

CLEVELAND

Cleveland Motion Picture Exhibitors Association met Wednesday to hold annual election of officers. . . . M. B. Horwitz, general manager of the Washington Circuit, and Mrs. Horwitz were in New York last week to celebrate their 25th wedding anniversary. . . . Shea's rebuilt Auditorium, Newark, closed more than a year, has reopened with Dale Tysinger as manager. . . . Jerry Steel has resumed buying and booking for his Apollo theatre, Oberlin. . . . Reel Film Service, operated by John and Harry Urbansky, has been named exclusive Ohio distributor for Jam Handy industrial and training films. . . . Pioneer, Ohio, with 900 population, will have its first picture theatre as soon as William Widmer completes remodeling of a storeroom. . . . Charles Markus succeeds Henry Brenner as manager of the Haltnorth theatre. . . . "The Senator Was Indiscreet" opened big at the RKO Palace. . . . Local independent theatres will have March of Dimes collection boxes in theatre lobbies instead of making audience collections. . . . Lima Speakers, Inc., Lima, O., is a new company formed by Horace Shock of Lima, a drive-in circuit owner and operator, to manufacture a new type of in-car speakers. Associated with Shock are Thomas M. Campbell, former RCA sound engineer, in charge of manufacturing, and J. Stuart Cangney, well known independent distributor, is in charge of sales and advertising.

COLUMBUS

Near-zero weather, first of the winter, kept box office figures down as theatres brought in several strong attractions. The Ohio had "High Wall," with Audrey Totter appearing on the stage for three performances on Saturday; the Palace brought in "The Foxes of Harrow"; the Broad played "Unconquered" at $1.25 top and the Grand played a moveover run of "The Exily." Surprise of the week was the extraor-

(*Continued on page 30*)

Another Signal Honor for a Very Wonderful Motion Picture



UNIVERSAL-INTERNATIONAL is extremely happy to announce that "A DOUBLE LIFE" will be the next attraction at the Radio City Music Hall.

It is another signal honor to add to those already paid to this wonderful motion picture by all who have seen it.

"The greatest performance in Ronald Colman's long career...a powerful, fascinating attraction."
—*Motion Picture Daily*

"Designed to hit wide and popular appeal." —*The Exhibitor*

"A polished package of class screen entertainment." —*Variety*

"Should win loud acclaim."
—*Box Office*

"Another high spot of the season."
—*The Film Daily*

KANIN PRODUCTIONS Presents

Ronald Colman

giving NEW greatness to the Screen in

"A DOUBLE LIFE"

with

SIGNE HASSO · EDMOND O'BRIEN

SHELLEY WINTERS · RAY COLLINS · PHILIP LOEB

Written by RUTH GORDON *and* GARSON KANIN

Directed by GEORGE CUKOR · *Produced by* MICHAEL KANIN

A Universal-International Release



Universal International

(*Continued from page 28*)

dinarily good showing of Walt Disney's "Fantasia," which went into a third week at the World. Six Academy theatres played a week's engagement of "Black Narcissus" to fair business at 65 cents top. That figure, incidentally, is one cent higher than week night admissions in downtown first runs. . . . Jack Needham, for 27 years film salesman for Twentieth Century-Fox in this territory, has retired. . . . Dues of the Variety Club, Tent No. 2, have been upped from $24 per year to $48. . . . Mrs. Frances Ewing is new switchboard operator at Loew's.

DALLAS

Seen on Film Row: Jack Arthur, Crosbyton; Hiram Parks, Brownfield; John Blevins, Dublin; R. A. Weller, Brownwood; Don Donaldson, Ft. Worth; Bill Morrow, Longview, and Leon Lewis, Ft. Worth. . . . Charles Weisenberg has sold his Grand and Gay theatres in Tulia to J. Lee Griffith, owner of Griffith Theatres in Tulia. . . . Jack Arthur is planning a new theatre in Crosbyton. . . . Al Wolfe, salesman for Warners, has resigned to enter into a drive-in business in San Antonio. . . . Al Pickens is the new booker for United Theatres Service Corp.

DENVER

Frank H. Ricketson, Jr., Fox Intermountain Theatres president, and Ralph Batschelet, manager of the Paramount, on committee of five picking outstanding Denver young man for Junior Chamber of Commerce annual award. . . . Alberta Pike, publicity director for Denver Fox theatres, being urged to run for Congresswoman from Denver. . . . Jack Bruno moved from city manager, Greeley, Colo., for Cooper Foundation Theatres, to city manager, Pueblo, Colo., succeeding Kenneth Mead, who takes leave of absence due to illness. . . John Schafluetzel, manager Lincoln, Lincoln, Neb., named city manager at Greeley. . . . Harvey Traylor, Upton, Pueblo, manager, named city manager Grand Junction, Colo., succeeding Vern Austin, resigned to enter private business. . . . Milt Hossfeld, resigned film buyer for Fox Intermountain Theatres, leaves for California to take vacation before reentering business. Robert Selig takes film buying post in addition to present job as president's assistant. . . Marlin Butler sells the Mora, Mora, N. M., to R. B. King.

DES MOINES

Tri-States Theatres reported the best attendance figures in recent months for one of its theatres, the Paramount, which featured Horace Heidt on the stage and "Adventure Island" on the screen. The twin bill drew just double normal patronage. . . . The AITO at a special meeting here last week asked its 325 member theatres not to show "The Senator Was Indiscreet." The board condemned the feature as "a reflection on the integrity of every duly elected representative of the American people." . . . Charles Peterson, proprietor of the Windsor and Lido at Hampton, has announced the sale of a substantial interest in the business to his son, Walter C. The elder Peterson will devote more of his time now to his other business interests in Hampton. . . . A. R. Brown of Fonda has sold his house there to R. J. Ralston and R. L. Johnson. . . . Mel Eviden, Columbia branch manager, is vacationing in California. . . . Mr. and Mrs. A. H. Blank are vacationing in Hollywood, Fla.



HARTFORD

Continued cold hit box office takes in Connecticut theatres last week. Among the new opening runs in Hartford during the week were "Wistful Widow of Wagon Gap" and "Sleep My Love." . . . Henry Woods, formerly a field representative for MGM, has joined the staff of Connecticut Theatre Candy Co., in New Haven. . . . Joe Boyle, manager of Loew's Poli Broadway, Norwich, Conn., is marking his 20th year with Loew organization. . . . The State Fire Safety Code, as it refers to hotels, heating and cooking facilities, and outside stairways, went into effect last week.

WHEN AND WHERE

January 27: Board of directors of Tri-State Motion Picture Theatre Owners to meet at Hotel Chisca, Memphis, Tenn.

January 29: Regional meeting of the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at Hannibal, Mo.

January 29: Motion Picture Theatre Owners of Virginia annual convention at the John Marshall Hotel in Richmond.

January 30: Meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee at the Hotel Chisca in Memphis, Tenn.

February 1-3: Annual meeting of Theatre Owners of North and South Carolina at the Charlotte Hotel, Charlotte, N. C.

February 3-4: Theatre Owners of Texas to meet at the Adolphus Hotel in Dallas to discuss affiliation with the Theatre Owners of America.

February 16-18: Allied States Association board of directors' meeting at the Hotel Statler, Washington, D. C.

February 17-19: Meeting of trustees of the Pacific Coast Conference of Independent Theatre Owners in Seattle.

April 6-8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12-17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

INDIANAPOLIS

Three holdovers on the bill here last week held up surprisingly well for the winter's first severe cold wave. "The Road to Rio" garnered $12,000, about average, in its second week at the Indiana; "My Wild Irish Rose," $11,000 at the Circle and "Good News" $9,000 at Loew's. "Road to Rio" and "My Wild Irish Rose" went into moveovers. . . . The Indiana Outdoor Theatre Corp., Louisville, has applied for a permit to build a $78,000 drive-in on U. S. 40 near Cumberland, east of here. . . . Albert Bezel and Sol Cohen of Productions, Inc., Chicago, were here this week looking for a Film Row site for an exchange center, with office and screening rooms for smaller producers. . . . Fred Wagoner has resigned from the Paramount sales staff to operate the Gem theatre at Plymouth, recently acquired from E. C. Reis. . . . Rubin Chambers and Gene Miller have opened the new Jewel theatre at Jamestown. . . . Y & W has taken over management of the Grand, Louisville. . . . Pete Rosen, Universal district manager and Ted Mendelssohn, local exchange manager, called on circuit heads in southern Indiana and Kentucky this week.

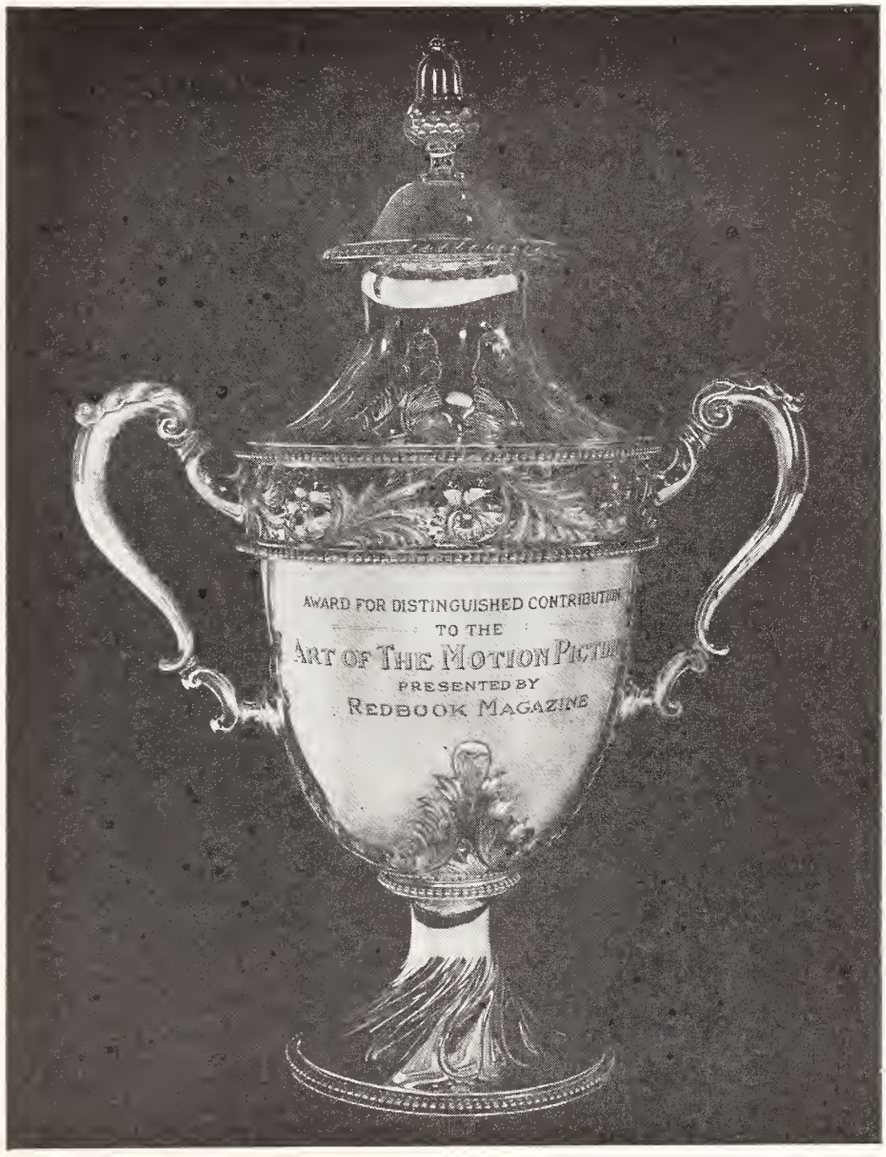
KANSAS CITY

Attendance has come back measurably in some spots since New Year's Day, but still lags in many portions of the territory. The cold wave of January 15 put a temporary crimp in attendance, as usual. . . . Robert M. Shelton was elected vice-president of Commonwealth Amusement Corp., succeeding O. K. Mason. . . . Jack Bronagel, for the past year booker for the Durwood circuit, has resigned; his duties have been taken over by Stanley Durwood, vice-president, assisted by Mrs. Alice Wolf, who had assisted Mr. Bronagel. . . . The board of the Kansas-Missouri Theatre Association, meeting January 15, approved lease of quarters at 211 West 18th Street. Quarters will open February 1. . . . The Roxy, after a week of "Caravan" and "Blonde Savage," is running "Second Chorus" and "The Road to Hollywood," which depicts Bing Crosby's long rise to fame.

LOS ANGELES

Jack Lowry, formerly assistant manager of the downtown Music Hall theatre, is now manager of the Beverly Hills theatre. . . . Matthew Trotter goes from the Hollywood Music Hall to the downtown Music Hall to replace Cliff Chellew, who is on a leave of absence. . . . Maurice Rosen, assistant manager at the Hollywood Music Hall, has been made manager. . . . Mr. and Mrs. Reidy Faulds, Des Moines, Iowa, theatre owners and theatre supply dealers, were on the Row visiting. . . . Dorothy Joslin is the new bookers' stenographer at Warners. . . . Joe Moritz sold his Victor theatre to I. Rosenblum. . . . Ernie Block, theatre operator in Sabetha, Kansas, and Mrs. Block were seen on Film Row. . . . Jack W. Sonenshine, Embassy Pictures Ex-

(*Continued on page 32*)



Thank You

MR. EDWIN BALMER

MISS FLORENCE SOMERS

MR. THORNTON DELEHANTY

and the entire REDBOOK organization

for selecting Argosy Pictures' "THE FUGITIVE"

as "the outstanding picture of the past year," and for giving the

MOTION PICTURE AWARD OF 1947 to JOHN FORD for the exceptional work he has done

in the production and direction of motion pictures.

Merian C. Cooper

PRESIDENT, ARGOSY PICTURES CORPORATION

(Continued from page 30)

change, has left for Salt Lake City to supervise the opening of the new office. . . . Harold N. Schwarz, of the Tower Pictures Company in Dallas, was seen on the Row.

LOUISVILLE

The McGary brother of Hardinsburg, Ky., will build a new theatre there. They operate the Lyric in Hardinsburg. . . . The Grand, a Negro theatre here, has been sold to Ementee Theatres, Cincinnati. . . . E. J. Steiner's new Town theatre, Sneadsville, Tenn., opened January 14. . . . Increases in admissions and a moveup of the time for changing prices between afternoon and night shows have been put into effect by the majority of Louisville's first runs. Former prices were 40 cents in the afternoon until 6 p.m., with 60 cents top for nights. The new prices are 45 cents in the afternoon until five and 65 cents thereafter. . . . Film Row visitors: Gene Lutes, Frankfort; George Bauers, Springfield; E. T. Denton, Owingsville; C. O. Humston, Lawrenceburg; George Jaeggers, Seymour; W. P. McGary, Hardinsburg; E. L. Ornstein, Marengo; Don Steinkamp, French Lick, and Sam Giltner, New Washington. . . . Gene Autry's one-night stand here drew 10,000 people. . . . Following a flood of holdovers and reissues in recent weeks, new product again dominated the local scene. Loew's had "Sleep My Love" with "Stork Bites Man." The Strand had "The Flame" and "Under Colorado Skies." The Rialto had "Daisy Kenyon" and the National played "Carnegie Hall." "My Wild Irish Rose" is still holding its own at the Mary Anderson where it is in its fourth week. "Road to Rio" is in a third week at the Brown.

MEMPHIS

Freezing temperatures, with a heavy snow, has slowed down first run theatre attendance. All business activity was severely hampered by winter's icy blasts. Loew's Palace had "Sleep My Love." Loew's State showed "Heaven Only Knows." Malco had "Unconquered." Warner showed "Her Husband's Affairs." Strand and Ritz showed double features. . . . M. A. Lightman, president of Malco Theatres, Inc., and his wife are on a 10-day ocean voyage out of New Orleans. . . . Mid-south exhibitors shopping and booking on Film Row included: Moses Sliman, Luxora; Jack Steger, Tunica; Bill Kroeger, Portageville; Gordon Hutchins, Corning; C. J. Collier, Ruleville; Emma Cox, Osceola; W. B. McFarland, Hornersville; J. C. Mohrstadt, Campbell; P. E. Morris, Indianola; K. H. Kinney, Hughes; J. W. Seay, Caldwell; J. F. Adams, Coldwater; J. R. Adams, Booneville; W. L. Moxley, Blytheville; Roy Cochran, North Little Rock; J. C. Bonds, Jr., Hernando, and Fitz Farres, Clarksdale.

MIAMI

Chick Lewis, national officer of Variety Clubs of America, administered the oath of office to George C. Hoover, general manager of Paramount, as chief barker of Miami Variety Club. Other officers were also installed at dinner in the Alcazar Hotel clubrooms. . . . "Captain From Castile" is playing at the Capitol midnight show, while "Night Song" visits the Paramount on Saturday night. . . . No foreign product was shown in Miami this weekend. . . . Wednesday the Troupers Club of Wometco, held a farewell party at Variety Club headquarters for Labe Mel and Virginia Kruger, both members of the board of directors of the Troupers. . . . "To the Ends of the Earth" had screening Saturday night at the Mayfair theatre. . . . "Gentleman's Agreement" was held over at the Cameo for an additional week, making a total of three weeks. . . . From 5-8 p.m., the Utilities Commission asked that theatre marquees be dark, due to a fuel shortage, when the cold snap hit Miami. . . . Harvey Fleishman, district Wometco manager for neighborhood theatres, was abed for a week with blood poisoning. . . . "I Walk Alone" is showing at the Sheridan, Paramount and Beach theatres. . . . "The Bishop's Wife" is doing well all over Miami. . . . "Road to Rio" is at the Olympia. . . . "Fugitive," at the Embassy and Variety theatres, is drawing well.



NEW ORLEANS

Joy Theatres, Inc., opened their new house, the Joy, in Magnolia, Ark., January 15. . . The Teche theatre in Breaux Bridge has been closed and the Rex in Provencal will be closed for the remainder of the winter season. . . . W. W. Page, Jr., who operates theatres in De Ridder and Ferriday, has taken over operation of the Miriam in Pleasant Hill. . . . Exhibitors on Film Row: I. A. Funderburg, Jonesboro; William Jenkins, DeRidder; O. J. Gaudet, Port Allen; Ernest Delahaye, Maringouin; Truet Scarbough, Ruston; Charles A. Phillips, Jonesville; L. W. Watts, Oil City; Harold Wright, Cotton Valley, and Charles Lamantia, Hammond. . . . "The Fabulous Texan" was at the Saenger. "Sleep My Love" was at Loew's. The Joy had "Heaven Only Knows" and RKO's two houses, the Orpheum and Liberty, were showing "Out of the Past." "Henry V" opened at the Poche for a week's run. The Center offered "Green Dolphin Street." . . . W. W. Page opened the Vernon theatre in Leesville January 17. . . . The new owner of the Mabon in Pickens, Miss., is L. E. Ginn.

OMAHA

Box office receipts dipped more sharply than the weather after the record New Year start. . . . M. P. King is the new owner of the Shelby theatre, Shelby, Neb. . . . D. N. Bayless has closed doors on the Northboro theatre, Northboro, Ia. . . . J. J. Sparks, formerly with RKO, is new head shipper for Film Transport, which handles shipping now for Eagle Lion. . . . The Muzu theatre at Fonda, Ia., has been purchased by Bob Johnson, former exhibitor at Shelby and Logan, Ia. . . . Norman Pyle is MGM's new promotional representative for Omaha and Des Moines, replacing Gene Rich. . . . Business locally hit the top of a 10-year rise with a $5,695,744,800 total in 1947. Of 15 business indexes only two showed a declines. . . . Borge Iversen, formerly of Rock Island, Ill., is now in charge of publicity for the R. D. Goldberg Theatres and is new manager of the State.

PHILADELPHIA

New governors will be elected at the 10th annual luncheon meeting of Eastern Pennsylvania Allied at the Broadwood Hotel January 27, at which time general manager Sidney E. Samuelson will deliver an annual report. . . . A. M. Ellis, independent circuit head, was elected to the board of directors of the Allied Jewish Appeal. . . . John Sites named manager of the Elton and Strand in Steelton, Pa., succeeding Bob Miller, who left for California. . . . Harry Adelman joined New Jersey Messenger, film delivery service, to take charge of the office headed by his father, Meyer Adelman. . . . Keeney interests reopening the Plaza, Reading, as a screen theatre with occasional bookings of stage shows. . . . Nat Rosen, 20th Century-Fox salesman, was promoted to assistant to division manager Harold Minsky. . . . Oscar Neufeld, Clark Film manager, in the Jewish Hospital. . . . An outbreak of scarlet fever forced the closing of schools, churches and theatres in Slatington, Pa. . . . K. Katz closed the Viola, which he purchased from David Moliver, and will reopen the house with a new name after alterations. . . . A permit for improvements at the front of Scah's Astor, Reading, Pa., was issued at City Hall. . . . The Arcadia, Slatington, Pa., a former B. M. Hoeflich operation, is now being handled by J. Humphries. . . . Morston Theatres, combine of Stanley Adelman and Mort Magill, have taken over the operation of the Spruce, formerly run by Lou Foxman, and the Palace in Atlantic City, N. J., a former Murray Diamond operation.

SAN FRANCISCO

Fox theatre, Visalia, has received a permit from the city engineers' office for a $1,500 lobby remodeling job. . . . Name of the Moulin Rouge in Oakland has been changed to Red Mill—a translation. . . . Clarence Wasserman and D. S. Wasserman recently sold four lots in Tulare, including the State theatre, for an estimated $88,000. Purchasers were Harry Karl and Sarah Karl Miller. . . . Jerry Zigmond, Paramount Theatres boss, still bedded with a severe case of poison oak. . . . A wishing well has been set up in the lobby of the Golden Gate theatre by the Variety Club, for donations to the club's fund for blind babies. . . . Harry Hunsaker has left SRO to purchase the Hunsaker Motor Co., in Chico, Calif., owned by his nephew. Hunsaker, who was local manager for Selznick, has not been replaced yet. . . . The Kinema theatre,

(Continued on opposite page)

Fresno, was held up this week. The bandit escaped with $51. . . . Al Laurice has sold his Menlo and Park theatres at Menlo Park to L. S. Hamm, owner of Westside Theatres.

SEATTLE

Holdovers led Seattle's film fare again this week. Entering its fourth week at the Roosevelt was "Good News," the first MGM film ever to play at that house. "Road to Rio," at the Paramount, and "The Secret Life of Walter Mitty," at the Music Hall, each finished their third weeks. Other films playing as holdovers were "The Private Life of Henry VIII," at the Varsity, and "It Had to be You," at the Palomar, each in week number two. . . . The general meeting of the Pacific Conference of Independent Theatre Owners, originally scheduled for this week, was postponed until the middle of February. . . . Sterling Theatres announced two changes in managerial posts: Dave Bloom is the new manager at the Madrona; Robert Lee is now manager at the Palomar. The Circle theatre, also on the Sterling Circuit, has inaugurated a new policy of showing a Spanish film on each Wednesday of every week. . . . The new Magnolia theatre, now under construction, will open early in spring. It will seat about 900. . . . Recent visitors to Film Row: W. A. Cochrane, Snoqualmie; Walter Graham, Shelton; Art Zabel, Olympia; Mel Sohn, Kirkland, and Frank Willard, Tacoma.

ST. LOUIS

The good news was "Captain from Castile" at the Fox and the third week of "Good News" at Loew's Orpheum. The "Road to Rio" and "My Wild Irish Rose" keep rolling along, just like the river. The river, incidentally, broke into the entertainment business with Federal Barge Lines running the towboats, Helena and Kokoda, in what is termed the first New Orleans-St. Louis race since the Robert E. Lee's. . . . A power failure on January 14 knocked out a large section of the north side and darkened the Tower, Lindell, Norside, Salisbury, Hiway and Bremen theatres for 20 minutes to an hour and a half. Seeing the street lights, hotels and homes dark, patrons understood. In another casualty, burglars broke into the Pauline Theatre and took $198 in currency. . . . Barney Rosenthal, Monogram manager, announces "Black Gold" at the Fox on February 17, and completion of a Monogram-St. Louis Amusement Company deal. Fred Souttar, Fox Midwest district manager, will attend Los Angeles meetings the first week of February.

TORONTO

Eight of the nine first runs in Toronto held over programs for the week, the exception being "Sleep, My Love," which bowed in at the Uptown theatre with Mary Pickford present in her native city for the opening of her first production. The other attractions lined up as follows: "The Bachelor and the Bobby-Soxer," fourth week at both the Tivoli and Eglinton; "Road to Rio," third week at Shea's theatre; "The Secret Life of Walter Mitty," third week at the Imperial; "Green Dolphin Street," third week at Loew's, and a reissue double bill



headed by "Drums Along the Mohawk," second week at the Capitol and Victoria. . . . The International Cinema was holding over its "Raider," a British feature, for a second week, too. . . . An important development of the week in the Canadian film industry was the opening of the Audio Pictures studio on the Lake Shore Road near Toronto with Arthur Gottlieb in the role of host. . . . The big function of the week was the anniversary dinner of the Famous Players' 25-Year Club when a score of veteran employes were admitted to membership. . . . The appointment of Harry Kaufman, former general manager of Canadian Monogram, as eastern manager of Cardinal Films, Ltd., has been confirmed by president Harry J. Allen. . . . 28 employes of the Canadian head office and Toronto branch of MGM of Canada were honored with the presentation of emblems for long service. . . . The Canadian Picture Pioneers held their seventh annual meeting and frolic January 22 at the King Edward Hotel, Toronto. . . . Neighborhood theatres are emphasizing their low admission prices for the first time in many years.

VANCOUVER

Most of Vancouver's first runs have raised admissions from five to 10 cents to meet increased overhead. The rising cost of operation have increased vastly in the last two years, circuit and independent theatre men report. . . . As usual at this time of the year colds and flu are taking their toll of theatre staffs. Hardly a house is unaffected and this plays havoc with operations. . . . Vancouver first run theatres were heading for a big week until the winter fogs came to town in midweek, "Road to Rio" on second week at Capitol the leader, with James Mason in the "Upturned Glass" in the second slot, "Desert Fury" at Orpheum above average, "Captain Boycott" had a tough time on its second week at the Day-Date. Plaza and Park, a revival of "The Thief of Bagdad" at the International did nicely for three days, but fell down badly for the tail end of the engagement. . . . It's the guess of many theatre men that film business in 1948 will be off from 15 to 20 per cent in this section, and that only outstanding pictures will do business. . . . Al Davidson, at present manager of the Plaza Victoria, will be in charge of the new Odeon 1,500-seat unit in the Capitol city, which is expected to be open by March. . . . Walter Hopp has been appointed assistant manager of the Capitol theatre under Charles Doctor. Don Beisel is a new addition to the Strand staff.

WASHINGTON

Washington theatre business was good this week, with "Unconquered" at Loew's Palace held for a second week, and the following new pictures opening at the downtown houses: "I Walk Alone," at Warner; "The Flame," at the Metropolitan; "Intrigue," at Loew's Capitol; and "Wistful Widow of Wagon Gap," at RKO Keith's. Carry-over for the week was "Killer McCoy," at Loew's Columbia. . . . The Pix theatre brought back to the downtown scene "The Best Years of Our Lives" starting on January 16, for a week's run. . . . The "art" theatres have been doing well with their recent bookings, with "Great Mr. Handel" at the Little and "I Know Where I'm Going" at the Hippodrome, both held for a fourth week. . . . Margaret Truman launched the Washington March of Dimes campaign in front of the Loew's Capitol theatre. . . . New members of Variety Club Tent No. 11 are Harry A. Simons, Loew's; Charles W. Trippe, Station WINX; Jack White, Morgan Baer's orchestra; and the following associate members elected by the board of governors: Albert D. Blitz and Morris Kraft. . . . Al Sherman, Film Classics, was speaker at the Washington Film Council's first luncheon of the year. He spoke on "Opening New Channels for Distribution."

Dismiss Conspiracy Charge Against Three Companies

Conspiracy charges against RKO, Universal and Warner Brothers Pictures Distributing Corporation were dismissed January 17 in Buffalo by Federal Court Judge Harold T. Burke. They were the second, third and fourth companies to be dismissed in a $300,000 damage suit brought against 12 companies by Bordonaro Brothers, Olean, N. Y., who charge a conspiracy to prevent their Palace theatre from obtaining first run features. Charges against the Big U Film Exchange, Inc., had been dismissed earlier. Charges against RKO and Universal were dismissed because they are the parent corporations, respectively, of RKO Radio Pictures and Universal Film Exchanges, Inc. Charges against Warners were dismissed on the grounds that the evidence showed that at no time had the plaintiffs sought to purchase Warner product.

Vermont Back in Old Post

Boris Vermont, who recently completed a special assignment for Twentieth Century-Fox, including the production of a series of shorts, "The World Today," will return to his former post as head of the company's foreign versions department. Edward Leggewie, who held the post during Mr. Vermont's leave of absence, will be promoted to a new assignment in Europe.

"Double Life" for Music Hall

Universal-International's "A Double Life," starring Ronald Colman, has been booked in the Radio City Music Hall, New York, to follow "The Paradine Case."

LATE FEATURE REVIEW

The Naked City

***Universal - Mark Hellinger Prod.*—A Gem Set in New York**

Films backgrounded in New York have been made time without number, but it took the late Mark Hellinger to catch its many moods, its changing face, its racing pace and its exciting dynamics as, perhaps, no previous attraction has ever succeeded. As a native-born son who has spent most of his days here, this reviewer begs leave to set himself up as an authority, for this once at any rate, in staking such a claim on behalf of "The Naked City."

Hellinger is on the narrative track, introducing the personalities identified with the making of this story about the routine of the Police Department's famed and efficient Homicide Department. Where Homicide is concerned, the murder of a beautiful girl is all in a day's work. The case goes to Barry Fitzgerald, police lieutenant, and from him to his various assistants, notably Don Taylor.

How they work from a jigsaw puzzle base with practically nothing to guide or to help them in running down clues until the pieces fit perfectly comprises the story provided by Malvin Wald and developed by him and Albert Maltz into a tight and arresting script translated into scenes of never-flagging interest under magnificent direction by Jules Dassin.

It turns out to be a case of infatuation by a well known society doctor for the murdered model, leading from there to jewel robberies and death when thieves fall out. The principals include House Jameson as the doctor gone wrong; Howard Duff, as one of the brains of the gang, and Ted De Corsia as the trigger man on whom the finale drops in a gun battle which sends him to his death from a tower of the Williamsburg Bridge.

But what makes "The Naked City" a saga of the real New York is the manner of its development. This might have been just another crime story, but it isn't. From the broad canvas of the city's steel and slums, as well as its less shabby side, the penetrating camera of William Daniels has caught a brilliant assortment of authentic atmospheres which go to make New York what it is. A film of this authority could only have come through as this does by drawing on the real thing. Thus, "The Naked City" was made almost entirely in the city of its telling.

In it, Fitzgerald does some of his best work as the wise and seasoned hunter of criminals. The professional cast surrounding him is excellent, yet one of the strengths of this attraction is drawn from the unprofessional bit players passing in parade in the normal flow and ebb of the metropolis at work and at play.

Hellinger has described this as just one story about a city of 8,000,000 people. It goes on all the time, he says, and, of course, it does. The difference is that it has not been told as this attraction succeeds in doing.

Jules Buck was associate producer.

Reviewed at home office. Reviewer's Rating: Excellent.—RED KANN.

Release date, February, 1948. Running time, 96 min. PCA No. 12860. General audience classification.
Lt. Dan Muldoon.....Barry Fitzgerald
Frank Niles.....Howard Duff
Jimmy Halloran.....Don Taylor
Ruth Morrison.....Dorothy Hart
Garzah.....Ted De Corsia
House Jameson, Anne Sargent, Tom Pedi, Enid Markey, Frank Conroy, Adelaide Klein, Grover Burgess

Lightman Buys Into Flexer

M. A. Lightman announced last week that he and his theatre associates, Herb Kohn and Edward Sapinsley, had taken over a minor interest in Dave Flexer's Tennessee and Mississippi theatres. Mr. Lightman will book and buy for these theatres, which include the Ritz and the Peabody theatres in Memphis.

Study Code for U. S. Reich Zone

Washington Bureau

A voluntary film production code, similar to that of the American industry, designed to eliminate censorship by the future German Government is being contemplated by the Film Producers Association in the United States zone of Germany, a War Department spokesman said last week.

In addition to reporting that Code discussions had been carried on, the War Department also disclosed the repeal of two Nazi statutes, dealing with motion pictures, by the Allied Control Council.

One concerned the vestment of censorship of German and imported films in the Ministry of Propaganda. The other set up a provisional film chamber for the purpose of carrying out censorship. War Department officials stressed that the repeal of both statutes was necessary to eliminate any future censorship by a German Government.

[*H. zu Loewenstein*, MOTION PICTURE HERALD *correspondent in Germany, has been active in promoting a U.S.-German zone motion picture code based on the American industry's model, ever since his return to Germany from New York one year ago. He had been in this country from Germany for a number of years.*]

Reade Wins His Appeal In Suit Against RKO

The New York Circuit Court of Appeals in Albany has declared the 1942 contract between Long Park, Inc., one of the Walter Reade theatre companies, and RKO Service Corporation "illegal, void and unenforceable." The appeal was from a decision last July by the Appellate Division. Twelve houses in Trenton and New Brunswick, N. J., of which Mr. Reade is part owner, are involved.

Film Transit Fined $2,500 on 20 Counts

Film Transit, Inc., Memphis, was fined a total of $2,500 in Memphis Federal Court Tuesday after entering a plea of *nolo contendre* to a 20-count criminal information charging violation of Interstate Commerce Commission regulations. A fine of $1,000 was assessed on the first 19 counts, including two charging that the company engaged physically disqualified persons as drivers.

7 Companies Had Quarter Sales Of $149,155,000

Washington Bureau

Total sales of seven film companies in the third quarter of 1947 were $149,155,000, slightly lower than the $156,713,000 in the second quarter of 1947 and the $151,605,000 for the third quarter of 1946, according to a report of the Securities and Exchange Commission.

The figures for RKO, one of the seven, were not included in the printed copy of the SEC report since they were obtained after the report went to the printer.

Universal was the only company to gain from the second quarter of 1947 to the third quarter, while Columbia and RKO sales dropped most sharply. Warner Brothers and Paramount did not report.

Following is a breakdown of the figures for the seven companies:

Columbia: 1947, third quarter, $6,475,000; second quarter, $9,080,000 (third quarter, 1946, $5,574,000). Loew's: 1947, third quarter, $42,750,000; second quarter, $43,371,000; (third quarter, 1946, $45,600,000). Both 1947 figures are for a 12-week period. Monogram: 1947, third quarter, $2,176,000; second quarter, $2,241,000; (third quarter, 1946, $1,770,000). Republic: 1947, third quarter, $7,524,000; second quarter, $7,569,000; (third quarter, 1946, $6,370,000).

Twentieth Century-Fox: 1947, third quarter, $44,689,000; second quarter, $46,587,000; (third quarter, 1946, $50,245,000). Universal: 1947, third quarter, $16,634,000; second quarter, $16,608,000 (third quarter, 1946, $12,083,000).

The gross income of Columbia's foreign subsidiaries reported amounted to $4,889,000 for the second quarter of 1947; $4,275,000 for the first quarter of 1947, and $4,069,000 for the second quarter of 1946.

RKO reported earnings of subsidiaries not consolidated operating in foreign countries as $3,606,000 for the third quarter of of 1947; $4,098,000 for the second quarter of 1947; and $3,915,000 for the third quarter of 1946.

Theatre circuits reported were: Consolidated Amusement Company, Ltd.: 1947, third quarter, $1,196,000; second quarter, $1,194,000; (third quarter, 1946, $1,324,000). Loew's Boston Theatres Co.: 1947, third quarter, $432,000; second quarter, $527,000; (third quarter, 1946, $460,000).

Virginia Theatre Group To Meet January 29

The Virginia Motion Picture Theatre Association will hold its mid-winter convention January 29 at the John Marshall Hotel in Richmond. Robert Coyne, executive director of Theatre Owners of America, and Herman Levy, TOA counsel, will be the principal speakers.

THE HOLLYWOOD SCENE

Production Swings Up With 23 Now Shooting

by WILLIAM R. WEAVER
Hollywood Editor

That long heralded and widely despaired of upturn in production finally put in its appearance last week, with the number of pictures on the shooting stages rising from a meagre 18 to a promiseful 23, start of eight new films being offset by completion of but three.

Actually, the upturn is a good deal more significant than the bare statistics indicate, for the new undertakings assay a far richer content, and represent far more in terms of budget and in promise for the 1948 box office, than the product which has been flowing through the cameras during the latter months of 1947.

Studios Show Signs of Restocking Backlogs

The reasons why this should be the case are about as varied as the product put into work this week, and anyone's at liberty to select his own explanation. But the fact of prime import is that studios have begun to take steps in the direction of restocking the backlogs with material comparable in many if not all respects to the pre-British tax product on which the distributors have been drawing heavily for revenue sustainers.

MGM, having undergone an extensive readjustment in the executive department and elsewhere, started shooting "Julia Misbehaves," with Greer Garson, Walter Pidgeon, Peter Lawford, Elizabeth Taylor, Cesar Romero, Dame May Whitty and Mary Boland in principal roles. It's quite a while since the weekly report in this column has contained a cast of similar impressiveness. Everett Riskin is producing the picture, with Jack Conway handling the direction.

Warner Brothers started three pictures, one of them a Technicolor job about which much has been printed and more doubtless will be. It is "Rope," a Transatlantic Pictures project, which Alfred Hitchcock is directing, and it has James Stewart, John Dall, Farley Granger and Jean Chandler in the cast.

The project first attracted special news attention when it was reported that Hitchcock had devised a plan for shooting it in 10 days, despite its $1,000,000-plus budget and other specifications usually indicative of protracted schedules. Meticulous rehearsals, time-sequence procedure and sliding sets were among the means to be employed in shortening camera and crew time.

Shooting to Take Six to Eight Weeks

Although all of these expedients are continuingly in effect, it was reckoned at weekend that the shooting would take six or eight weeks, which would appear to augur betterment rather than sacrifice of screen quality.

Warner producer Jerry Wald, who deals only in top level material, started cameras turning on "John Loves Mary," with Ronald Reagan, of the current "Voice of the Turtle," Jack Carson and Patricia Neal in principal assignments. David Butler is directing.

Producer Saul Elkins and director Sherry Shourds went to work on the third Warner property, "The Fighting Terror," with Wayne Morris, another of the "Voice of the Turtle" cast, Lois Maxwell and Mary Stuart.

Paramount, where the economizing which is general throughout the community has been less perceptibly reflected than elsewhere, also started two pictures.

"Sorry, Wrong Number," is a Hal B. Wallis production, directed by Anatole Litvak, with Barbara Stanwyck, Burt Lancaster and Ann Richards in top roles.

Producer Richard Maibaum launched a Mitchell Leisen production, "Abigail, Dear Heart," with Claude Rains, Macdonald Carey and Wanda Hendrix.

Eronel Productions, a new organization set up by some young men who've made their marks in the exploitation and publicity sector of Hollywood, started "The Argyle Secret," with William Gargan, Marjorie Lord, Ralph Byrd and John Banner. Co-producers are Alan H. Posner and Sam X. Abarbanel, and Cyril Endfield is directing. The Eronel pictures are for Film Classics release.

Sidney Salkow Making "Avenger" for UPA

Sidney Salkow is producing and directing "The Avenger," for UPA Films, Inc., with Roger de la Rosa, Ralph Morgan, Sigrid Gurie, Duncan Renaldo, David Leonard and Trevor Bardette heading the pictures cast.

Students of the production scene, who seldom agree upon anything, ascribe the long lull and the sudden upswing to a variety of causes. Perhaps the most favored of these is the refashioning of scripts to eliminate the more costly variety of sets and accoutrements, a process requiring considerable time and, frequently, complete substitution of story properties. In the same category, of course, are included such matters as renegotiations of player and director commitments, shifting of assignments, and divers related changes of plan in the interests of determined budget reductions by the companies.

Various Reasons Ascribed For Production Rise

Observers undisposed to assess full responsibility for the lull to this readjusement process mention the realistic impracticability of revising salary contracts downward while everybody's working as a factor also bearing upon the matter.

Still other self-appointed experts on how and why the studios do what they do refer, without much conviction, to the superficially constructive effect of the production-saving on the corporate statements of the companies covering the final quarter of 1947.

Studio heads, however, having maintained official silence on the subject of the long lull, are not talking for publication about the resumption of top calibre production.

STARTED

FILM CLASSICS
The Argyle Secrets (Eronel)

MGM
Julia Misbehaves

PARAMOUNT
Abigail, Dear Heart
Sorry, Wrong Number (Wallis)

UPA FILMS, INC.
The Avenger

WARNER BROTHERS
John Loves Mary
The Fighting Terror
Rope (Transatlantic)

COMPLETED

20TH CENTURY-FOX
The Iron Curtain
Walls of Jericho

UNIVERSAL-INTERNATIONAL
Man Eater of Kamoan (Monty Shaff)

SHOOTING

COLUMBIA
Let's Fall in Love
Loves of Carmen

EAGLE LION
The Spiritualist

MGM
A Date With Judy
Easter Parade

PARAMOUNT
A Foreign Affair

REPUBLIC
Moonrise (Feldman-Grant)
The Timber Trail
The Gallant Legion

RKO RADIO
Mr. Joseph Young of Africa (Arko)

20TH CENTURY-FOX
The Street With No Name
Apartment for Peggy
The Chair for Martin Rome

UNIVERSAL-INTERNATIONAL
Mr. Peabody and the Mermaid

WARNERS
Key Largo

RKO RADIO PICTURES, Inc.
TRADE SHOWINGS

		IF YOU KNEW SUSIE		WESTERN HERITAGE	
ALBANY	Fox Projection Room 1052 Broadwoy	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
ATLANTA	RKO Projection Room 195 Luckie St. N.W.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
BOSTON	RKO Projection Room 122 Arlington St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
BUFFALO	Fox Projection Room 290 Fronklin St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
CHARLOTTE	Fox Projection Room 308 So. Church St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
CHICAGO	RKO Projection Room 1300 So. Wobosh Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
CINCINNATI	RKO Projection Room 12 E. 6th St.	Thurs. 1/29	8:00 P.M.	Thurs. 1/29	9:30 P.M.
CLEVELAND	Fox Projection Room 2219 Payne Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
DALLAS	Paromount Projection Rm. 412 So. Horwood St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
DENVER	Poramount Projection Rm. 2100 Stout St.	Thurs. 1/29	2:00 P.M.	Thurs. 1/29	3:30 P.M.
DES MOINES	Fox Projection Room 1300 High St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
DETROIT	Blumenthol Projection Rm. 2310 Coss Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
INDIANAPOLIS	Poromount Projection Rm. 116 W. Michigon St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
KANSAS CITY	Paramount Projection Rm. 1802 Wyandote	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
LOS ANGELES	RKO Projection Room 1980 S. Vermont Ave.	Thurs. 1/29	2:30 P.M.	Thurs. 1/29	10:30 A.M.
MEMPHIS	Fox Projection Room 151 Vonce Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
MILWAUKEE	Worner Projection Room 212 W. Wisconsin Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
MINNEAPOLIS	Fox Projection Room 1015 Currie Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
NEW HAVEN	Fox Projection Room 40 Whiting St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
NEW ORLEANS	Fox Projection Room 200 So. Liberty St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
NEW YORK	Normondie Theotre 53rd & Pork Ave.	Thurs. 1/29	10:30 A.M.	—— ——	——
	RKO Projection Room 630 Ninth Ave.	—— ——	——	Thurs. 1/29	2:30 P.M.
OKLAHOMA CITY	Fox Projection Room 10 N. Lee St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
OMAHA	Fox Projection Room 1502 Dovenport St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
PHILADELPHIA	RKO Projection Room 250 N. 13 St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
PITTSBURGH	RKO Projection Room 1809-13 Blvd. of Allies	Thurs. 1/29	1:30 P.M.	Thurs. 1/29	3:00 P.M.
PORTLAND	Star Preview Room 929 N.W. 19th Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
ST. LOUIS	RKO Projection Room 3143 Olive St.	Thurs. 1/29	11:30 A.M.	Thurs. 1/29	2:30 P.M.
SALT LAKE CITY	Fox Projection Room 216 E. 1st South St.	Thurs. 1/29	1:15 P.M.	Thurs. 1/29	2:40 P.M.
SAN FRANCISCO	RKO Projection Room 215 Hyde St.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
SEATTLE	B. F. Shearer Projection Rm. 2318 Second Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.
SIOUX FALLS	Hollywood Theotre 212 No. Philips Ave.	Thurs. 1/29	10:00 A.M.	Thurs. 1/29	11:30 A.M.
WASHINGTON	Fox Projection Room 932 New Jersey Ave.	Thurs. 1/29	10:30 A.M.	Thurs. 1/29	2:30 P.M.

RKO RADIO PICTURES

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 5—U. S. Senate probes trading. . . . Burma independence. . . . U. S. submarines for Turkey. . . . Chennault takes Chinese bride. . . . Silver Skates. . . . March of Dimes.

MOVIETONE NEWS—Vol. 31, No. 6—Benjamin Franklin's birthday celebrated in Philadelphia. . . . Gas explosion in Chicago. . . . Plane crashes in Maryland. . . . New York State Rangers feed hungry deer. . . . Mary Pickford visits Canada. . . . Chimps in Belgium. . . . Ski jumping. . . . Speed skating at Newburgh, N. Y. . . . Yachting in Australia.

NEWS OF THE DAY—Vol. 19, No. 239—Ship burns at sea. . . . Chennault wed. . . . Stassen makes grain charges. . . . Silver Skates. . . . March of Dimes drive.

NEWS OF THE DAY—Vol. 19, No. 240—Spotlight on Eisenhower. . . Boston fire. . . . Milk ship for Europe. . . . Bradley honored. . . . Chimps. . . . Skiing dare-devils. . . . Skating. . . . Zoom diving.

PARAMOUNT NEWS—No. 42—Silver skates. . . . Anti-Royalist riots in Rome. . . . Dimes drive. . . . Chennault and bride. . . . Montgomery mission to Ethiopia. . . . Air Policy Commission reports.

PARAMOUNT NEWS—No. 43—Turf opener. . . . Eisenhower honored. . . . Baruch on foreign aid. . . . Winter Olympics. . . . Danger rides the hickory board.

UNIVERSAL NEWS—Vol. 30, No. 109—Burning ship. . . . March of Dimes. . . . Submarines to Turkey. . . . British airliner crash. . . . Chennault and bride. . . . New sweater fashions. . . . Wrestling in Madrid.

UNIVERSAL NEWS—Vol. 30, No. 110—Fighting in Greece. . . Eisenhower urges Europe aid. . . . Chicago explosion. . . . Boston fire. . . . Dimes drive. . . . Death mars Illinois ski meet.

WARNER PATHE NEWS—No. 44—March of Dimes. . . . "Sweater girls" in Florida. . . . Stassen's grain charges. . . . Chennault weds. . . . Spinsters plan leap-year traps. . . . Basketball. . . . Daniel Webster commemoration.

WARNER PATHE NEWS—No. 45—Turmoil in Palestine. . . . Eisenhower in Philadelphia. . . . Friendship idea catches on. . . . Blast levels Chicago building. . . . Florida season. . . . Olympics. . . . Skiers meet.

TELENEWS DIGEST—Vol. 2, No. 3—The Connolly disaster. . . . Blast in Chicago. . . . War in Greece. . . . Sympathy meetings for Greek rebels. . . . Nazi guards stand trial. . . . U. S. aid pact signed. . . . Strikes in France. . . . Microphone man demonstrates techniques. . . . Schmeling tries comeback. . . . Shark fishing in Australia.

Audio Opens New Toronto Studio

by W. M. GLADISH
in Toronto

Executives from Canada and the United States attended on January 17 when Audio Pictures, Ltd., Toronto, formally opened its new studio, a 20,000 square foot structure complete with up-to-date equipment.

According to Arthur Gottlieb, president, Audio Pictures, Ltd., plans to launch its production program with two features yearly, using Hollywood stars, the company's own technicians and Canadian backgrounds.

The timeliness of the opening was stressed at a party given by Mr. Gottlieb. The Canadian industry, through J. J. Fitzgibbons of Famous Players Canadian Corporation, has just agreed in principle with the Dominion Government on a plan to stimulate domestic production of certain types of pictures, possibly through subsidiary units of Hollywood companies, in an effort to ease the country's dollar crisis.

The audio plant now is ready for development. While it does not compare in expanse with major American studios, it is well furnished in all detail. An area has been established for a 100-foot sound stage, 22 feet in height. There are dressing, make-up, script, recording and rehearsal rooms as well as three screening theatres, an art department, animation section, commissary.

Cinecolor Sales Up to $2,262,147

Hollywood Bureau

Cinecolor Corporation, Burbank, set a new sales record of $2,262,147 for the fiscal year October 1, 1946, to September 27, 1947. This amounts to a 65 per cent increase over sales for the previous fiscal year, when sales totaled $850,949.

According to the company's third annual report, released Monday, Cinecolor's net profit for the 1946-47 year amounted to $305,780 after dividend payment.

Due to the increased volume of business, Cinecolor was able to reduce its price on release printing by one-half cent per foot on July 14, 1947, the report states. The company also absorbed an 11.17 per cent cost of living wage increase last year, William T. Crespinel, Cinecolor president, pointed out.

Legion of Decency Condemns French Film, "Volpone"

The French feature, "Volpone," has been condemned by the Legion of Decency, the organization announced this week, because "despite pretense of moral purposes, this film portrays vice attractively and ridicules virtue. It contains blasphemous references to religious practices and indecent and suggestive scenes." This week the Legion also reviewed six other features, approving of all but two. "Bandits of Dark Canyon" and "The Gay Ranchero" were placed in Class A-I, unobjectionable for general patronage. "Heading for Heaven" and "The Smugglers" were placed in Class A-II, unobjectionable for adults. In Class B, objectionable in part, were "Always Together," because of "light treatment of marriage" and because it "reflects the acceptability of divorce," and "If Winter Comes," because it "reflects the acceptability of divorce."

Carolina Theatre Owners Expect 500 at Convention

Mrs. Pauline Griffith, secretary of the Theatre Owners of North and South Carolina, has announced that more than 500 are expected to attend the annual convention of that organization in Charlotte at the Hotel Charlotte, February 1 to 3. This is the first meeting of the group since the organization joined the Theatre Owners of America several months ago. Herman Levy, general counsel for TOA, will be one of the principal speakers.

Universal Sets Dividend

Universal Pictures January 15 declared a regular quarterly dividend of $1.06 per share on the company's four and one-quarter per cent cumulative preferred stock, payable March 1 to stockholders of record February 16.

Urge Continued Building Curbs

Washington Bureau

The continuation of existing curbs on theatre and other amusement construction is strongly favored by the administration.

Congressional committees now studying the extension of the present rent and housing law, which expires February 29, will be told by Tighe Woods, housing expediter, and other housing officials, that there is still a shortage of building materials and that so long as such a shortage exists restrictions on building materials for non-housing projects will ease the situation.

Some House committeemen, however, have stated that a check will be made to see how large a part of the nation's construction program is made up of entertainment projects.

Selznick, Peck to Make Red Cross Film Appeal

David O. Selznick's organization will produce this year's Red Cross motion picture appeal for funds, it was announced Monday by Howard Bonham, vice-president in charge of public relations for the Red Cross. Gregory Peck will star in the short. All concerned will donate their services for the film, to be shown during March.

PARAMOUNT TRADE SHOW

Monday, Feb. 2nd

ALAN LADD

VERONICA LAKE

in

"SAIGON"

with

Douglas Dick · Wally Cassell
Luther Adler · Morris Carnovsky
Mikhail Rasumny

Produced by P. J. Wolfson

Directed by Leslie Fenton

Screenplay by P. J. Wolfson and Arthur Sheekman

Based on a story by Julian Zimet

CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broodwoy	2:30 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Walton St., N.W.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Fronklin Street	11 A.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church Street	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigon Ave.	11 A.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Porkwoy	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd Street	3:15 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood Street	10:30 A.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	3 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	2:30 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyord Avenue	10 A.M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigon Street	11 A.M.
JACKSONVILLE	FLORIDA THEATRES SCREEN ROOM, 128 Forsyth St.	8 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	10:30 A.M.
LOS ANGELES	BOULEVARD THEATRE, Woshington & Vermont Sts.	11 A.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. Eighth Street	11 A.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	10:30 A.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	10:30 A.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	10 A.M.
NEW YORK CITY	FOX PROJ. ROOM, 345 West 44th Street	10:30 A.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM, 701 W. Grond Ave.	10:30 A.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Dovenport St.	10:30 A.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	11 A.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	10:30 A.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st South St.	3:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gote Ave.	10:30 A.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

IT HAD TO BE YOU: Ginger Rogers, Cornel Wilde—This one seemed to be generally liked, but a few walked out on it. For one thing, it got off to a slow start, but it picked up at the finish. It is very apparent that there isn't so much loose money laying around. Also there seems to be an undercurrent that we cannot lay our fingers on. Whether it is the cost of living or the recent exposure of Communist infiltration in Hollywood, the fact remains that there seems to be so little interest displayed as to when the really bigger pictures are coming to play. It is so directly opposite to what it was when business was on top. It is puzzling why this is so.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

JOHNNY O'CLOCK: Dick Powell, Evelyn Keyes—Adult entertainment. That is one strike against us before we play it. Business was not good.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

MR. DISTRICT ATTORNEY: Dennis O'Keefe, Marguerite Chapman—Strictly program fan fare. We did fair. Played it single bill on a weekend.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

Eagle Lion

CARAVAN: Stewart Granger, Jean Kent—I would say this was very good for a love story. Some of my customers wanted to know when I was going to show Stewart Granger again. Jean Kent was well liked here, too. Better than average draw. Played Sunday, Jan. 4.—L. Brazil, Jr., New Theatre, Bearden, Ark.

LAW OF THE LASH: Al LaRue, Mary Scott—Our usual weekend Western fan fare. They look for it and they get it. It seemed to fill the bill O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RIDERS OF RED ROCK: Buster Crabbe, Al "Fuzzy" St. John—Fair Western. We need more of these short Westerns.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Monogram

NEWS HOUNDS: Leo Gorcey, Christine McIntyre—This was timely and lots of laughs. Comments were good. Better than average draw. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

SARGE GOES TO COLLEGE: Alan Hale, Jr., June Preisser—Very good of its type. Used on a double feature to satisfactory results. Alan Hale, Jr., is very good.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

PERFECT MARRIAGE, THE: Loretta Young, David Niven—First night was poor, but they really turned out the second night.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PERILS OF PAULINE: Betty Hutton, John Lund—It hurt to have a checker on this, because we really packed them in. Play it. Hope you don't have to pay too much.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TWO YEARS BEFORE THE MAST: Alan Ladd, Brian Donlevy—This didn't go over very big. Weather was against us. It wasn't a big attraction in any of our situations.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—And welcome, too, for we did some good business on this one. While not as good as "Going My Way," it had all that it takes for general public appeal. This pair supplemented each other. I hope they keep together for other pictures.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RKO Radio

HONEYMOON: Shirley Temple, Guy Madison—We will never forget our Shirley in the good old days. We could even borrow from our banker before her pictures were played. This hasn't the same punch, but it is still a nice picture with laughs.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—This was supposed to be a special. It was just a fair Sunday and Monday feature that did nothing special at the box office. Played Jan. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SINBAD THE SAILOR: Douglas Fairbanks, Jr., Maureen O'Hara—Business was not so good the first night, but came back strong the second. Audience reaction very good. Played Sunday, Monday, Dec. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Republic

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—Good Western. This was substituted two days before playdate for "Old Spanish Trail." The leader on this was so short we couldn't even show the five inches of title that was left. Republic prints are worse than all other companies combined.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

CALENDAR GIRL: Jane Frazee, William Marshall—Fair musical.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

MY PAL TRIGGER: Roy Rogers, Dale Evans—We single billed this. Had icy roads.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

VIGILANTES OF BOOMTOWN: Allan Lane, Bobby Blake—This is the best of the new Red Ryder features. Comedy mixed with the other elements put it over here. Played Friday, Saturday, Jan. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyman—This was a gripping drama. It was well acted and interesting all the way. Used on top half of double bill to good business. Played Friday, Saturday, Jan. 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CRIMSON KEY, THE: Kent Taylor, Doris Dowling—Used on top spot of weekend double bill. This was O.K. for our trade. Played Friday, Saturday, Jan. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IT SHOULDN'T HAPPEN TO A DOG: Carole Landis, Allyn Joslyn—Played this mighty late, but it was a good program picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

BRUTE FORCE: Burt Lancaster, Hume Cronyn—This did much better than average business for us, but it was not the type of entertainment we approve. Too much violence and brutality. The criminals were glorified and the law put in the wrong light. Played Wednesday, Thursday, Jan. 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BUCK PRIVATES COME HOME: Bud Abbott, Lou Costello—Very good Abbott and Costello picture. Business above average with this. Beverly Simmons is very good. Why haven't we seen her more often?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

IVY: Joan Fontaine, Patric Knowles—Not the type of picture for the small situation, but business was not bad for midweek. Played Wednesday, Thursday, Dec. 31, Jan. 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VIGILANTES RETURN, THE: Jon Hall, Margaret Lindsay—Used on weekend double bill to good business. O.K. for any locality where Westerns are popular. Played Friday, Saturday, Jan. 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WHEN THE DALTONS RODE: Randolph Scott, Kay Francis—Excellent reissue for Saturday showing, or any other day.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner Bros.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—We played this at all our theatres and didn't do business. I thought it was perfect, but they didn't go for it.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

STALLION ROAD: Zachary Scott, Alexis Smith—This didn't take so well. These pictures don't have the box office appeal they have in the United States.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Short Features

Columbia

GET ALONG LITTLE ZOMBIES: All Star Comedies—More laughs in this than in any comedy in months. Play it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

OUT WEST: All Star Comedies—Good Stooge comedy. My people keep asking me when Curly will be back.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

FOOTBALL THRILLS No. 10: Pete Smith Specialties—Excellent—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Plan "Monster Carnival" For Actors' Benefits

A "monster carnival, bazaar and fair all rolled into one" is planned for the benefit of the Actors' Fund of America and the Motion Picture Relief Fund, it was announced this week. James Sauter, head of the United Theatrical War Activities Committee during the war, has been appointed general manager of the project. The affair will be held next November, opening the day after Thanksgiving in the 71st Regiment Armory, New York. The principals hope to realize $1,000,000 during the 10-day run of the carnival. Stars from all entertainment fields will participate.

Kansas-Missouri Theatres Want Local News Items

The board of directors of Kansas-Missouri Theatres Association voted January 15 at the Kansas City meeting to request newsreel companies to put more cameramen in the field to increase the coverage of local news. The board also approved the lease of the organization's new headquarters at Kansas City and will set up legislative committees in Congressional districts of Kansas and western Missouri.

Cite Importance Of Story Values

"There is increasing evidence . . . that the shopping habits of movie-goers are changing and that people now go to the movies not to see movie stars . . . but to see movies which appeal by reason of their story values," wrote William H. Mooring, motion picture writer for a syndicate of Catholic newspapers, last weekend. Mr. Mooring was analyzing the results of the sixteenth money-making stars poll conducted by MOTION PICTURE HERALD and *Fame*.

"Hollywood producers would be smart to study this year's annual poll," Mr. Mooring said, and went on to point out that Bing Crosby was again elected by exhibitors to the number one position—the place he has held for the past four years. "Theatre managements whether they operate the big circuit theatres or smaller neighborhood houses," the writer went on, "report that Bing has the edge over all the others. Bing is not a glamour boy. He is a family man, not overly handsome even with his toupee. He has none of that stuff Hollywood movie people call 'sex appeal'.

"Why is he tops?" Mr. Mooring continued. "Could it be because the screenplays in which he appears rarely fail to make the grade as family entertainment and have never been known to pander to low tastes?"

Short Product in First Run Houses

CAPITOL: Bowling Tricks ..... ***MGM***
Cradle of a Nation ..... ***MGM***
Feature: If Winter Comes ..... MGM

CRITERION: Ski-Demons ..... ***Columbia***
Feature: T-Men ..... Eagle Lion

GLOBE: Now That Summer Is Gone ***Warner Bros.***
Feature: Body and Soul ..... United Artists

PALACE: Switzerland Today ..... ***RKO Radio***
Feature: Tycoon ..... RKO Radio

PARAMOUNT: Unusual Occupations, No. 2 ***Paramount***
Monkeyshines ..... ***Paramount***
It Could Happen to You ..... ***Paramount***
Super Lulu ..... ***Paramount***
Feature: I Walk Alone ..... Paramount

ROXY: A Flight to the Finish ... ***20th Cent.-Fox***
Jungle Closeups ..... ***20th Cent.-Fox***
Feature: An Ideal Husband ..... 20th Cent.-Fox

STRAND: Fishing the Florida Keys ***Warner Bros.***
Stars in the Night ..... ***Warner Bros.***
Horse Fly Fleas ..... ***Warner Bros.***
Feature: My Wild Irish Rose ..... Warner Bros.

WARNER: Action in Sports ..... ***Warner Bros.***
Two Gophers from Texas ..... ***Warner Bros.***
Feature: The Voice of the Turtle ..... Warner Bros.

WINTER GARDEN: Carlos Molina & Orch. ***Universal***
Feature: The Secret Beyond the Door .... Universal

Make Action Pictures for World Sale, Says Votion

The good, fast action picture that can be produced at a low cost and stands to make a lot of money in the grass-roots areas of the United States and Europe should be the aim of both the American and the British producers, according to Jack Votion, former RKO production head in Europe, who arrived in this country last week. He disclosed plans to produce six low-budget films in England, "providing the Bank of England is willing to shell out a percentage of the profits in dollars." The pictures, costing about $300,000 each, would be in series form and would have as their here Dick Turpin, a modern-day Robin Hood. The first would go into production in June. Instead of making costly pictures abroad, the Americans should concentrate on using real people to produce films like the Italian "To Live in Peace," Mr. Votion said.

Mark Tenth Anniversary

To commemorate the tenth anniversary of its operation the Brizilian Gloria circuit has issued a booklet, giving the history and operational background of the company. The brochure is rich with illustrations and detailed in its descriptions. The circuit was established in 1937.



239 U. S. FILMS IN MEXICO IN 1947

by LUIS BECERRA CELIS
in Mexico City

There were 382 features released in Mexico during 1947, including foreign and domestic product. The U. S. released 239 here—a new high; there were 62 Mexican pictures, 36 from the Argentine, 23 English, 11 French, six Spanish, three Chilean and one each from Cuba and Italy.

▽

Twentieth Century-Fox will produce at least one picture here, perhaps more, according to Santiago Reachi, president of Posa Films, who has recently returned from a Hollywood visit.

▽

The recently concluded commercial treaty between Mexico and Spain may mean that the almost 60 "frozen" films—Mexican films that have not been released for various reasons—can now be taken off the shelf. The increasing popularity of Mexican pictures in Spain raises the hope here that many of those 60 may be sent to Spain and some profit at last realized on them.

▽

Jesus Grovas, president of Producciones Grovas, prominent producer-distributor, has been reelected president of the National Association of Producers and Distributors of Mexican Motion Pictures.

▽

Production was to begin January 12 on the color remake of "Alla en el Rancho Grande," the 1935 feature which first interested foreign countries in Mexican pictures.

▽

Congress has unanimously passed the bill creating the National Cinematographic Commission, composed of employees, employers and Government representatives, for the encouragement of the local industry.

▽

At least 70 features will be produced in Mexico during 1948, according to estimates of the National Association of Producers and Distributors of Mexican Motion Pictures. This number includes pictures made in Mexico by foreign interests.

▽

Loan, discounts and credits amounting to $2,676,487 were made to the industry during 1947 by the Banco Cinematografico, the film trade's own bank.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Production Notes: Neue Deutsche Filmges., Munich, has announced three features for early release this year. . . . Camera Film, with studios in Hamburg, Berlin and Munich, has scheduled 10 features for production in 1948. In addition, it is planning a screen version of an almanac, which is explained as a novel kind of motion picture magazine, which will invite contributions from all authors. . . . Comedia-Film, Munich, has begun production at the Bavaria Ateliers, of the feature, "The Gentleman from Another Star," with Heinz Ruhmann in the title role. . . . The studios of Wiener Theatre in der Josephstadt, Vienna, have started production on "Ich fur Dich."

▽

The following American pictures are being dubbed by Film Studio in Berlin Tempelhof for early release: "Suspicion," "Ziegfeld Girl," "Jane Eyre," "Random Harvest," "The Story of Louis Pasteur," "Woman of the Year," "Our Vines Have Tender Grapes," "Our Town," "Destry Rides Again," "The Sea Hawk" and "The Green Years."

BELGIUM

by AN TYS
in Brussels

A "Center for Catholic Action in the Field of Motion Pictures" has been founded here. Its aims are to promote the use of films in education and to induce school children "to react in Christian and specifically Catholic lines."

▽

E-G De Meyst will produce and direct "Passeurs d'Or" in the Sonart Studios in Brussels. The story concerns a group of smugglers in a village on the French-Belgian frontier.

▽

"Gone With the Wind" has ended an 11-week run in Brussels' largest theatre, the Metropole, seating 2,795. The picture was to move over for simultaneous screenings to the Cameo, seating 760, and Queen's, seating 1,020.

SWITZERLAND

by KURT EMMENEGGER
in Zurich

Praesens Film, long the sole feature production company in Switzerland, has increased its capital from 1,000,000 to 2,000,000 francs. Producers of "Marie Louise" and "The Last Chance," Praesens has just finished "Die Gezeichneten" ("The Marked"), the second feature made in 1947.

▽

A new production company has been founded in Zurich by Willy Wachtl, well known theatre owner, and Gunther Stapenhorst, the German producer. They are preparing a picture under the direction of the Austrian director, Gustav Ucicky.

▽

The Institut Federal de Cinematographie Scientifique has been founded in Geneva with E. J. Sallaz, a member of the International Association for scientific films, as president. This institute, however, is not an official institute of Switzerland, being merely a private one. It is influenced by the Institut de Cinematographie de Paris, whose director is the French producer of scientific films, Jean Painleve.

Rectors of the Swiss universities have protested calling this institute a federal institute since the rectors and scientists of Switzerland are contemplating founding their own association for scientific films.

▽

"The Spiral Staircase" and "The Best Years of Our Lives" both played for 10 weeks in Zurich.

▽

As in the past year, an international film festival will be held this year in Locarno. It will probably be held in June, or earlier.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

West Australia now has a Films Censorship Act passed in conformity with the uniform censorship legislation provisions agreed to by the various states at a Premiers' conference held in 1946. The clause which would make it an offense for an exhibitor to permit a child under 16 years of age in a theatre where a film not classed for general exhibition was playing, was withdrawn because of exhibitor hostility. The act provides for censorship of advertising matter. Also, every advertisement must give the censor's classification and before exhibiting a film the classification must be flashed on the screen. Films unsuitable for children must not be shown before 5:30 P. M. on Saturdays, holidays or week days during school holidays. Provisions of the act are similar to those in Tasmania and Victoria and the bill now before the Queensland Parliament. It is expected that the bill to be introduced in New South Wales will parallel these measures.

NEW ZEALAND

by R. A. USMAR
in Wellington

Holiday business here was cut severely during the holiday season because of the poliomyelitis epidemic which commenced in Auckland in November.

Board of Health officials have ordered that no child under 16 be admitted to New Zealand theatres. This order, of course, has the effect of keeping out large numbers of parents and it is safe to say that grosses everywhere have been down at least 50 per cent.

So far the epidemic has been confined almost entirely to the Auckland area.

Planning Three Drive-Ins

The Tri-State Drive-In Theatres, Inc., Kansas City, Mo., has a drive-in under construction at Joplin, Mo., and is planning building one in North Kansas City and another in the south part of Kansas City, to be opened later this year.

Ascap Deadline March 15 as Bill Reaches House

Acting on the recommendation of officials of Theatre Owners of America, the American Society of Composers, Authors and Publishers has extended to March 15 the date on which its new increased theatre licensing rates will go into effect. The original deadline, set last November, was February 1.

In Washington, Allied States' threat to seek Congressional and legal action to curb Ascap's licensing activities took shape this week when Representative Earl R. Lewis, chairman of the House Judiciary sub-committee on Patents and Copyrights, introduced a bill to force Ascap to deal exclusively with the film producers and to relieve exhibitors of all licenses or other royalty payments.

Ascap's decision to grant exhibitors 45 days was taken at a board meeting and communicated to Robert W. Coyne, executive secretary of TOA. The extension was decided on with the realization that negotiations between the two organizations could not be completed by February 1. Mr. Coyne, expressing gratification at the Ascap move, said he hoped the additional time would bring about "a complete meeting of the minds."

It is understood the negotiations embody the preparation by Ascap officials of a modified formula, with rates substantially lower than announced by Ascap last summer.

The Lewis bill provides that "disposition by the owner or distributor of a copyrighted motion picture of the right to exhibit such film for profit shall include the right to reproduce and publicly perform any and all copyrighted material contained in the film, including copyrighted music recorded thereon or on discs, wire or other devices accompanying and synchronized with such film." A similar Allied-sponsored bill was introduced in Congress some years ago.

Allied has filed with the Department of Justice charges that Ascap is violating the Federal consent decree under which it operates by excessive rates charged for per-piece licensing and by failure to list musical compositions in films.

Construct Film Service Building in Denver

Central Shipping and Inspection Bureau, a member of National Film Service, Inc., is constructing a film service building on film row in Denver, Colorado, William J. Clark, executive vice-president of NFS, announced last week. The building will have inspection, storage, shipping, mounting and other facilities and is expected to be ready for service February 1, 1948. It will house 12 vaults and space for 24 more if required. The cost of the building is approximately $60,000, Mr. Clark said.

TWO AREAS ANALYZED

Statistical summaries of the Philadelphia and St. Louis directories, compiled by the Motion Picture Association in its census of U. S. theatres, have been released.

PHILADELPHIA EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation.....	796	674,652	Circuit-operated theatres# ..473		473,947
Closed theatres	34	26,800	Non-circuit theatres	357	227,505..
Totals	830	701,452	Totals	830	701,452

Seating capacity of theatres now in operation, according to population groupings:

Population##	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,000 and over	1 (Philadelphia)	..	199	..	194,189	.....	976
250,000-100,001	5	6	69	268	76,825	271,014	1,113
100,000- 50,001	9	15	90	358	104,330	375,344	1,159
50,000- 25,001	5	20	26	384	29,153	404,497	1,121
25,000- 10,001	42	62	84	468	79,592	484,089	947
10-000- 5,001	72	134	105	573	73,717	557,806	702
5,000- 2,501	83	217	91	664	59,261	617,067	651
2,500 and under	126	343	132	796	57,585	674,652	436

A circuit is defined as "four or more" theatres operated by the same management.
There are no cities in this exchange territory ranging in population from 250-001-1,000,000.

ST. LOUIS EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*.....	575	336,215	Circuit-operated theatres# ..	274	211,694
Closed theatres**	23	9,529	Non-circuit theatres	324	134,050
Totals	598	345,744	Totals	598	345,744

Seating capacity of theatres now in operation, according to population groupings*:

Population##	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,000-500,001	1 (St. Louis) (E. St. Louis)	..	94	..	93,588	.....	996
100,000- 50,001	2 (Springfield)	3	18	112	16,305	109,893	906
50,000- 25,001	4	7	20	132	16,095	125,988	805
25,000- 10,001	20	27	52	184	41,063	167,051	790
10,000- 5,001	39	66	74	258	51,189	218,240	692
5,000- 2,501	56	122	73	331	38,945	257,185	533
2,500 and under	236	358	244	575	79,030	336,215	324

* Excluding two drive-in theatres, total capacity 1,300 automobiles.
** Excluding one drive-in theatre, capacity 577 automobiles.
A circuit is defined as "four or more" theatres operated by the same management.
There are no cities in this exchange territory ranging in population from 1,001-500,000.

Urge Production Code For Television

Washington Bureau

Television came in for Congressional criticism last week and was urged to adopt the same kind of voluntary, self-enforced production code as the motion picture industry at a hearing of the House Labor Committee hearing on the relation between television and the American Federation of Musicians.

The advice to adopt a code of standards was given to J. R. Poppele, president of the Television Broadcasters Association, by Representative Samuel K. McConnell, Jr. (R. Pa.), who pointed out that a recent telecast had presented a play showing a Senator accepting graft. In reply, Mr. Poppele said that in the future it might be desirable to film productions to permit editing.

Since Mr. Poppele himself is not a television licensee, he said he was not qualified to discuss the AFM ban on live musicians for television broadcasts now in effect. Further witnesses will be called to clarify the point for the committee.

Crosby Author of Article In "L'Observatore"

Bing Crosby has the distinction of being the first motion picture star to be the writer of an article printed in *L'Observatore Romano,* Vatican City daily newspaper founded 88 years ago. The item was published in the January 8, 1948, issue of the newspaper under the title *Parole da Hollywood,* "Words from Hollywood," with a subtitle *Cinema e Spirito,* "Motion Pictures and the Spirit." Mr. Crosby contrasted the life of an actor or actress and one who gave his life for spiritual activity.

EXHIBITOR COMMENTS ON ADVANCED PRICES

To the Editor of the Herald:

I have just finished playing "Forever Amber" and cannot help but comment on same from the angle of a small town exhibitor.

First of all, it is a nice, average program picture in Technicolor. Nothing objectionable about it, and while they have taken most of the "spice" out of it, it still is a nice story. But here's my "gripe".

It is one of those $1.20 shows, an advance of 75 cents over our regular 45-cent admission charge. Patrons naturally expect something out of the ordinary and the fact is that they don't get it. They just get Linda Darnell and Cornel Wilde in a Technicolor two-hour and 20-minute show. It cannot be compared with "Sea of Grass," or even to that oldie, "To Each His Own." From the box office angle we took an awful licking. We lost money and with the checker to pay, so did the film company.

Had 20th-Fox seen fit to release this picture and show it at regular admission prices, we would have done at least $400 in business and given our patrons a treat and made ourselves some money as well as a nice return for the producer. "Forever Amber" at regular prices would do "The Egg and I" and "The Yearling" business.

We are through playing these advanced admission specials, as our experience in our town with "Duel in the Sun," "Best Years of Our Lives," and now "Forever Amber" at $1.20 leaves a bad taste in our patrons' mouths, and they do not make us any money. We have "Life With Father" contracted for but will kick it around for a year or so until Warners realize, with us, that the $1.20 suckers in a small town are wised-up on these alleged super-dupers. We have been an exhibitor in this town for 27 years and think we know whereof we speak.—*L. E. MAHONEY, Columbus Theatre, Columbus, N. D.*

AUSTRIAN EXHIBITORS PLEAD FOR ASSISTANCE

To the Editor of the Herald:

We'd like to apologize if, in our very first letter to your organization, we already are asking a favor. Since, however, we are not in a position to help ourselves, we feel it proper to seek support from a friendly (to us) organization in the field.

Since you may know, more than 50 per cent of all theatres in Vienna, lower Austria and Burgenland (a province) were destroyed because of the war. Some were damaged, others plundered. About one-half of these were put back into business partly from our own funds, partly through the help of colleagues. The re-establishment of those theatres that are not yet reopened is very difficult because of shortages.

Production in Austria still is paralyzed and imports are impossible because of the shortage of foreign currency.

In this difficult situation we are approaching you with the request to support and to give your help to your colleagues who have been robbed of their homes and possessions by the war. The way we see this help is this. We thought you could let us have used, but still workable, projectors or other equipment (furniture) seats and other material of a technical nature, which is being little or not at all used in your operations, either for later payment or for nothing.

Perhaps there are other suitable forms in which you could give a helping hand to your bombed-out colleagues.

It is understood that such an action would benefit only politically clean colleagues. Hoping that you will give favorable consideration to our request.—*The Association of Austrian Theatre Owners, Vienna, Austria.*

THE WHY OF FEMININE BOX OFFICE INFLUENCE

The other day the editor of the Herald, *discussing the 10 Best Money Makers of the year and the predominance of male stars, made comment on the preponderance of feminine influence at the box office. In consequence of which, we have the following letter from an astute student of the art and industry:*

To the Editor of the Herald:

There may be contributory causes to this end, other than the attraction of males for women. (a) There are more females than males in the census. (b) There are more single females than males, and audiences are made up more of single than married folks. (c) The Messrs. Gable and Crosby happen to be better actors than existing female stars and have been given better parts. (d) There have always been in the theatre more male than female stars, and at one time females were not allowed to act. It's just an old "male custom."—*B. A. AUGHINBAUGH, Ohio Slide & Film Exchange, Columbus, Ohio.*

Report Progress in Foundation Finance

"Definite progress" in determining ways and means for financing the Motion Picture Foundation was reported last week by S. H. Fabian and Leonard Goldenson, co-chairmen of the Foundation's special finance committee, as they concluded a meeting in New York January 14. The committee plans to meet at three-week intervals until a full financial program has been drawn up. The Foundation's Rocky Mountain area met at Salt Lake to discuss plans for raising money.

U. A. Sets Deal For $6,000,000 British Product

London Bureau

Arthur W. Kelly, vice-president of United Artists, who was to have arrived in the U. S. from England at midweek, is bringing with him a $5,000,000 British production program, approved by the British government and calling for the formation of an exclusively British company to produce 35 pictures within the next seven years with UA assistance and distribution guaranteed.

A similar project, involving the same sum, which then was to have been provided by substantial British interests for UA production here, was worked out during Mr. Kelly's last visit to England four months ago. At the time the British Treasury refused to sanction the deal, however, on the ground that it would be an infringement of last October's Exchange Control Act.

The current plan is a revamped version of the original program and has the blessing of the British government. The British company would operate for seven years. It would produce five films a year, all using American scripts, producers and one American star. He said it was his hope the home office would finalize the deal within a month. The UA vice-president cited Mr. Stromberg's "Return of the Native," starring Hedy Lamarr, as the first picture to go into production in England under the plan.

While in England Mr. Kelly closed a releasing deal with Gaumont-British circuit covering the remaining UA product imported here prior to the imposition of the film tax. He was unable, however, to make a deal with Odeon Circuit despite the fact that UA is a large stockholder in the J. Arthur Rank-controlled circuit.

Fred H. Seeliger Dies

Fred H. Seeliger, 66, co-owner of the Service Photographic Company, Columbus, Ohio, and pioneer local newsreel photographer, died January 18 after a long illness. He retired four years ago. The company was organized by the late Mr. Seeliger and Roy Lawrence in 1914.

Walter Bennin

Funeral services were held January 18 in Milwaukee for Walter Bennin, 43, MGM office manager there, who died January 15 of a heart attack. He joined the company in 1930. He is survived by his widow and two children. His brother, Herbert, is manager of the MGM St. Louis branch.

Arthur Voegtlin

Arthur Voegtlin, 90, New York theatrical producer and stage designer of the last generation, and father of Jack Voglin, assistant director at the Universal-International studios, died at his home in Los Angeles Monday of a heart ailment.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

THE office of the public relations counsel to the Academy of Motion Picture Arts and Sciences, Hollywood, Cal., advises us that one of the first films in the series planned for industry public relations will concern the theatre manager. "This Theatre and You," of eight minutes duration, will actively depict the problems of the theatre manager and his importance in the community. Grant Leenhouts, producer-coördinator of the series, gives assurance that this important subject is being given every consideration.

Another correspondent, who is a good friend of ours, writes, "the local theatre manager is not bothered much with bad public relations of his own making. He either stands pretty well in his community, or is out of sight and little known. Anyhow, he doesn't need much explaining to his own theatre audience or local community." With these well chosen words, we are in complete agreement, except in the matter of objective. Our interest is to make sure the manager *does* stand well in his community, and is NOT out of sight or little known.

Bad public relations, originating in Hollywood or New York, are often enough to make any manager want to hide, but he is nevertheless the man who can best overcome the press-agentry that comes out of film business from the studio end. He has to live with his customers, face them another day; he can't afford to run away. We stated clearly, too, that one purpose in better understanding of the theatre manager's place in the community was to acquaint more managers with the dimensions of the job.

There are characters in Hollywood, and elsewhere in film industry, whose curious habits and daily routine are of very little interest to the patrons of the Bijou, on Main Street. But, by the same token, there are many patrons of the Bijou who *are* interested in the duties and responsibilities of the local manager, he is their fellow townsman and has his proper place in community affairs. The value of any public relations program is reciprocal; there must be a mutual feeling of concern, with each party, in matters under consideration.

COOPERATION PAYS

Getting out and working for cooperative newspaper ads and merchandising tieins can have a way of paying double dividends for managers who thus get a little closer to their neighborhood merchants. Of course, the advertising tiein is the primary consideration, but there are other objectives that become apparent as you go further. The newspaper man learns to love you for the way in which you become a space salesman without asking for your commission. The fact is that you have other compensating factors to offset being paid in cash. Then, the merchants themselves learn to know you as a live-wire, full of ideas and with that new approach that they are always seeking but seldom finding in their own business.

Last week Irving Schwartz, manager of the Allerton theatre in the Bronx, New York, was asked by his local business association to become president of their group. And we think Irving did a very smart thing; he declined to accept the high honor but asked for the nomination as vice-president in charge of advertising and publicity. Thus, giving himself official status to keep right on soliciting cooperative advertising for his theatre, and showing the merchants how to put showmanship into their merchandising, and vice versa. It's good for our business when the theatreman and his business neighbors get a chance to look at problems that can be solved on some common ground.

Looking over a campaign from the Art-Palacio theatre, Sao Paulo, Brazil, on Columbia's "Thousand and One Nights," we are impressed with the fact that newspaper advertising in this South American city compares very favorably with the best on this side of the equator. Mr. Ambrosio, of the Art-Palacio, does a job comparable to that Nat Wise does in Cincinnati, with more actual space for a single attraction. We note, especially, many wide, shallow ads, two and three inches across the page, all very effective, but not always available to the North American press. And there's no lack of good publicity stories that are well illustrated with scene mats and star stills. Never lose sight of the fact that some of our best showmanship, these days, is from overseas. We can learn something, too.

The first complete campaign book to reach this desk from a Negro theatre was submitted in the Fourth Quarter, to win a Certificate of Citation for I. K. Makover, manager of the New Albert theatre, Baltimore, Md. We are particularly glad to receive this campaign and to congratulate Mr. Makover as a contender for the Awards.

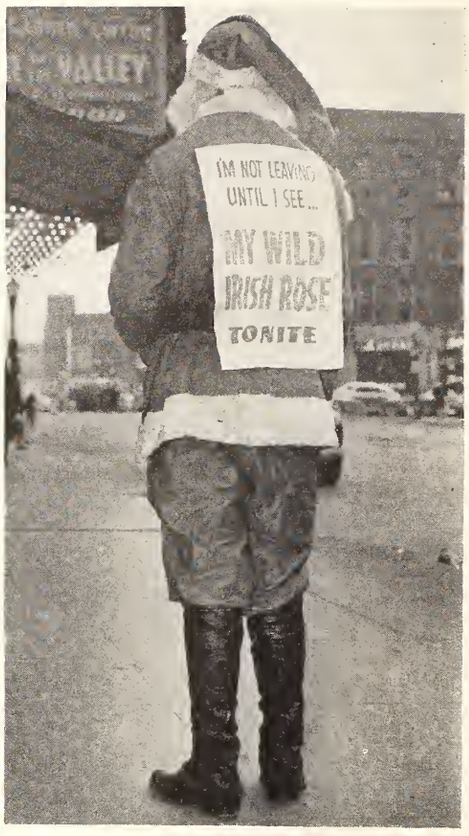
He faces a somewhat more difficult situation than the average small theatre, and he has carried it off professionally and with all the showmanship skills that are apparent in more extravagant demonstrations. Newspaper advertising in the Baltimore *Afro-American* is up to best Broadway standards. The theatre itself is attractive, and the presentation of "Repeat performance" a credit to the industry.

We would like to see more evidence of good showmanship, such as is shown here, and of a sincere desire to provide this completely professional result in many more Negro theatres. —*Walter Brooks*

STREET DISPLAYS GIVE BOX OFFICE BOOST



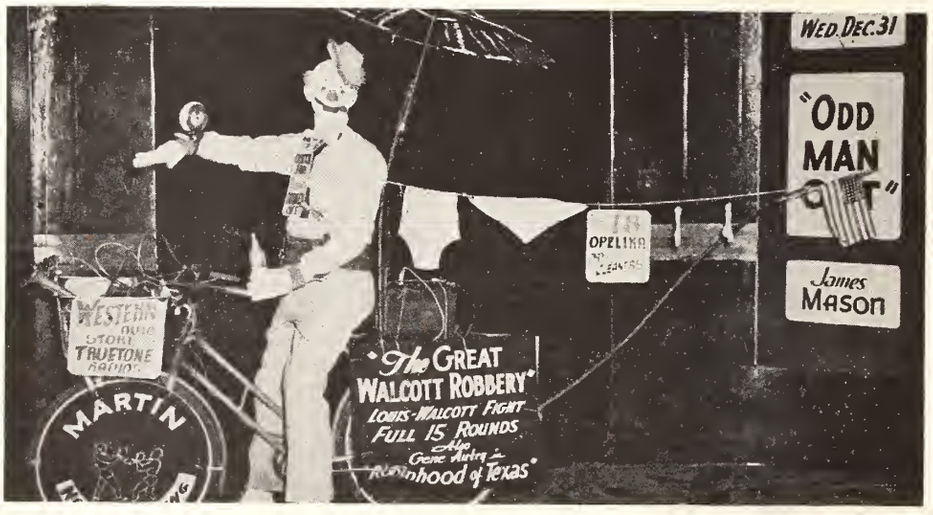
Nine Chinese Oscars in the lobby of the Apollo theatre, Portuguese Macau, for "Best Years of Our Lives". Manager Shen, Owner Ho Wing Tong, with the Governor of the Colony and Tom Madar, RKO manager in Hongkong.



Manager Harold Lyon, of the Des Moines theatre, used this Santa AFTER Christmas, but the sign at the right tells the story.



Busy Market Street, in San Francisco, saw these special ticket booths in use a week before the world premiere of "Flame" at the de luxe State theatre.



D. T. Stalcup, manager of the Martin theatre, used this novel ballyhoo on the streets of Opelika, Alabama. "Duke" is always original, and the unique cyclist shown above sold the fight pictures under a new title.



Advertising boards are cylindrical, in old Vienna, so why not round sandwich men, to exploit Metro's "The Lost Angel" in altes Wien? You can't tell whether they're going or coming.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Hornbeck
Shawnee, Okla.

GEORGE BERNARD
Odeon
Bury, Lancs., Eng.

HUGH S. BORLAND
Louis
Chicago, Ill.

DENNIS BOWDEN
Regal
Bridlington, Eng.

A. J. BROWN
Empire
Cardiff, Wales

BILL BROWN
Poli-Bijou
New Haven, Conn.

EDWARD N. BROWN
Gayety
Chicago, Ill.

A. M. BURTON
St. George's Hall
Bradford, Eng.

JACK CAMPBELL
Essoldo
Blyth, Eng.

A. R. CARTER
Gaumont
Guernsey, Eng.

LOU COHEN
Loew's Poli
Hartford, Conn.

HAROLD DE GRAW
Oneonta
Oneonta, N. Y.

JACK DROY
Strand
Vancouver, B. C.

MORGAN DUVAL
Palace
Duncan, Okla.

RICHARD FELDMAN
Paramount
Syracuse, N. Y.

JOHN N. FENDLEY
Martin
Andalusia, Ala.

MILDRED FITZ-GIBBONS
Roosevelt
Flushing, N. Y.

GEO. J. FORHAN
Belle
Belleville, Can.

ARNOLD GATES
Stillman
Cleveland, Ohio

F. P. GLORIOD
Varsity
Carbondale, Ill.

FRED GREENWAY
Poli-Palace
Hartford, Conn.

LEO HANEY
Lido
Maywood, Ill.

HANK HAROLD
Palace
Cleveland, Ohio

AL HATOFF
Globe
Brooklyn, N. Y.

ELMER HECHT
Park, Tampa, Fla.

E. HERBERT
Broadway
Stratford, Eng.

L. STANLEY HODNETT
Gaumont Palace
Middlesbrough, Eng.

ROBT. A. HYNES
Missouri
St. Joseph, Mo.

E. F. JOHNSON
Majestic
Leeds, Eng.

S. H. KLEPER
College
New Haven, Conn.

LEONARD LIGHT-STONE
Hobart
Woodside, N. Y.

NORMAN W. LOFTHUS
California
Santa Barbara, Calif.

J. LONGBOTTOM
Odeon
Chorley, Eng.

ABE LUDACER
Valentine
Toledo, Ohio

P. E. McCOY
Miller
Augusta, Ga.

W. R. McCORMACK
Elco
Elkhart, Ind.

RAY A. McLEOD
Vogue
Vancouver, B. C.

D. MACKRELL
Playhouse
Dewsbury, Eng.

LOUIS E. MAYER
RKO Chicago Theatres
Chicago, Ill.

JOHN MISAVICE
Forest
Forest Park, Ill.

BEN MORTENSON
Fox
La Porte, Ind.

JOSEPH D. NEVISON
Colney
Philadelphia, Pa.

MARTIN J. NEWMAN
Gaumont
Taunton, Eng.

LOUIS NYE
Hoosier
Whiting, Ind.

FRANK N. PAUL
Lyric
Indianapolis, Ind.

HARRY PEASE
Odeon
W. Hartlepool, Eng.

GENE PEFFLEY
Ridge
Gary, Ind.

FRED PERRY
Liberty
Cumberland, Md.

MIKE PICCIRILLO
Loew's Dyckman
New York, N. Y.

JIM PISAPIA
New College
College Point, N. Y.

RENE POELMANS
MGM Theatres
Brussels, Belgium

LESTER POLLOCK
Loew's
Rochester, N. Y.

FRANK L. PRATT
Paramount
Portland, Ore.

G. E. RATHMAN
Marion, Marion, Ia.

H. W. REISINGER
Loew's, Dayton, O.

REYNOLDS ROBERTS
Ritz
Tunstull, Eng.

MORRIS ROSENTHAL
Loew's Poli
New Haven, Conn.

J. G. SAMARTANO
State
Providence, R. I.

H. SAUNDERS
Odeon
Prestwich, Eng.

IRVING SCHWARTZ
Allerton
New York, N. Y.

EWAN S. SHAW
Palace
Gorleston, Eng.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

L. K. SLINGER
St. George's Hall
Bradford, Eng.

SOL SORKIN
RKO Keith's
Flushing, N. Y.

D. T. STALCUP
Martin, Opelika, Ala.

MOLLIE STICKLES
Palace
Meriden, Conn.

ANDREW M. SULLIVAN, JR.
Lucas
Savannah, Ga.

RUPERT TODD
Gaumont
Doncaster, Eng.

HELEN WABBE
Golden Gate
San Francisco, Calif.

LILY WATT
Florida
Glasgow, Scotland

NATE WISE
Albee
Cincinnati, Ohio

TOM WOLF
Roxy
Kansas City, Mo.

Round Table

MANAGER AL LA FLANCE, of the Strand theatre, Albany, N. Y., congratulated winners in an "Irish Tenor Derby" sponsored by radio, newspaper and theatre, to advertise "My Wild Irish Rose." . . . RKO MANAGER WILLIAM PALMER introduced the use of Siamese slide translations for the run of "Best Years of Our Lives" at the Chalerm Krung theatre, Bangkok, Siam. . . . The Capitol theatre, Vancouver, B. C., staged a highly successful color contest for "Fun and Fancy Free" with the *Daily Province* reproducing a cartoon scene almost half a page in size for contestants to color. . . . CHARLIE CALL, manager of Century's Bliss theatre, Long Island City, N. Y., arranged a $900 promotion deal with a local merchants' association. . . . J. N. FENDLEY, manager of the Martin theatre, Andalusia, Ala., used live chicks in a lobby display for "The Egg and I" that would catch the most eyes. . . . MIKE PICCIRILLO, manager of Loew's Dyckman theatre, New York, propped up a wax figure in his promenade, all covered with bandages, and the sign "I laughed so hard at last week's Comedy Show, I fell out of my seat." . . . Four recognized photography experts with major newspapers will serve as judges in the "Magic Town" contest being held in RKO theatres. Pictures represent contestant's idea of New York as "Magic Town." 132 prizes include $2,500 in camera equipment.

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WILLIAM NEWMAN, manager of the Olympia Cinema, Cardiff, Wales, had the good fortune to have Alexis Smith, star of "The Two Mrs. Carols" as a guest at his theatre. . . . GEORGE BERNARD, of the Odeon theatre, Bury, Lancs., has a 12-year-old master of ceremonies for his Children's Club matinees. . . . EWAN S. SHAW, manager of the Palace theatre, Gorleston, England, sends us the directory of the National Association of Round Tables of Great Britain and Ireland, corresponding to our Rotary Clubs as an association of business and professional occupations. . . . Woods theatre, in Chicago, advertising "Cary and the Bishop's Wife" as an experimental title change. . . . Supplementary advertising just issued provides a new series of mats on "The Secret Life of Walter Mitty" based on successful use in key cities. . . . Collection of "money of the world" dating from Chinese tokens made 5,000 years ago, borrowed from the Chase National Bank as lobby display for "T-Men" at the Criterion theatre on Broadway. . . . In Philadelphia, exploitation-minded EVERETT CALLOW supervising big play for "T-Men" at the Stanton theatre. . . . WALTER MORRIS, president of New Amusements Corp., Knoxville, Tenn., asking the community to name their new theatre being erected at Greenway, Tenn. . . . CYRIL MEE, manager of the State and Strand theatres, Harrisonburg, Va., named chairman of Citizens Food Committee in his town.

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BILL REISINGER, manager of Loew's Dayton theatre, sends us the best cooperative newspaper page we've ever seen, but it is a full-page plate, and there are few who can afford the art work. However, those who can, should, for such a fine result. . . . HUGH S. BORLAND, manager of the Louis theatre, Chicago, used a very convincing alligator, promoted from a taxidermist, as lobby display for "Untamed Fury." . . . BOYD SPARROW, manager of Loew's Indianapolis, came out with a flash ad quoting local people and their opinions of "Ninotchka." . . . MORRIS ROSENTHAL, manager of Loew's Poli, New Haven, Conn., put a juke box in his lobby and played records from "Good News" for two weeks in advance of playdates. . . . BOB CASE, manager of Reade's Kingston, N. Y., theatre not only had a *really* pink horse to ride around for "Ride the Pink Horse" but he had the town drinking "Pink Horse Cocktails" (the better to see it with). . . . DAN DANDREA honored a local football hero with a banquet sponsored by the Exchange Club, and ceremonies at the Stanley theatre, Bridgeton, N. J. . . . SABIA CONTI, manager of Reade's Oxford theatre, Plainfield, had a big display board all mounted on a truck for "Fun and Fancy Free" but when the snow came, he made a quick switch to bobsled and horses. . . . GEORGE QUALLS is the new manager of Harris & Edwards' Odeon theatre, Bonne Terre, Mo.

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LOU COHEN, of Loew's Poli, Hartford, Conn., promoted a give-away bedroom suite in a co-op contest sponsored by a furniture store, to advertise "Sleep My Love." . . . TOM GRACE, manager of the Eastwood theatre, East Hartford, had nice tieins with local merchants for "That Hagen Girl." . . . As a goodwill measure, MOLLIE STICKLES, of Loew's Poli Palace, Meriden, Conn., was host to the High School Projection Club, who visited the projection booth of the theatre. . . . MIKE PICCIRILLO, of Loew's Dyckman, says getting out of the Army didn't thrill him so much as getting a Fourth Quarter Citation in the Quigley Awards. . . . HELEN WABBE, publicity director at the RKO Golden Gate theatre, San Francisco, sending in a knockout campaign for the Louis-Walcott fight pictures. . . . And also from the Golden Gate theatre, where MARK ALLING is manager, tear sheets from the San Francisco papers on the personal appearance of Robert Michum with the two-week run of "Out of the Past." . . . DICK PEFFLEY broke all house records with "Unconquered" at the Paramount theatre, Fremont, Ohio, and sends us a bundle of tear sheets to show his big newspaper campaign. . . . ABE LUDACER, manager of Loew's Valentine theatre, Toledo, Ohio, does it again with tear sheets of his all-out campaign for "Green Dolphin Street."

HERE'S HOW LEN CHANT WON THAT CITATION

When Len Chant's campaign book on "The Jolson Story" was received from the New Victoria theatre, Preston, England, in December, as an entry in the Quigley Awards Competition for Showmanship, we were not so much impressed by individual contenders as by the fact that we had received so many campaigns on "The Jolson Story" from all over the world, and we thought that was our story for these pages. The flood of campaigns from the far corners of the earth proved to us that this picture was doing a job of friendly relations in many different countries.

But when our distinguished judges sat down to the task of choosing a winner for the Overseas Citation in the Fourth Quarter, just ended, it was Len Chant and his campaign for "The Jolson Story" that won their unanimous approval; one out of so many, from England, South America, Australia and New Zealand. It is no more than fair that we attempt to describe his entry for members of the Round Table, and for contenders in other lands. We must do this without illustrations, for the book itself must be kept intact for the judging of the Annual Grand Awards in March.

"He who whispers down a well
About the goods he has to sell
Will never make as many dollars
As he who climbs a tree and hollers"

Len is somewhat given to such verses, so we'll use his own chapter heads, as written. He started "hollering" with a special press preview, and the seed was sown. But . . .

"Just planting seeds
Won't make them grow,
It's tending them
That makes the Show."

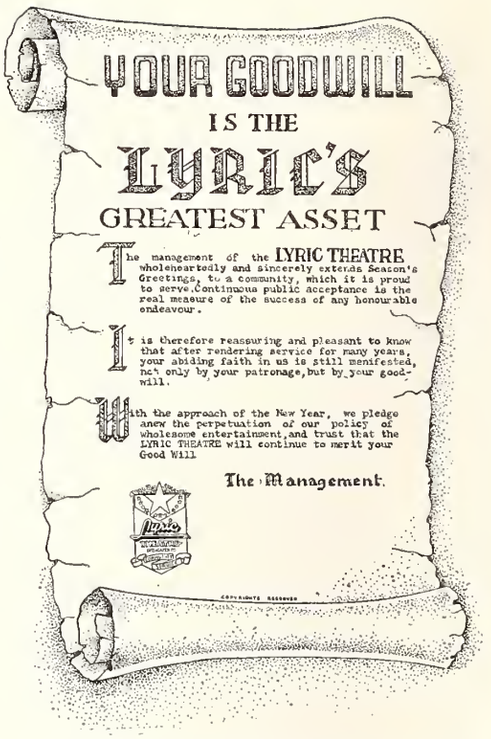
and with the showing of the picture to the Mayor and Mayoress of Preston and all town officials, Len was off to a good start. In the theatre itself, Len took the stage with a prepared speech along these lines: "Ladies and Gentlemen, you will notice some unusual publicity in connection with our attraction for next week, which is for an express purpose. I have had the opportunity of seeing 'The Jolson Story,' which is undoubtedly one of the most entertaining musical films ever to be presented in this theatre. Unfortunately, from a Cinema manager's point of view, it has neither Box Office Title or Star Value."

With that as a leadoff, Len, and his organist as a helper, told his story and sold the picture, explaining all the details that would be lost to a British audience for a "foreign" subject. Throughout the town, he obtained over 150 window tieups, and in the dance halls, he had 500 couples striving for "lucky prizes" to Jolson music. In factories, with a Hammond organ, he sold "Jolson" to noon-hour audiences of from 1,000 to 3,500 workers. And, as is usual in England, the New Victoria theatre has its own cafe and restaurant, where the menu spelled "Jolson" reading down the 3-course luncheon (very good at 2 shilling 3 pence).

Then came the now-famous black scottie "Jolson," who was presented to the Preston North End Club on the occasion of their football classic with Sheffield. "Jolson" (the dog, that is) took the crowd's fancy, and won word of mouth advertising that grew into a total of 30 inches of column space in the national press, to say nothing of more and more in the local papers, a total of 210 column inches in Preston's one daily and two weekly newspapers. Reviewers, beginning with the frank statement that they had never been devoted admirers, went all out to praise a picture as "foreign" in Preston as "The Tawny Pipit" must be in Kansas.

"Come let us 'Chant' a song of joy
And whittle not our praises;
By tending just a little seed,
The fruit from it amazes."

Last but not least in Len Chant's book is a letter which reads as follows: "You may be surprised to receive this letter from your opposition. . . . But I feel we should congratulate you on the terrific campaign you put over. In many years, I have never seen such comprehensive coverage. You see, I have been more than interested, because I have booked the film for second run, and to cash in on your publicity, have requested my date be brought forward and my run extended. I anticipate record business, thanks mainly to your efforts. I hope I shall be in the happy position of playing more films second run to your cinema."



The Lyric theatre, located on Lover's Walk, in faraway Johannesburg, South Africa, sends this interesting scroll, given to patrons as a promise for the New Year, from their favorite theatre—"dedicated to community service". Current attraction, for December 31st, was "Copacabana" with a special midnight show to start the New Year right. (We'd like to hear more, from this community minded theatre, across the South Atlantic.)

Manager Creates His Own "Business Exceptional"

G. B. Markell, manager of the Capitol theatre, Cornwell, Ontario, submits his campaign for "The Farmer's Daughter" and says he found his ideas in campaigns that had been submitted in the Round Table by other exhibitors. We like to see examples of exploitation, originally reported here and put into use elsewhere by active managers who are on the prowl for ideas that are inexpensive to operate and will be new in their communities. Manager Markell made a three-sheet cut-out for his lobby, dressed his usherettes in farmer girl costumes, had many comments on attention-getting stunts that his patrons had not seen before. Profitable results he sums up in two words: "Business exceptional."

Achieved Strong Gross With Christmas Party

Putting on a Christmas Party in a big theatre is no small matter, if you ask Sol Sorkin, who created one at the RKO Keith's theatre, Flushing, L. I. He approached a neighborhood jewelry concern, and promoted 3,000 toys, 3,000 Christmas candy sticks, 3,000 heralds advertising the party, 3,000 gift cards and cooperative newspaper advertising for the occasion. The theatre made up a special trailer and lobby display. The attraction was so popular that it was extended to the RKO Richmond Hill and the RKO Alden theatres, with the same sponsorship.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Sid Wolf's Lobby Display Of Toy Electric Trains

Sid Wolf, assistant to Mike Piccirillo, at Loew's Dyckman theatre, New York, borrowed sets of Lionel electric trains to build an effective lobby display. He labeled the cars with names of coming attractions, then displayed a big sign: "Three Great Trains; the Freedom Train, the Friendship train, and Loew's Great Entertainment Train."

Campaign Earns 36 Times Extra Cost Involved

When Al Floersheimer brought in the prize campaign created by manager Fred Utter, of Walter Reade's Park theatre, Morristown, N. J., for "The Spirit of West Point" we noticed that the gross of the picture was set down, along with the cost of the campaign, and since Al didn't say yes and he didn't say no, as to the publication of these figures, we will announce that the exploitation expense was approximately 1/36th part of the gross, which is reasonable enough. When you can multiply your investment 36 times, it pays to advertise.

The campaign had many facets; the football rallies that took Morristown by storm, the student contest, the trip to West Point, the Legion and Fireman's Parades, the balloon throwaways, football uniform giveaway, and the exceptional newspaper coverage, all added up to a showmanship job. The Park is Reade's "B" house in Morristown, and Fred had the cooperation of Jack Raymore, under the supervision of Guy Hevia, city manager for Morristown.

Each evening performance of "The Spirit of West Point" was held in honor of a local high school football team, whose teams attended in style. Students selected "the boy who most typifies the qualities of a West Point cadet" from the entire student body of Morristown schools, and the winner was given a free trip to West Point, properly escorted, and with appropriate ceremonies and fanfare. West Point is not far away, but the trip was made by chartered plane.

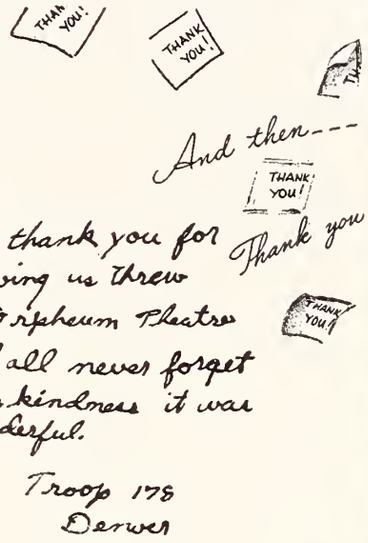
So, That's the Catch in It!

RKO Chicago theatres sponsoring a Bubble Gum contest with 2,000 contenders from 87 Chicago districts, and semi-finals in eight theatres simultaneously. Contestants signed a pledge not to chew gum in school, or dispose of gum in theatres or on the sidewalk.



James Ricci, manager of the Stanley theatre, Atlantic City, N. J., receives a $350 solid gold watch as first prize winner in a recent kiddie attendance drive held in 118 Warner Brothers theatres in the Philadelphia zone. Ted Schlanger, Warner zone manager, makes the presentation.

Thank You Note To Bill Hastings





We know that Bill Hastings must have been pleased to receive this happy little thank-you note from the Girl Scouts Troop who went "threw" the Orpheum theatre, Denver, as one small part of Bill's constant and considerable public relations program. And we think that Round Table members, who look at the faces of these eager youngsters, and read their sincere letter of appreciation, will realize that there's no task too great, nor none too small, for the attention of a manager who seeks public approval, or who finds it as surely as Bill Hastings has demonstrated here.

Brown Builds Many Tieups In the Holiday Season

Bill Brown writes from Loew's Poli-Bijou, New Haven, to start off the New Year with his campaign on "Out of the Blue" and "Whispering City" as a double bill. Building up merchant cooperation in the middle of the Christmas season is somewhat difficult, so we congratulate Bill on an abundance of tieups. He had windows all over town, and six different "bag" tieups, with hosiery, shoe stores and specialty shops. Special postcards were sent to names selected from the telephone book, and special heralds used to supplement spot broadcasting and newspaper space. Best newspaper ads were one-column wide, up to 15 inches deep.

Ghost Walks with Mrs. Muir

Reg Streeter managed an inexpensive ballyhoo for "The Ghost and Mrs. Muir" at Warner's Mission theatre, Santa Barbara, Cal., by dressing two usherettes, one as Mrs. Muir in street clothes, and the other as a "ghost," completely enveloped in a sheet, parading arm-in-arm along downtown streets, with a placard on the ghostly figure to advertise the film. Only extra expense was the cost of the placard, and a sheet.

Girls Club Party at "Street"

Assistant Manager Sam Horwitz, of Loew's Poli, Hartford, Conn., sold more than 400 tickets to members of the Travelers Insurance Company home office "Girl's Club" for a theatre party to attend "Green Dolphin Street."

New Round Table Member Welcome

Delmar Sherrill, assistant manager of the Playhouse theatre, Statesville, N. C., is a new member of the Round Table, who asks us to let him know by return mail "just how we'd like for him to send in his campaigns." The answer is right here, Delmar, we'd like it, sure enough. Playing "The Keeper of the Bees," Delmar dressed up a boy with beekeeper's mask of cotton netting and paraded him for street ballyhoo, getting lots of comment. On the playdate, he dressed the lobby front with three large bee hives (not inhabited?) To advertise "Soap Box Derby" and an all-short program, Delmar strung a line around his marquee with practical "shorts" on display, each piece of men's wear with the name of one of his featured short films.

Advertising Unexpectedly Costs — One Barrel

G. B. Markell, manager of the Capitol theatre, Cornwall, Ontario, distributed a gag ticket "good for one free barrel, in case you burst all your seams laughing" at "The Bachelor and the Bobby Soxer." It was a good laugh, and brought business, also a letter from a patron who returned the coupon and wanted the barrel, shipped prepaid to his address. He got it, and thus created more word-of-mouth advertising.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

T-MEN — Eagle Lion. Terrific and True. The Screen-Searing Story of the Treasury's Tough Guys. Tense, Bare-Fisted, Hard-Hitting—a power package that puts "move" in the movies. Authenticity, Newsworthiness, Shock and Power. These selling slogans will give your customers an idea. And the pressbook will give you plenty of ideas. There are ten T-Men tieups, worked out in advance for you to contact locally. As usual, they give you a strong four-day contest, and another series of three good small ads, each on a combination mat. All the advertising, and the posters, feature the smashing "T-Men" title in huge letters. Additional teaser advertising has been added to the pressbook, in the same theme. It is probably best to go all out for the mystery title, the factual background and the punch selling lines with little attention paid to cast, except for mention of Dennis O'Keefe, who has the lead role. "T-Men" ties up with banks, and that is news to the average exhibitor. You can feature money in exploitation and make money doing it. Order Mat 310 and print your own money in green ink for a merchant tieup. Trailer and radio spots are packed with action. Free transcription for radio or play-back on your speaker system. Good publicity stories are available and here the factual background will play into your hands. All the good yarns of Treasury agents and their adventures are so much publicity for the film. Look around in your town for a man to talk to Rotary or Kiwanis about Treasury Department exploits.

GOLDEN EARRINGS—Paramaount. Milland as a vagabond lover in the arms of a "gypsy" Dietrich. Here is an unconvential vehicle for Marlene and a change of style that provides its own advertising values. You can promise the return of this popular star in something different. Newspaper advertising is along seductive lines, with too many big ads. Who uses 800- and 1,000-line ads, anyway? But artists like to spread their work on a broad canvas and it doesn't cost them a cent. There are almost no small ads for the poor guy who uses one-column cuts and pays inch rates. He can buy two "midget" ads on one mat, No. 101, or go without. The one-column material is all measured in lines and has not been planned for country newspapers. Posters are good, especially the 6-sheet and 24-sheet, both of which will make cutouts for lobby or marquee purposes. The two-color herald looks attractive and should be used. A radio or newspaper contest for the most complete list of titles containing the word "gypsy" would be interesting, and the pressbook lists these titles for your information. Three radio transcription records are free for the asking; a scene from the picture, a spot announcement record and a chain-break record. There are book tieups and suggested teaser tack cards, personal ads, and a one-shot newspaper contest. Gypsy fortune telling gag may be colorful. A gypsy wagon would good street ballyhoo and may be faked with fortune teller inside passing out teasers. You can also put your staff in gypsy costume.

Manager Changes Bill For New Year's Eve

Irving Schwartz, of the Allerton theatre, Bronx, N. Y., is first we know to handle his special New Year's Eve show in this particular fashion. He closed down the house at 6 P. M. and reopened at 7 o'clock with a brand new show. A leading camera shop nearby sponsored the party and footed the bill for everything, from free noisemakers to valuable prizes given to patrons in contests held from the stage. Irving was master of ceremonies, using a traveling mike.



Charles E. Grace, manager of the Embassy theatre, Brooklyn, found that his eight ushers, all members of the Cypress Hills Y. M. C. A., were helping with waste-paper campaigns and in Association work with youngsters. So he capitalized on a suggestion made by one of the ushers: to provide these "Embassy" jackets to wear at the "Y" and on the street. Now the boys are walking advertisements and the theatre benefits from all their good works. Passers-by stop to ask them "what's playing at the Embassy?"

Manager Gives Away Gifts to Make Money

Gertrude Tracy, manager of the Knickerbocker theatre, Cleveland, Ohio, says it is over a year since she has sent anything in to the Round Table, but she wants to call attention to her very successful giveaways, all promoted with cooperating merchants, and each helping to overcome the very realistic "December Dumps."

For her Christmas Party, Gertrude had 10 bicycles as gifts, with coupon tickets given out by both merchant and theatre, for a drawing at the Saturday Kiddie Party. Then she obtained 10 turkeys with a cooperative restaurant and market operator and gave these away on Christmas Eve. Trailer and lobby display told the story of the coupon tickets. Finally, she sold 15 merchants on a special Christmas-New Year's greeting from the screen, and this special trailer netted a couple of hundred dollars profit. Now she is showing a $300 record player-radio combination, which provides the audience with half an hour of music before the performance begins and which she is going to give away at Easter time, with appropriate ceremony. In the meantime, the cooperating merchant is getting the benefit of extra advertising extending over several months, and the audience enjoys the music.

YOU'LL GET THE BEST RESULTS WITH OUR
SPECIAL TRAILERS
Let Us Fill Your Next Order !
Filmack · 1327 S. Wabash, Chicago 5

popsit plus!
LIQUID SEASONING
costs you LESS
per bag of popcorn!
— And Popsit Plus sells more corn for you . . . because only Popsit Plus gives popcorn that butter-yellow color and that better taste!
Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

GOOD NEWS (MGM)

Intermediate Report:

Total Gross Tabulated	$1,096,000
Comparative Average Gross	1,037,800
Over-all Performance	105.6%

ATLANTA—Loew's Grand 125.0%
BALTIMORE—Century 107.7%
BOSTON—Orpheum 96.5%
(DB) Blondie's Anniversary (Col.)
BOSTON—State 89.7%
(DB) Blondie's Anniversary (Col.)
CINCINNATI—RKO Capitol, 1st week . . . 89.4%
CINCINNATI—RKO Capitol, 2nd week . . . 77.2%
CLEVELAND—Loew's State 120.6%
CLEVELAND—Loew's Ohio, MO 1st week . 101.4%
KANSAS CITY—Midland 119.7%
(DB) Lone Wolf in London (Col.)
LOS ANGELES—Egyptian, 1st week 111.9%
LOS ANGELES—Egyptian, 2nd week . . . 93.2%
LOS ANGELES—Fox-Wilshire, 1st week . . 121.0%
LOS ANGELES—Fox-Wilshire, 2nd week . . 93.7%
LOS ANGELES—Los Angeles, 1st week . . . 106.2%
LOS ANGELES—Los Angeles, 2nd week . . 72.4%
NEW YORK—Music Hall, 1st week 100.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 2nd week 100.8%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 3rd week 102.3%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 4th week 115.9%
(SA) Radio City Music Hall Stage Presentation
NEW YORK—Music Hall, 5th week 100.8%
(SA) Radio City Music Hall Stage Presentation
PHILADELPHIA—Goldman, 1st week . . . 134.6%
PHILADELPHIA—Goldman, 2nd week . . . 117.7%
PHILADELPHIA—Goldman, 3rd week . . . 96.1%
SAN FRANCISCO—Warfield, 1st week . . . 129.5%
(DB) Stork Bites Man (UA)
SAN FRANCISCO—Warfield, 2nd week . . . 101.0%
(DB) Stork Bites Man (UA)
ST. LOUIS—Loew's State, 1st week 145.0%
(DB) The Lone Wolf in London (Col.)
ST. LOUIS—Loew's State, 2nd week 105.0%
(DB) The Lone Wolf in London (Col.)

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UNCONQUERED (Para.) (AA)

Final Report:

Total Gross Tabulated	$1,695,700
Comparative Average Gross	1,097,000
Over-all Performance	154.5%

ATLANTA—Paramount, 1st week 341.1%
ATLANTA—Paramount, 2nd week 258.8%
ATLANTA—Paramount, 3rd week 229.4%
BALTIMORE—Keith's, 1st week 327.5%
BALTIMORE—Keith's, 2nd week 215.5%
BALTIMORE—Keith's, 3rd week 146.5%
BOSTON—Fenway, 1st week 222.2%
BOSTON—Fenway, 2nd week 166.6%
BOSTON—Fenway, 3rd week 129.6%
BOSTON—Paramount, 1st week 162.9%
BOSTON—Paramount, 2nd week 133.3%
BOSTON—Paramount, 3rd week 96.2%
CHICAGO—United Artists, 1st week 175.3%
CHICAGO—United Artists, 2nd week 156.0%
CHICAGO—United Artists, 3rd week 161.0%
CHICAGO—United Artists, 4th week 156.7%
CHICAGO—United Artists, 5th week 110.1%
CHICAGO—United Artists, 6th week 93.2%
CHICAGO—United Artists, 7th week 84.7%
CINCINNATI—RKO Capitol, 1st week 256.0%
CINCINNATI—RKO Capitol, 2nd week . . . 152.0%
CINCINNATI—RKO Capitol, 3rd week . . . 104.0%
CINCINNATI—RKO Shubert, MO 1st week . 100.0%
CLEVELAND—Loew's Stillman, 1st week . . 264.4%
CLEVELAND—Loew's Stillman, 2nd week . . 247.9%
CLEVELAND—Loew's Stillman, 3rd week . . 157.0%
CLEVELAND—Loew's Stillman, 4th week . . 61.9%
DENVER—Denham, 1st week 212.0%
DENVER—Denham, 2nd week 148.0%
DENVER—Denham, 3rd week 112.0%
KANSAS CITY—Paramount, 1st week . . . 196.8%
KANSAS CITY—Paramount, 2nd week . . . 145.6%
KANSAS CITY—Paramount, 3rd week . . . 94.4%
LOS ANGELES—Carthay Circle, 1st week . 244.6%
LOS ANGELES—Carthay Circle, 2nd week . 170.2%
LOS ANGELES—Carthay Circle, 3rd week . 148.8%
LOS ANGELES—Carthay Circle, 4th week . 106.3%
MINNEAPOLIS—Century, 1st week 363.6%
MINNEAPOLIS—Century, 2nd week 257.5%
MINNEAPOLIS—Century, 3rd week 159.0%
NEW YORK—Rivoli, 1st week 330.7%
NEW YORK—Rivoli, 2nd week 272.3%
NEW YORK—Rivoli, 3rd week 179.0%
NEW YORK—Rivoli, 4th week 129.9%
NEW YORK—Rivoli, 5th week 132.9%
NEW YORK—Rivoli, 6th week 102.7%
NEW YORK—Rivoli, 7th week 102.7%
NEW YORK—Rivoli, 8th week 90.6%
NEW YORK—Rivoli, 9th week 72.5%
NEW YORK—Rivoli, 10th week 54.3%
NEW YORK—Rivoli, 11th week 58.6%
PHILADELPHIA—Aldine, 1st week 257.9%
PHILADELPHIA—Aldine, 2nd week 234.1%
PHILADELPHIA—Aldine, 3rd week 227.7%
PITTSBURGH—Penn, 1st week 287.3%
PITTSBURGH—Penn, 2nd week 160.9%
PITTSBURGH—Penn, 3rd week 114.9%
PITTSBURGH—Ritz, MO 1st week 145.1%
PITTSBURGH—Ritz, MO 2nd week 112.9%
SAN FRANCISCO—St. Francis, 1st week . . 253.6%
SAN FRANCISCO—St. Francis, 2nd week . . 199.2%
SAN FRANCISCO—St. Francis, 3rd week . . 166.6%
SAN FRANCISCO—St. Francis, 4th week . . 152.1%
SAN FRANCISCO—St. Francis, 5th week . . 130.4%
SAN FRANCISCO—St. Francis, 6th week . . 108.6%
SAN FRANCISCO—St. Francis, 7th week . . 90.5%
SAN FRANCISCO—St. Francis, 8th week . . 65.2%
SAN FRANCISCO—State, MO 1st week . . . 129.0%
ST. LOUIS—Ambassador 109.0%
ST. LOUIS—Missouri, MO 1st week 155.1%

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TYCOON (RKO)

Intermediate Report:

Total Gross Tabulated	$481,100
Comparative Average Gross	451,200
Over-all Performance	106.6%

BALTIMORE—Town, 1st week 96.2%
BALTIMORE—Town, 2nd week 87.1%
BOSTON—Memorial, 1st week 130.1%
(DB) Dick Tracy Meets Gruesome (RKO)
BOSTON—Memorial, 2nd week 89.2%
(DB) Dick Tracy Meets Gruesome (RKO)
BUFFALO—20th Century, 1st week 117.2%
BUFFALO—20th Century, 2nd week 103.4%
CHICAGO—Palace 104.1%
CINCINNATI—RKO Albee 103.2%
CLEVELAND—RKO Shubert, MO 1st week . 100.0%
CLEVELAND—RKO Allen, 1st week 141.8%
CLEVELAND—RKO Allen, 2nd week 109.9%
CLEVELAND—RKO Allen, 3rd week 81.5%
KANSAS CITY—Orpheum, 1st week 121.6%
KANSAS CITY—Orpheum, 2nd week 90.0%
LOS ANGELES—Hillstreet, 1st week 172.4%
LOS ANGELES—Hillstreet, 2nd week . . . 103.4%
LOS ANGELES—Hillstreet, 3rd week 68.9%
(DB) Glamour Girl (Col.)
LOS ANGELES—Pantages, 1st week 142.8%
LOS ANGELES—Pantages, 2nd week 82.8%
LOS ANGELES—Pantages, 3rd week 62.8%
(DB) Glamour Girl (Col.)
MINNEAPOLIS—RKO Orpheum, 1st week . 122.3%
MINNEAPOLIS—RKO Orpheum, 2nd week . 82.7%
NEW YORK—Palace, 1st week 107.8%
NEW YORK—Palace, 2nd week 112.7%
NEW YORK—Palace, 3rd week 102.9%
OMAHA—RKO Brandeis, 1st week 139.5%
(DB) Two Blondes and a Redhead (Col.)
OMAHA—RKO Brandeis, 2nd week 86.4%
(DB) Two Blondes and a Redhead (Col.)
ST. LOUIS—Fox 115.3%
(DB) Wild Horse Mesa (RKO)

To Offer Olympic Feature Here

With the opening of the Winter Olympics in Switzerland the end of this month, Westport International Films offers a 60-minute subject entitled "Kings of the Olympics."

Acquired from the Alien Property Custodian, this subject is the first of two films culled from thousands of feet of film shot during the 1936 Olympic Games in Berlin under the direction and supervision of Leni Riefenstahl, actress friend of Hitler, Aryan by the Fuehrer's ukase, and director of Nazi propaganda films.

In "Kings of the Olympics," Westport International has preserved the excellent photography, the dramatics and the suspense of the competition which was reportedly photographed by more than 600 cameramen. Part I is concerned with the track and field events, women's diving, and sculling. It stars such American athletes as Jesse Owens, Glenn Cunningham, Katherine Rawls, Marjorie Gestring and dozens of others from the 51 countries competing.

Owing to the large number of events, only a few are shown in the first part. In Part II the events will include men's diving, soccer, polo, bicycle racing, riding competitions, pentathlon, decathlon, the marathon run, hurdles and relay races.

Bill Slater, who was a sportscaster for the 1936 Olympics, is the narrator for the film, while Joseph Lerner and Max Rosenbaum edited the material. A distributor for the subjects is to be announced. The advertising and publicity for the picture is being handled by Monroe Greenthal, Inc., of New York.—G. H. S.

22 State Chairmen Named For Brotherhood Week

Harry Brandt, national exhibitor chairman for American Brotherhood Week of the National Conference of Christians and Jews, has received 22 acceptances from exhibitor leaders who will be state chairmen. They are: Robert J. Peratovich, Jr., Alaska; William E. Malin, Arkansas; I. J. Hoffman, Connecticut; Charles Niles, Iowa; Elmer C. Rhoden, Kansas; Guthrie Crows, Kentucky; E. V. Richards, Jr., Louisiana; I. M. Rappaport and Louis Gaertner, Maryland; Ted Bolnick, Minnesota; Arthur Lehmann, Mississippi; Harry C. Arthur, Missouri; Niel Morrison, New Hampshire; Milas L. Hurley, New Mexico; M. Lowenstein, Oklahoma; Ernesto Rufino, Philippines; Ramos Cobian, Puerto Rico; Tracy Barham, Utah; Frank A. Venette, Vermont; William F. Crockett, Virginia; Harold J. Fitzgerald, Wisconsin; Edward Lachman, New Jersey.

Televise Olympic Pictures

Paramount Station KTLA in Los Angeles will carry a complete coverage of the winter Olympic Games in Switzerland on films shot there specially for presentation on that station, starting February 3.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

SALESMEN WANTED TO HANDLE AS SIDE-line inexpensive premium toy novelties for children's matinees. BOX 2192, MOTION PICTURE HERALD.

PERSONNEL ASSISTANT, COLLEGE GRADuate experienced in personnel techniques for New York theatre circuit. BOX 2191, MOTION PICTURE HERALD.

WANTED: MANAGER FOR A GOOD SITUAtion located in Illinois. Give salary expected, marital status, age, and photo with experience in first letter. BOX 2195, MOTION PICTURE HERALD

WANTED: MANAGERS FOR PERMANENT THEatre positions, available at Philadelphia, Binghamton, Albany. Salaries range $60 to $150 weekly, depending upon man's capabilities. Write NEIL HELLMAN, Paramount Theatre, 378 Clinton Ave., Albany, N. Y.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

STRONG, 1 KW. LAMPHOUSES AND RECTIfiers, rebuilt, $625; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers, $114.50; complete booth equipment consisting of Simplex rear shutter mechanisms, pedestals, magazines, Peerless lamphouses, rectifiers, lenses, RCA sound, all recently rebuilt, $1065. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

SPARES FOR YOUR BOOTH. SIMPLEX FRONT shutter mechanisms, $79.50; Simplex double bearing mechanisms, $104.50; Simplex rear shutter mechanisms, $165; Simplex single bearing movements, $4.95; double bearing movements, $29.50; 30 ampere rectifiers, $50; amplifiers from $29.50. All above in good condition. STAR CINEMA SUPPLY, 459 W. 46th St., New York19.

THOUSANDS INVESTED LATE ARMY SURplus equipments, more DeVry H.I. arc sound projectors available, $2495; RCA MI-9050 Soundheads $325; 50, 65 & 70 Ampere High Intensity Hertner, Roth, Robins, Stabilarc Generators, panel, ballasts, starters from $395; complete rebuilt projection, sound equipments. Powers, Simplex, Motiograph, Century, Brenkert for all size Theatres and Drive-Ins, $995 up. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

AIR-CONDITION YOUR THEATRE THIS SUMmer at fraction of new price. Used blower and air-washer and purifier, complete with all motors, etc., for air-cooling 1000 seat theatre. Now in operation. For details and price write GUST CONSTAN, Avon Theatre, Decatur, Ill.

REMOVAL SALE — WHY PAY INFLATED prices? Booth Shutters, 8" x 8", $7.95; 12" x 14", $10.95; Simplex rewinder sets, $6.95; U.R.C. Soundheads, $50; guaranteed rebuilt General Ticket Registers, 2 unit, $195; 3 unit, $257.50; Simplex BB Movements, $39.50; Simplex 2000' magazines, upper, $11.50; lower, $16.50; double film shipping cans, $2.95; Sound Projectors, 35mm, $89.50 up; 16mm, $149.50 up. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered. $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

POSITIONS WANTED

PROJECTION, SOUND SUPERVISOR, DESIRES change, theatre circuit, twenty-four years' experience. BOX 2194, MOTION PICTURE HERALD.

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THEATRE MANAGER AND EXPLOITEER. 20 years' experience. Last situation, 5 years Fox Plaza, San Diego. Excellent appearance and reference. Work preferably San Diego county. Write VINCE JOSACK, c/o Charles Burke, 921 Broadway, San Diego, Cal.

PROJECTIONIST, 35 YEARS' EXPERIENCE. Small town preferred. Anywhere. CHARLES W. PACE, 5 W. 63rd St., N. Y. C.

PROJECTIONIST, A1, 20 YEARS' EXPERIence, can do technical work. A. J. HAWK, 916 S. Sandusky Ave., Bucyrus, Ohio.

EX G-I DESIRES POSITION AS MANAGER. Prefers location in Rocky Mountain States. Four years' experience. Can operate projectors. Excellent references. Theatre business the only vocation for me. Married. Contact: MR. DILLON BLACH, Yuma, Colo.

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AIR CONDITIONING EQUIPMENT FOR THEAtre. 1—40 H.P. Motor and Compressor, 1—60 H.P. Motor and Compressor, coils, valves, controls, switches, etc. All new modern equipment, save over 50%—price $7,000. REYNOLDSBURG LOCKER SERVICE, Reynoldsburg, Ohio.

BRIGHTEN UP YOUR SCREEN. RESURFACE IT yourself. Restore it to its original brilliance with Arctic Blanch, the wonder screen paint. A guaranteed product, $9.80 per gal. with instructions. Sold at leading supply dealers or write NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

30 AMP. RECTIFIERS, $63.30; 2000' reels, wire welded, $2.19; Aluminum, $2.95; Reel Alarms, $4.95; Splicers, $4.95; Pyrene type extinguishers, $7.95; Bowl Heaters, $2.95; GE ¼ HP. Motors, $22.50; 10" Exhaust Fans, $10.78; GE 6 amp. Tungars, $2.95; Flashlights, single cell, 29c; 2 cell, 79c. Send for Bargain Catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Eyemo, Arriflex, Akeley, Cineyhon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

FOR SALE—PROFESSIONAL ALL-METAL DEBrie 35mm. Camera and all accessories at a real bargain. Cover local events and make your own titles with it. EDWARDS, 3054 Arunah Ave., Baltimore 16, Md.

LATEST SUPER PARVO DEBRIE STUDIO camera, 5 fast lenses, blimp, motor, ten 1000' magazines, direct focus rackover, pilot pin registration, heavy tripod, world's quietest camera, $4,975; Askania 35mm Studio Camera, synchronous motor, 3 lenses, magazines, blimp, etc., $975; Blue Seal 35mm single system recorder, complete, $295; Professional Jr. Tripods with case, $99.50; Tripod Triangles, $18.95; 35mm Soundfilm Recorder with new Galvanometer, $1,995; Three Way Sound Moviola, reconditioned, $795; New Moviola D, $279.50; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

NEWSREELS

FOR SALE OR HIRE. MALTA NEWSREEL. 35mm, sound or silent. Newsreel of Malta before outbreak of hostilities, local events from December 1946 to date. 200 to 1,000 feet. For price and further particulars write to THE MALTA MOVIE NEWS, 53 St. Paul's St., Valletta, Malta. Cables 'Scerrinews, Malta'.

GENERAL EQUIPMENT

SPECIAL OFFERINGS COMPLETE P.A. SYStems, 10W, $44.75; 20W, $74.95; 30W, $94.95; Semi-Permanent phononeedles, 39c; new 25W P.A. amplifier, built-in phonograph, $49.50; Electrovoice Microphones, 40% discount. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRES

THEATRE WANTED, 600-1000 SEATS, SUBURban, example Northern N. J., Westchester, Long Island. Send full particulars. BOX 2190, MOTION PICTURE HERALD.

WANTED: REASONABLLY PRICED THEATRE. 300-400 seats, complete details desired. A. D. MURPHY, 331 Brewer. E. Hartford 8, Conn.

WANTED FIRST FLOOR THEATRE IN NEW England town. Must show good payoff. Reply BOX F, Quechee, Vermont.

BUSINESS BOOSTERS

GIVEAWAY TOYS. NOVELTIES, SURPRISES, for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

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FOR SALE POPCORN BOXES. LOTS OF 1M OR more. Write for samples and quotations. WINNEBAGO DISTRIBUTING CO., Oshkosh, Wis.

MORE PROFITS WITH OUR HI-VOLUME South American Popcorn. Also seasoning and Popcorn Boxes. Prices on request. DORE POPCORN COMPANY, 5913 W. North Avenue, Chicago 39, Ill.

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YOUR OWN BUSINESS SHOWING TALKIES—theatreless communities—no investment—we rent 16mm sound equipments, programs, reasonable. Remarkable possibilities—earn $50-$200 weekly. 2207 RKO BUILDING, N. Y. C.

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LEARN MODERN SHOWMANSHIP. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

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PHOTOGRAPHIC BLOWUPS: WRITE FOR America's lowest prices. PHOTOCRAFT DISPLAY COMPANY, 3545 Broadway, Kansas City, Mo.

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BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, New York 20, N. Y.

"SOUND SERVICING BULLETINS"—$3 YEAR. WESLEY TROUT, Engineer, 575, Enid, Okla.

Bell & Howell Sales Set Peace-Time High

Bell & Howell's 1947 net sales reached a record peace-time high, exceeding $18,000,000, president J. H. McNabb told the board of directors meeting January 13 in Chicago. Sales for the month of December exceeded $2,000,000, a new monthly high. President McNabb also announced a regular quarterly dividend of $1.06¼ per share on the cumulative preferred stock, four and a quarter per cent series, and a regular quarterly dividend of 12½ cents on the common stock. Both dividends are payable March 1, 1948, to stockholders of record as of the close of business on February 15, 1948. Dividends paid on common stock during 1947 totaled $1.25 per share.

Brandt Suit Answers Due February 2

Answers of the Brandt Circuit and the 162 defendants named in Paramount's complaint charging them with fraud in connection with percentage picture deals and seeking recovery of $563,265 are scheduled to be filed on or before February 2 in the New York Supreme Court.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
REISSUE REVIEWS
SHORT SUBJECTS
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

My Girl Tisa

Warner Brothers — Top Americana

Toss your hats in the air. Here's a wonderful demonstration of the potential of the screen, a warm and human and important picture with the flavor of a folk tale, an intelligent story that presents with sincerity and sympathy the explosiveness and the strength of a growing United States.

Its freshness and originality, its smart, clean writing, its top-notch direction and, best of all, exciting performances from a top-to-bottom blue ribbon cast adds up unquestionably to delightful entertainment for vast audiences.

New York, 1905, is the time and place, the city's vast foreign-born and first generation populations the heroes and heroines. Specifically, "My Girl Tisa" is concerned with the love of brash, fast-talking Mark Denek, who hopes some day to be a lawyer and a Senator, for Tisa Kepes, an immigrant working for six dollars a week in a sweat shop, hoarding her money to get passage fare to bring her father to America from the old country.

But more than this, "My Girl Tisa" is an authentic study of the many peoples who came to America looking for opportunity—the good and the evil that they found in America and what they did about it. It's a period of early New York, the sweat shop labor, the gas-lit dancing schools, the political picnics given by the ward-heelers, the sidewalk and rooming house life of the city, the terribly serious and frightening business of studying for the citizenship examination.

The picture has rather a never-never land ending, but it's an acceptable one, presented with considerable grace and with the same warm humor that clothes the entire picture.

When Mark is kicked out of party politics because of playing the egotist a little too heartily, Tisa gives him the money she has been saving for her father's passage. He's to use the money for law lessons. But to get the money back from the steamship ticket agent, she unwittingly signs a contract which would force her father to work out his passage money for a period of 10 years. Mark tries to get the contract back, but only succeeds in very nearly getting Tisa deported. Only the intervention of President Teddy Roosevelt saves the situation.

Lilli Palmer and Sam Wanamaker play Tisa and Mark with remarkable style and authority, emerging as completely believable characters, far off the stereotype path. Akim Tamiroff as Mr. Grumbach, the penny-pinching manager of the sweat shop; Alan Hale, as Dugan, the local politician, and Stella Adler, as Mrs. Faludi, boarding house owner, all contribute performances that set high marks for character acting.

Milton Sperling produced and Elliott Nugent directed from the screenplay by Allen Boretz. They and the actors were obviously hand in glove all through the production, for the feature is all of a piece, something to remember with pleasure after you've left the theatre.

Reviewed at the home office. Reviewer's Rating: Excellent.—RAY LANNING.

Release date, February 7, 1948. Running time, 95 min. PCA No. 12523. Adult audience classification.
Tisa Kepes .....Lilli Palmer
Mark Denek .....Sam Wanamaker
Mr. Grumbach .....Akim Tamiroff
Dugan .....Alan Hale
Hugo Haas, Gale Robbins, Stella Adler, Benny Baker. Sumner Getchell, Sid Tomack, John Qualen, Tom Dillon, Sidney Blackmer Fritz Feld, John Banner

Call Northside 777

20th Century-Fox — Semi-Documentary Drama

Plucked from a real life drama dealing with a murder, a miscarriage of justice and an eventual exoneration, "Call Northside 777" is another in the series of semi-documentary dramas from 20th Century-Fox and among its best in this category.

Time and some incident, including names, bow to dramatic license or maybe it was expediency. But the widely-known story of a young Polish-American who proved to have been railroaded to Illnois State Prison in 1932 on a 99 year stretch for a crime he never committed is in evidence in its major essentials. This is an account of how the city editor of the Chicago *Times* first set forth on the trail, relying on his news instinct for a story in a want ad offering $5,000 for information about the death of a policeman 11 years earlier. The newspaper reporter assigned the lead at first is cynical. He interviews the woman who inserted the ad, learns of her faith in the innocence of her son and how she has scrubbed floors throughout those years saving reward money for information which might establish his innocence.

As he gets into the situation further, the reporter begins to understand the mother's faith and, eventually, becomes convinced that her son is innocent. In interesting and engrossing detail, the film then reveals how the slippery truth is run down and the innocent man completely exonerated.

The city editor is Lee J. Cobb; the reporter, James Stewart; Helen Walker, his wife; the convicted man, Richard Conte. Kasia Orzazewski is the believing mother; Betty Garde, the unscrupulous key witness whose false testimony sends Conte to prison. Like some of these, there are others unfamiliar to picture theatre audiences but top-grade in their roles. Richard Bishop, as the warden, and John McIntire, as state's attorney, are among them.

Where possible, which appears to have been most of the way, scenes were shot in their original locales—the Chicago Criminal Courts Building, Police Headquarters, in the Polish quarter, on "Skid Row" and "Bughouse Square" in the South Wabash and South State slum districts, and in the Stateville prison near Joliet. The outcome is a sharp degree of realism and a prime example of how resorting to the actual can enhance the make-believe.

Performances are good and decidely above average in the instances of the stage players recruited by producer Otto Lang and director Henry Hathaway. The director, a leading exponent of the technique of combining the documentary flavor with the dramatic, is the man who previously has made "Kiss of Death," "13 Rue Madeleine" and "House on 92nd Street." Here, he maintains his reputation.

The story base stems to the series of articles written by Chicago *Times* reporter James P. McGuire. Leonard Hoffman and Quentin Reynolds did the adaptation and, finally, Jerome Cady and Jay Dratler the script.

Reviewed at home office. Reviewer's Rating: Excellent.—RED KANN.

Release date, February. Running time, 111 min. PCA No. 12397. Adult audience classification.
McNeal .....James Stewart
Wiecek .....Richard Conte
Tillie .....Kasia Orazewski
Kelly .....Lee J. Cobb
Helen Walker, Betty Garde, Joanne de Bergh, John McIntire, Moroni Olsen, J. M. Kerrigan, George Tyne, Richard Bishop, Michael Chapin, E. G. Marshall, Walter Greaza

You Were Meant for Me

20th Century-Fox—Nostalgic Musical

The Dan Dailey who skyrocketed to fame as the vaudevillian in "Mother Wore Tights" proves here, promptly and convincingly, his right to a place in the top flight of screen entertainers. This time he portrays a band leader, one of those versatile gentlemen of jazz whom the flappers idolized in the turbulent 'twenties, and his characterization is even more strikingly authentic. Opposite him is Jeanne Crain, again the small town girl in love, and alongside is Oscar Levant this time accommodating his personality to his part instead of *vice versa*. The picture, done in black and white, is in the same general category as "Margie," and should give the same kind of satisfaction.

The period is 1929, just before, during and after the stock market break. Dailey and his band are touring the Middle West dance circuit by bus. Miss Crain falls in love with him in Bloomington, follows him to Peoria, and they marry forthwith. Two months later he loses his funds in the market debacle, the band breaks up, and they go to live with her parents until things get better. The economic strain is background for an imminent separation which is prevented by the timely arrival of his business manager, Levant, and Dailey's tardy decision to take on some manual labor while waiting for

the dance business to revive. When it does, the pair go on to new heights.

The story, an original screenplay by Elick Moll and Valentine Davies, is plain but solid enough to sustain a variety of musical numbers in which Dailey, working with and in front of his band, handles a group of 1929 song hits in a manner to make most of today's radio crooners ashamed of themselves. Nothing tremendous about it, but just plain good.

Fred Kohlmar produced and Lloyd Bacon directed with fine appreciation of the values in hand.

Previewed at the Academy Awards theatre, Los Angeles, where a lay press audience manifested pleased satisfaction. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 92 min. PCA No. 12586. General audience classification.
Peggy Mayhew .....Jeanne Crain
Chuck Arnold .....Dan Dailey
Oscar .....Oscar Levant
Barbara Lawrence, Selena Royle, Percy Kilbride, Herbert Anderson

To the Ends of the Earth

Columbia — Documentary Type Melodrama

"Based on actual incidents from the files of the United States Treasury Department," to quote the screened preface, this Sidney Buchman production of a story and script by Jay Richard Kennedy, who is down also as associate producer, is a combining of documentary and melodrama for the purpose of setting forth the function and procedures of the Narcotics Division under Commissioner Harry J. Anslinger, who is seen as himself at the opening and close and in midcourse of the picture. The star of the melodramatic story in the foreground is Dick Powell, giving it the type of slam-bang performance he gave as the private detective in the memorable "Murder, My Sweet." Signe Hasso, in an unromantic assignment opposite him, is the other name for marquee display.

The film, it will be remembered, is the one which figured in the revising of the Production Code so that the illegal drug traffic could be dealt with on the screen, but the kind of exploitation a reckless showman might see fit to base on this circumstance would not be borne out by the extraordinarily complicated cops-and-robber tale the film delivers.

Billing based on the Dick Powell style of indefatigable crime detection appears likeliest to attract the patronage likeliest to enjoy the offering.

In its opening and closing stretches, as well as more or less steadily throughout when Powell is narrating as well as acting, the picture is severely documentary in character. In these instances it imparts the information that the Treasury Department is more active and far reaching in its operations against smugglers of opium—the only drug specifically mentioned—than is generally known, and the recent signing of the United Nations covenant on the subject is repeatedly stressed.

The story in the foreground is perhaps the most thoroughly complicated skein of events ever contrived within the running time of one picture. In it Powell portrays Michael Barrows, the operative in charge of Commissioner Anslinger's San Francisco office, who observes the jettisoning of a hundred chained Chinese from a Japanese steamer outside the 12-mile limit—this is 1935—and flies to Shanghai to investigate the steamer's occupation and sponsorship.

This is but the beginning of a chain of violent adventures in line of duty which take him to Egypt, to Havana, with culprits committing suicide as fast as he catches up with them, and finally back to New York Harbor, where it turns out, even more surprisingly than the fantastic surprises which have gone before, that a 20-year-old Chinese girl, whom everybody's been regarding as a child, is really the master mind behind the international ring of opium smugglers which has had the U. S., England, France and Cuba completely baffled.

The melodrama is in the complex tradition of the currently popular radio detective program (Pat Novak, Sam Spade, Fat Man, etc.), inclusive of the knockouts, the multiple murders, and the mysterious blonde, and it adds to these staples of ear entertainment the spectacle of enslaved Chinese broken by forced labor and drowned *en masse* by way of concealing evidence. Without the prefatory assurance that the story is "based on actual incidents" in the file of a Federal bureau, it would be a hard story to believe. With that assurance, it's even harder to credit. Whether the total effect of it will be to convince the public that the Treasury Department is doing a tremendous job in the field of narcotics, or that it's not so hot if a Chinese gal sympathetically inclined toward the Japanese high command can give it the tussle this one does, probably is for time and exhibition to decide.

Robert Stevenson directed.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, February, 1948. Running time, 107 min. PCA No. 12390. General audience classification.
Michael Barrows .....Dick Powell
Ann Grant .....Signe Hasso
Commissioner Harry J. Anslinger.....Himself
Maylia, Ludwig Donath, Vladimir Sokoloff, Edgar Barrier, John Hoyt, Marcel Journet, Luis Van Rooten, Fritz Lieber, Vernon Steele, Peter Virgo, Lou Krugman, Eddie Lee, Ivan Triesault

Albuquerque

Paramount—Color Western

Shot in good Cinecolor that makes the most of the rugged and beautiful New Mexico scenery, this Pine-Thomas Clarion Production has most of a Western's prerequisites and, despite its occasionally slow pace, should do well.

For the marquee the Randolph Scott-George "Gabby" Hayes combination is strong. Barbara Britton proves herself a handy girl with a gun and Lon Chaney turns in a good performance as a lumbering strong man with a minimum of brains. Ray Enright directed with accent on dramatic action. Gene Lewis and Clarence Upson Young wrote the screenplay.

The story is better than the average Western yarn. It gives Scott a chance to engage in some hard riding, to use his fists on Lon Chaney with telling effect, to drive an ore-laden wagon down a winding mountain road with the brakes out of commission and, finally, to let his gun speak in the name of justice, doing away with most of the villains. Hayes is excellent and good for laughs. In "Albuquerque" his refreshing antics prove to be one of the picture's mainstays.

Scott comes to town ready to work for his uncle, George Cleveland, the despotic and hard-hearted czar of Albuquerque, who operates an ore freight line. When he realizes his uncle's attitude, Scott goes to work for a rival outfit headed by Russell Hayden and Catherine Craig. Hayes joins the partnership and from then on they spend their time dodging the traps prepared for them by the embittered uncle. Meanwhile, Miss Britton, an agent hired by Cleveland, has gone over to Scott's side. She warns them of a final trap, but Hayes and Scott choose to fight it out, providing the picture's action-filled climax.

Seen at a New York projection room. Reviewer's Rating: Good.—FRED HIFT.

Release date, February 20th, 1948. Running time, 90 min. PCA No. 12428. General audience classification.
Cole Armin .....Randolph Scott
Letty Tyler .....Barbara Britton
Juke .....George "Gabby" Hayes
Russell Hayden, Catherine Craig, Lon Chaney, George Cleveland, Karolyn Grimes, Russell Simpson, Bernard Nedell

Angels Alley

Monogram—The Bowery Boys

Exhibitors accustomed to cooperating with local authorities and organizations in community interest have here a treatment of the juvenile delinquency theme which rates calling to their special attention. A picture in producer Jan Grippo's Bowery Boy series, it lacks nothing which the followers of those pictures demand in the way of action and slick lingo, but makes the noteworthy point that the juvenile citizenry itself can cope with juvenile delinquency more directly and expeditiously than anybody else when the will to do so is present.

This time the Bowery Boys, without letdown from their accustomed pitch of rough and ready deportment, come smack up against the delinquency problem when a cousin of one of them, released on parole, joins with a crook engaged principally in stealing automobiles. The boys do what they can to dissuade him, and quite a number of actionful complications follow, but they are not successful until they turn their attions to the racketeer himself. Finally, they rig matters so that he is placed in the position of having stolen the cars belonging to the district attorney and other officers of the law, and when the vehicles are found at his headquarters he is taken into custody and the menace of his influence eliminated.

Directed by William Beaudine, from an original script by Edmond Seward, Tim Ryan and Gerald Schnitzer, the picture is tops for the series.

Previewed at the Mareal theatre, Hollywood, where it was well received. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 67 min. PCA No. 12786. General audience classification.
Slip .....Leo Gorcey
Sach .....Huntz Hall
Billy Benedict, David Gorcey, Gabriel Dell, Frankie Darro, Nestor Paiva, Geneva Gray, Rosemary La Planche, John Eldredge, Mary Gordon, Richard Paxton

The Main Street Kid

Republic—Comedy

Al Pearce, radio and film comedian, is the leading performer in this light, diverting comedy. He portrays the owner of a small town printshop who has an urge to learn how to read minds. Chief supporting players are Janet Martin, as his daughter, Alan Mowbray, the mind-reading expert, and Arlene Harris, the wife.

Highlights of the film are humorous incidents and slapstick comedy arising when Pearce takes a phonograph course in mental telepathy. Pearse's daughter is in love with a wealthy young man who is infatuated with an ex-show girl, played by Adele Mara. She intends to marry the rich boy and get some of his money. The scheme is unveiled by Pearce, when by accident he has the power of mind reading. In the happy conclusion the small town girl gets her man.

Sidney Picker was the associate producer and R. G. Springsteen directed from Jerry Sackheim's screenplay.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, January 1, 1948. Running time, 64 min. PCA No. 12743. General audience classification.
Otis .....Al Pearce
Jill .....Janet Martin
Martine .....Alan Mowbray
Adele Mara, Arlene Harris, Emil Rameau, Byron S. Barr, Douglas Evans, Roy Barcroft, Phil Arnold, Sarah Edwards, Earle Hodgins, Dick Elliott

Stage to Mesa City

Eagle Lion—LaRue Western

The film follows the usual Western pattern with fast riding, stagecoach holdups and various sorts of outdoor action for entertainment. "Lash" LaRue, as a U. S. Marshal, is the hero. With Al "Fuzzy" St. John as his deputy, the marshal captures a gang of crooks.

"Lash" arrives on the scene after the stagecoach has been held up and the owner killed. He and "Fuzzy" help Brad Slaven and Jennifer Holt, the son and daughter of the stagecoach owner, operate the stage. The villains want to gain control because the government is about ot award a contract to carry the mail on that route. The rightful owners of the stage line get the mail contract through the assistance of

(Continued on opposite page)

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"Lash" LaRue, and the gang and its leader, played by George Chesebro, are sent to jail.

Jerry Thomas produced and Ray Taylor directed from the original screenplay by Joseph F. Poland.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, not set. Running time, 52 min. PCA No. 12728. General audience classification.

Cheyenne ..... "Lash" LaRue
Fuzzy ..... Al "Fuzzy" St. John
Margie ..... Jennifer Holt
George Chesebro, Brad Slaven, Marshall Reed, Terry Frost, Carl Mathews, Bob Woodward, Steve Clark, Frank Ellis, Lee Morgan

REISSUE REVIEWS

GHOST OF FRANKENSTEIN

Realart Pictures

With Sir Cedric Hardwicke as "Frankenstein," and Lon Chaney, Jr., as the monster, Universal's film-chiller of six years ago was described in the March 7, 1942, issue of MOTION PICTURE HERALD as a picture which will deliver "many a scare, chill and shudder." In part the review said: "The current installment in the continued adventures of the Frankenstein monster maintains a standard of performance, effectiveness and quality exceeding the average for horror films by a considerable margin." The picture runs 67 minutes and is being released this month by Realart Pictures.

SON OF DRACULA

Realart Pictures

As another horror picture originally produced by Universal, "Son of Dracula" is concerned with the adventures of an American family who come under the evil rule of Lon Chaney, Jr.; their sufferings and eventually their conquest of Chaney's evil force. When reviewed in the November 13, 1943, MOTION PICTURE HERALD the reviewer said: "For chills, thrills and spine-tingling sensations, the picture hits the mark. Others in the cast include Robert Paige and Louise Allbritton. It runs 80 minutes and is being released this month by Realart.

ADVANCE SYNOPSES *and information*

I BECAME A CRIMINAL

(Warner Bros.)

PRODUCER: N. A. Bronsten. DIRECTOR: Cavalcanti. PLAYERS: Sally Gray, Trevor Howard, Griffin Jones, Rene Ray, Mary Merrall, Vida Hope.

CRIME DRAMA. The law finds Clem, formerly of the RAF, blackjacked at the wheel of a car which has killed a policeman. Finding everyday life too dull, he had joined a gang of racketeers in quest of excitement following his release from service. But when he discovered the gang was peddling dope, he protested and is framed after a clash with the leader, who has a covetous eye on his girl friend. He is sent to prison, where the gang leader's ex-girl friend visits him and helps him escape. He tracks down the members of the mob who framed him, has a showdown fight with the leader, and is able to clear his name. He returns to prison, and awaits a retrial.

CAMPUS HONEYMOON

(Republic)

ASSOCIATE PRODUCER: Fanchon. DIRECTORS: Richard Sale, Herb Hendelson. PLAYERS: Lyn and Lee Wilde, Adele Mara, Richard Crane, Hal Hackett.

COLLEGE DRAMA. Two veterans meet two girls while all of them are trying to gain admission to a University, which has a ruling that without a place to live they cannot enter the college. They find a place in a housing project bungalow, only to find that they are for married veterans, so they agree to pretend they are married. The deception is discovered, however, and things are complicated until the girls' uncle arrives and eventually helps them solve their problems, and the boys marry the girls.

DEVIL'S CARGO

Film Classics

PRODUCER: Philip N. Krasne. DIRECTOR: John F. Link. PLAYERS: John Calvert, Rochelle Hudson, Roscoe Karns, Lyle Talbot, Theodore Von Eltz, Paul Marion.

MURDER MYSTERY. Conroy, a playboy, is found shot to death in his penthouse, and a ne'er-do-well named Delgado tells Michael Waring, the Falcon, that he committed the crime and asks the Falcon to keep a key for him until after he is acquitted. He says he feels sure of acquittal when the police learn that the motive for the crime was Conroy's attentions to Delgado's wife, Margo. Tom Mallon, an attorney, enters the case as Delgado's attorney, and after Delgado is found poisoned in his cell, the Falcon suspects Mallon's connection with the crime. His suspicions are correct, and the police, with the Falcon, close in on Mallon.

TORNADO RANGE

(Eagle Lion)

PRODUCER: Jerry Thomas. DIRECTOR: Ray Taylor. PLAYERS: Eddie Dean, Roscoe Ates, Jennifer Holt, George Chesebro, Brad Slavin, Marshall Reed, Andy Parker and His Plainsmen.

WESTERN. Eddie Dean, under orders as a U. S. Land Office agent, tries to prevent a range war being started between homesteaders and ranchers when a caravan of the so-called "nesters" start to take over land acquired by government lease. An outlaw gang, hoping to stir up trouble and get in some looting, join the ranchers. Dean, through a romantic acquaintance with the daughter of the ranchers' leader, learns the plan of the outlaw mob and by convincing the ranchers of the outlaw chief's duplicity both factions turn against the gang and send them fleeing from the countryside.

SHORT SUBJECTS

SKITCH HENDERSON & ORCHESTRA (Columbia)

Thrills of Music (9954)

Fred Robbins, well-known disc jockey, is at the turntable to introduce Skitch Henderson and his orchestra. That's the take-off signal for 10 minutes of good music and rhythm, pepped up by the nimble fingers of the talented Skitch. Pretty vocalist Nancy Reed gives a good rendition of "It's a Good Day" and Andy Roberts does "The Gypsy."

Release date, December 11, 1947 10 *minutes*

FEUDIN' AND FIGHTIN' (Columbia)

Community Sing (9655)

The popular hillbilly tune "Feudin' and Fightin'" is featured in this good audience participation reel. Dick Leibert carries the tune on the organ, while the Song Spinners lead the singing of songs to be enjoyed by many. They include "Don't Blame Me," "Don't Fence Me In" and "Kate."

Release date, January 8, 1948 9½ *minutes*

NAVY CREW CHAMPIONS (Columbia)

World of Sports (9804)

This subject ought to please the sport fans. It shows the midshipmen from the U. S. Naval Academy training in their racing "shells" for the big Poughkeepsie Regatta. Sportscaster Bill Stern provides the commentary. The reel closes with the exciting race which the Navy, as underdog, won to become the nation's top crew.

Release date, December 25, 1947 10 *minutes*

DREAMS ON ICE (Columbia)

Color Favorite (9601)

A reissue of a very entertaining color cartoon. a boy and his dog decide to go skating at home so they flood the room. Opening the window to freeze the water, they fall asleep and dream they are in a beautiful ice palace where dolls and animals do tricks on skates. The boy trips over his canine pet and wakes up to find his mother gazing with amazement at the flooded room.

Release date, October 30, 1947 6½ *minutes*

SHIVERING SHERLOCKS (Columbia)

All-Star Comedy (9404)

The Three Stooges can always be relied on to liven up the screen with a lot of fun. Here they try to help out a pretty blonde who has inherited an antiquated country house, occupied by a crew of killers. There is an hilarious chase through the old house, but in the end the stooges do all right for themselves.

Release date, January 8, 1948 17 *minutes*

BAGPIPE LASSIES (Paramount)

Unusual Occupations (L7-2)

Bagpipe music and Scottish dances are featured in this short. They are performed by the Scottish Highlanders of the University of Iowa. Eighty-year-old John Adamson of Boston shows how bagpipes are made. Other occupations shown include the making of dolls out of peanuts and the teaching of riding to sightless veterans.

Release date, January 2, 1948 11 *minutes*

DANGERS OF THE CANADIAN MOUNTED (Republic)

Chapter Play (792)

In Alcan, on the Alaska-Canada border, Bill Sawyer, a prospector, finds an ancient Chinese junk which is believed to be part of a fleet of treasure hunting ships sent out by Genghis-Khan in the 13th Century. This ship supposedly holds the clue to a vast hidden treasure. But before Sawyer can find the clue, he is murdered by Mort Fowler. Mort then turns to terrorizing the road builders who would turn the country over to the homesteaders. His schemes and his murders are stopped by Chris Royal of the Canadian Mounted who defeats Mort in a number of hair-raising encounters. The treasure, large, beautifully cut diamonds, is finally found, but not until after another murder. Jam Bannon, Virginia Belmont, Anthony Warde, and Dorothy Granger are featured.

Release date, not set. 12 *chapters*

BRICK BRADFORD (Columbia)

Chapter Play (9140)

Brick Bradford, well-known soldier of fortune, is hired to protect the Interceptor Ray, an anti-guided missile weapon. His task takes him flying to the moon where he is captured by subjects of Queen Khana. Brick is spared from death, however, because the queen loves him. After returning to the earth, Brick and his party get into a Time Top and spin back to the 18th Century where they have to fight off natives and pirates. Finally Brick traps the villain who is after the Interceptor Ray and world peace is assured. The cast includes Kane Richmond, Rick Vallin, Linda Johnson and Pierre Watkin.

Release date, December 18, 1947 15 *chapters*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on page 4022, issue of January 17, 1948.

Feature product listed by Company on page 4023, issue of January 17, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date: release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	.....	....	....	....
Adventures of Robin Hood (color) (Reissue)	WB	....	Errol Flynn-Olivia de Havilland	Not Set	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Mar.,'48	....	.....	....	3717	..
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Not Set	....	.....	....	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	..
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	....
Angels Alley	Mono.	....	Leo Gorcey-Geneva Gray	Not Set	67m	Jan. 24,'48	4030	....	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	...
An Ideal Husband (color) (Brit.)	20th-Fox	....	Paulette Goddard-Michael Wilding	Not Set	96m	Jan. 17,'48	4017	4000	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set		.....	....	3487	..
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	...
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6.'47	3966	....	....
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Bill and Coo (color)	Rep.	. . .	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	Not Set	110m	Nov. 22,'47	3941	3702	4011
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	..	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Border Feud	EL	752	Al "Lash" LaRue-"Fuzzy" St. John	May 10,'47	55m	May 24,'47	3643	....	....
Border G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	....	Van Johnson-June Allyson	Mar.,'48	....	.....	....	4021	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond at Bay	Col.	820	Ron Randall-Anita Louise	May 15,'47	70m	Nov. 29,'47	3955	3587	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	....
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	....	.....	....	4031	....
Captain Boycott (Brit.)	Univ.	. . .	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4011
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	3877
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Not Set	....	.....	....	4010	....
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747

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Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA		George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	....
Copacabana	UA	....	Groucho Marx-Carmen Miranda	May 30,'47	92m	May 24,'47	3641	....	3795
Corpse Came C.O.D., The	Col.	839	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Not Set	99m	Nov. 29,'47	3953	3876	3983
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	4011
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	....
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	....
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Feb.,'48	....	.....	....	4031	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Dishonored Lady	UA	....	Hedy LaMarr-Dennis O'Keefe	May 16,'47	85m	Apr. 26,'47	3597	....	3747
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	103m	Jan. 3,'48	4001	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
† Duel in the Sun (color)	Selznick	....	Jennifer Jones-Joseph Cotten	Apr. 17,'47	135m	Jan. 11,'47	3409	3363	3933
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	3983
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov. 22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	....
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For the Love of Rusty	Col.	812	Ted Donaldson-Ann Doran	May 1,'47	69m	Nov. 29,'47	3958	3830	....
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	3983
Fun on a Weekend	UA	....	Eddie Bracken-Priscilla Lane	May 15,'47	93m	Apr. 19,'47	3586	3503	3703
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	72m	Jan. 17,'48	4018	3931	....
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	3747
Ghost of Frankenstein (R.)	Realart	1212	Lon Chaney-Evelyn Ankers	Jan.,'48	67m	Jan. 24,'48	4031	....	....
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	4011
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	3983
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4011
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	....
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	...
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	3933
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	...
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	...

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High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4011
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homestretch, The (color)	20th-Fox	713	Cornel Wilde-Maureen O'Hara	May,'47	96m	Apr. 26,'47	3597	3488	3851
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA		William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.		Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885	....	....
I BECAME a Criminal	WB	....	Sally Gray-Trevor Howard	Mar. 13,'48	....	....	....	4031	....
I Cover Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	....
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	....
If You Knew Susie	RKO		Eddie Cantor-Joan Davis	Not Set				3475	....
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.		Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO		Alexander Knox-Ann Sothern	Not Set	....	....	....	3865	....
Intermezzo (Reissue)	Selznick	..	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841		
Intrigue	UA		George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	
It Had to Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
† It Happened in Brooklyn	MGM	718	Frank Sinatra-Kathryn Grayson	Apr.,'47	103m	Mar. 8,'47	3513	3238	3747
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jewels of Brandenburg (Wurtzel)	20th-Fox	716	Richard Travis-Micheline Cheirel	May,'47	64m	Apr. 12,'47	3573	....	..
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	....	....	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	....	....	....	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	3909
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAST Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4011
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	....
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	....
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	3933
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Man of Evil	UA	....	James Mason-Phyllis Calvert	Jan.,'48	....	....	....	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	..	
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	....	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	....	Cary Grant-Myrna Loy	Not Set	....	....	....	4010	....
† My Favorite Brunette	Para.	4609	Bob Hope-Dorothy Lamour	Apr. 4,'47	87m	Feb. 22,'47	3485	3388	3703
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	....
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4011

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
NAKED City, The	Univ.	....	Barry Fitzgerald-Dorothy Hart	Not Set	....	.....	....	4010	....
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	...	.
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	
Night Unto Night	WB	...	Viveca Lindfors-Ronald Reagan	Not Set		.....	..	3735	
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	4011
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
ODD Man Out (British)	Univ.	617	James Mason-Robert Newton	June,'47	115m	Feb. 15,'47	3473	....	3783
Oklahoma Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	....	.....	....	4021	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	.
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....
Other Love, The	UA	...	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4011
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	..
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	5	Rod Cameron-Cathy Downs	Mar. 7,'48		.....	....	3943	..
Paradine Case, The	Selznick		Gregory Peck-Ann Todd	Not Set	132m	Jan. 3,'48	4001	3666	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Phantom Valley	Col.	....	Charles Starrett-Virginia Hunter	Feb. 19,'48	....	.....	....	4021	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	...
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	...
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	..
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set		.....	....	3865	
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	.
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Jan. 10,'48	80m	.....	..	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Prairie Raiders	Col.	868	Charles Starrett-Smiley Burnette	May 29,'47	54m	Nov. 29,'47	3955	3587	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	....
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	.
Red River	UA	...	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	...
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4011
Relentless (color)	Col.	....	Robert Young-Marguerite Chapman	Feb.,'48	93m	Jan. 17,'48	4017	....	....
Repeat Performance	EL	105	Joan Leslie-Louis Hayward	May 30,'47	93m	May 31,'47	3655	3475	3819
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	..
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	..
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	..
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	...
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	...
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Feb. 21,'48		.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA		Documentary	Nov.,'47	80m	July 12,'47	3725	...	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Rose of the Rio Grande (Reissue)	Mono.	4710	Movita-John Carroll-A. Moreno	Feb. 28,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Not Set	66m	Nov. 8,'47	3918		
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	..	Alan Ladd-Veronica Lake	Mar. 12,'48		.		3666	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	99m	Jan. 10,'48	4009	3956	....
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4011
Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954		...
Silver River	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	4021	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782		3851
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	...	.....	.	4000	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	....
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	...
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	...	.....	....	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	...	.....	....	3907	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Smugglers, The	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	....	.....	....	4010	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48		.....	.	3972	.
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Son of Dracula (R.)	Realart	1295	Lon Chaney-Louise Allbritton	Jan.,'48	80m	Jan. 24,'48	4031	....	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	
South of Pago Pago (R.)	EL	....	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	3983
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m		....	3655	
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	
Stage to Mesa City	EL	....	Al "Fuzzy" St. John-Jennifer Holt	Not Set	52m	Jan. 24,'48	4030	....	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	
Strange Meeting (formerly Winter Meeting)	WB	....	Bette Davis-Jim Davis	Not Set	....	.....	....	4021	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	....
TAP Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Not Set	....	.....	....	4010	....
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	74m	Jan. 17,'48	4017	3031	....
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992		
This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Mar.,'48	....	.....	....	3599	
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	4011
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966		
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Feb.,'48	107m	Jan. 24,'48	4030	4010	....
To the Victor	WB	....	Dennis Morgan-Viveca Lindfors	Not Set	....	.....	....	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	.....	....	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	....
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
† Two Mrs. Carrolls, The	WB	621	Barbara Stanwyck-Humphrey Bogart	May 24,'47	99m	Apr. 5,'47	3561	3539	3851
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	4011
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	3933
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		....
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	
Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	....
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set				3876	
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	....
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	....
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	....	Adele Jergens-Stephen Dunne	Feb. 12,'48	....	.....	....	4021	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	....	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
† YEARLING, The (color)	MGM	717	Gregory Peck-Jane Wyman	May,'47	128m	Nov. 30,'46	3333	2883	3819
You Were Meant For Me	20th-Fox	802	Jeanne Crain-Dan Dailey	(T) Jan. 21,'48	92m	Jan. 24,'48	4029	....	....

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THEATRE SALES

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BETWEEN THE LIONS

Read It And Reap!



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STAR OF THE WEEK
SPENCER TRACY

He adds another great role, "Cass Timberlane," to his long list of outstanding performances.

"DICKEY-BIRD SONG" IS A WINNER!

Biggest music exploitation in years for the hit tune from "Three Daring Daughters." It is expected to equal the success of M-G-M's current air-wave favorite "Pass That Peace Pipe" from "Good News."



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Establishing the largest M-G-M gross in 5 years at Tulsa, and rolling up remarkable totals in its first thirteen cities "Cass Timberlane" looks like another Big One of "Green Dolphin" calibre. Confirming its selection as "Picture of the Month" by Cosmopolitan Magazine and winning praise wherever it plays, "Cass" is rated by theatre managers as "Just what the public wants." **(Late Flash! "Cass" first week beats "Green Dolphin" in 8 out of 13 spots!)**

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14 women's clubs with membership of 20 millions endorse "Green Dolphin Street" . . . . Pete Smith's "Bowling Tricks" launched with big promotion . . . . M-G-M has seven newly completed attractions in Technicolor, and an eighth in production.



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America's millions who are enjoying Lana exciting work in "Green Dolphin Street" w be receptive to your announcement of h equally sensational role in "Cass Timberlane As the girl from the wrong side of town w yearns for life—and gets it!—she portrays character every girl dreams about and w want to see.

EDITORIAL

Because it truly represents the philosophy of The Friendly Company toward our own customers we hail the publication by the Personal Finance Company of an essay entitled "The Customer—the most important person *ever* in this office." We quote briefly from it: "He is not dependent on you—you are dependent on him. He is not an interruption of your work—he is the purpose of it. He is not someone to argue with or match wits against—nobody ever won an argument with a customer even though they may have thought they did. He is a person who brings us his wants. If we have sufficient imagination we will endeavor to handle them profitably to him and to ourselves."

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SHOWMANSHIP IS THE HOLIDAY WRAPPING THAT MAKES FOLKS WANT TO SEE WHAT'S INSIDE.

THE STORY OF M-G-M's "THREE DARING DAUGHTERS"



You'll see a NEW and more gorgeous Jeanette MacDonald in "Three Daring Daughters," M-G-M's Technicolor musical. She plays the role of a young woman who has divorced her neglectful husband and is devoting herself to a business career and to raising her three adoring daughters. On a tropical cruise to rest up from over-work the beautiful divorcee meets, falls in love with, and shortly marries world-famed pianist Jose Iturbi (Iturbi plays himself).



In the meantime, however, back home in collaboration with Edward Arnold, her three daring daughters, Jane Powell, Mary Eleanor Donahue and Ann E. Todd, have plotted to effect a reconciliation between their divorced mother and dad, not realizing that this is the last thing either of them wants.



When Jeanette at last brings Iturbi home, he is given the cold shoulder by the daughters. But the truth of their real dad's true nature is eventually made plain to them and the genial Iturbi finally wins them over, with the help of his piano wizardry and some harmony-establishing harmonies, especially boogie-woogie!

M-G-M TRADE SHOWS

Jeanette MacDONALD · Jose ITURBI · Jane POWELL

"THREE DARING DAUGHTERS"

Technicolor Musical

★ **ALBANY—TUES. 2/10—8 P.M.**
20th-Fox Screen Room, 1052 Broodway ★

★ **ATLANTA—TUES. 2/10—10 A.M.**
20th-Fox Screen Room, 197 Wolton St., N.W. ★

★ **BOSTON—TUES. 2/10—10 A.M.**
M-G-M Screen Room, 46 Church Street ★

★ **BUFFALO—TUES. 2/10—2 P.M.**
20th-Fox Screen Room, 290 Franklin Street ★

★ **CHARLOTTE—TUES. 2/10—1:30 P.M.**
20th-Fox Screen Room, 308 South Church Street ★

★ **CHICAGO—TUES. 2/10—2 P.M.**
H. C. Igel's Screen Room, 1301 South Wobosh Ave. ★

★ **CINCINNATI—TUES. 2/10—8 P.M.**
RKO Screen Room, 16 Eost Sixth Street ★

★ **CLEVELAND—TUES. 2/10—1 P.M.**
20th-Fox Screen Room, 2219 Poyne Avenue ★

★ **DALLAS—TUES. 2/10—2:30 P.M.**
20th-Fox Screen Room, 1803 Wood Street ★

★ **DENVER—TUES. 2/10—2 P.M.**
Poromount Screen Room, 2100 Stout Street ★

★ **DES MOINES—TUES. 2/10—1 P.M.**
20th-Fox Screen Room, 1300 High Street ★

★ **DETROIT—TUES. 2/10—1:30 P.M.**
Mox Blumenthol's Screen Room, 2310 Coss Ave. ★

★ **INDIANAPOLIS—TUES. 2/10—2 P.M.**
20th-Fox Screen Room, 326 North Illinois Street ★

★ **KANSAS CITY—TUES. 2/10—1:30 P.M.**
20th-Fox Screen Room, 1720 Wyondotte St. ★

★ **LOS ANGELES—Mon. 2/9—10:30 A.M.**
20th-Fox Screen Room, 2019 So. Vermont Ave. ★

★ **MEMPHIS—TUES. 2/10—10 A.M.**
20th-Fox Screen Room, 151 Vonce Avenue ★

★ **MILWAUKEE—TUES. 2/10—1:30 P.M.**
Worner Screen Room, 212 W. Wisconsin Ave. ★

★ **MINNEAPOLIS—TUES. 2/10—2 P.M.**
20th-Fox Screen Room, 1015 Currie Avenue ★

★ **NEW HAVEN—TUES. 2/10—2 P.M.**
20th-Fox Screen Room, 40 Whiting Street ★

★ **NEW ORLEANS—Wed. 2/11—1:30 P.M.**
20th-Fox Screen Room, 200 South Liberty St. ★

★ **NEW YORK-NEW JERSEY—Mon. 2/9—10:30 A.M.**
M-G-M Screen Room, 630 Ninth Avenue ★

★ **OKLAHOMA CITY—TUES. 2/10—1 P.M.**
20th-Fox Screen Room, 10 North Lee Street ★

★ **OMAHA—TUES. 2/10—1:30 P.M.**
20th-Fox Screen Room, 1502 Dovenport St. ★

★ **PHILADELPHIA—TUES. 2/10—11 A.M.**
M-G-M Screen Room, 1233 Summer Street ★

★ **PITTSBURGH—TUES. 2/10—2 P.M.**
M-G-M Screen Room, 1623 Blvd. of Allies ★

★ **PORTLAND—TUES. 2/10—2 P.M.**
B. F. Sheorer Screen Room, 1947 N.W. Keorney St. ★

★ **ST. LOUIS—TUES. 2/10—1 P.M.**
S'Renco Art Theotre, 3143 Olive Street ★

★ **SALT LAKE CITY—TUES. 2/10—1 P.M.**
20th-Fox Screen Room, 216 Eost First Street, So. ★

★ **SAN FRANCISCO—TUES. 2/10—1:30 P.M.**
20th-Fox Screen Room, 245 Hyde Street ★

★ **SEATTLE—TUES. 2/10—1 P.M.**
Jewel Box Preview Theotre, 2318 Second Avenue ★

★ **WASHINGTON—Tues. 2/10—1 P.M.**
20th-Fox Screen Room, 932 New Jersey, N.W. ★



"M-M-M-M-

IS A SWEETI

A HONEY! A LULU! A HUMDING

Lilli PALMER ☆ Sam WANAMA

with

AKIM TAMIROFF · ALAN HALE · HUGO HAAS · GALE ROBBINS · STELLA ADLER ·

Screen Play by Allen Boretz • Based Upon a Play by Lucille S. Prumbs & Sara E

GOLD
TREASURE OF SIERRA MADRE
NOW FROM Warner Bros.

MY WILD IRISH ROSE
TECHNICOLOR
NOW FROM Warner Bros.

THE VOIC

Y GIRL TISA"

ART OF A PICTURE!

/-NEXT FROM WARNER BROS.

R in "MY GIRL TISA"



Welcome Sam Wanamaker!

The year's big star-rage of the stage in his first picture! An important debut!

BAKER · UNITED STATES PICTURES PROD. Directed by ELLIOTT NUGENT Produced by MILTON SPERLING

by Max Steiner

IE TURTLE
ROM
r Bros.

I BECAME A CRIMINAL
SOON FROM
Warner Bros.

THE ADVENTURES OF ROBIN HOOD
TECHNICOLOR
RE-RELEASED by Warner Bros.

The Songs, The Love, The Laughter of That Wonderful Flapper Age!

WHEN THE WHOLE NATION CHARLESTONED AND SANG: "You Were Meant For Me" • "Crazy Rhythm"



"Ain't Misbehavin'" • "Good-Night, Sweetheart" • "I'll Get By" • "Ain't She Sweet?"

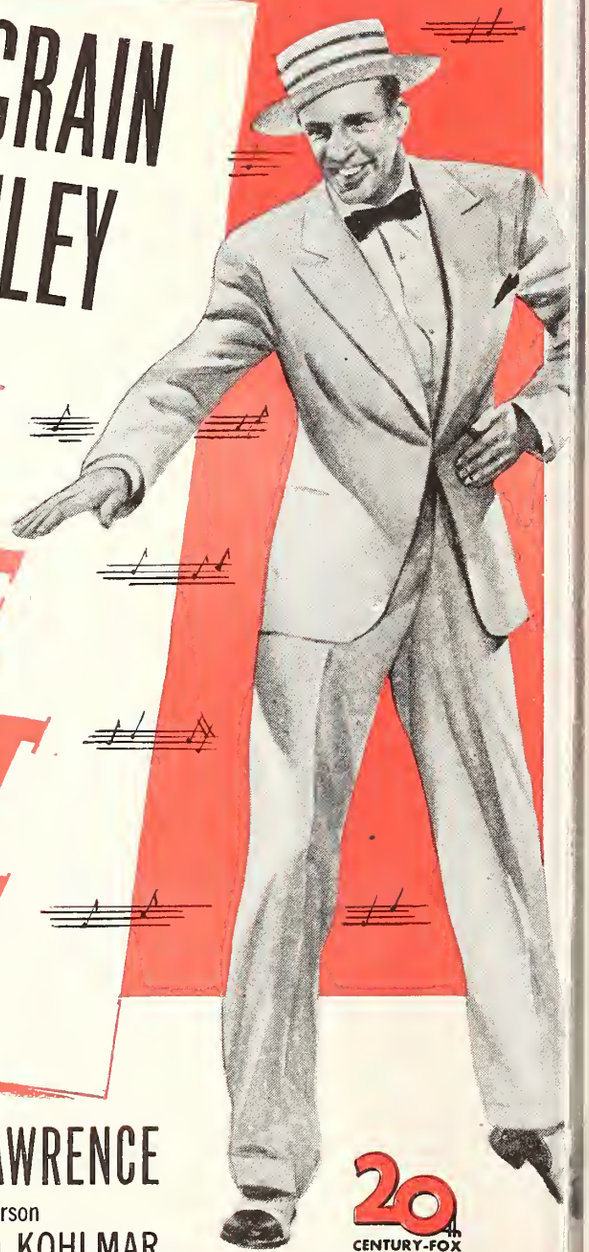


JEANNE CRAIN ("Margie")
DAN DAILEY ("Mother Wore Tights")

Meant for each other

in

YOU WERE MEANT FOR ME



with

OSCAR LEVANT · BARBARA LAWRENCE

Selena Royle • Percy Kilbride • Herbert Anderson

Directed by LLOYD BACON • Produced by FRED KOHLMAR

Original Screen Play by Elick Moll and Valentine Davies

20th CENTURY-FOX

NOW MATCHING THE MARVELOUS "MARGIE" BUSINESS IN NEW YORK AND LOS ANGELES!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 5 — January 31, 1948

WILLING to TAKE IT

THE press, radio, the newsletters and the campaign atmosphere in general are heavily laden with discussions and often curious circumlocutions on the subject of taxes—of which we seem to have more than anything else and of which we seem likely to have more.

So much is said about the conspicuous taxations, the sort we must make returns upon and mail checks for, and so little is said of the vast and all-pervading hidden taxes.

The tax on motion picture admissions is substantially a hidden tax, in that few of the patrons are really aware that they are paying it. A tiny card in the box office window states prices and carries a line quoting the tax per admission. It is hardly any more observed than the revenue stamp on a package of cigarettes.

It is, of course, not possible to escape taxations of numerous sorts if one is to live and consume products of industry. Presumably, it would be appropriate for the people to know what they are paying for what. Taxation tends ever to follow the easiest way and lurk in concealment.

It might be helpful if the vendors of motion picture entertainment were to make it plainer and more emphatic that they are under employment by the Government as tax collectors, that admission is one item and taxes another.

Back in August, Mr. D. G. Rauenhorst of the Murray Theatre in Slayton, Minnesota, contributed to the *Herald* an interesting discussion of devices for letting the customers know.

The motion picture pays and shares in the taxes of all of the industries which contribute to its functions, and that special excise besides. One of the reasons is that it seems willing to take it. All this despite the endless proclamations of the screen's contribution to the culture, morale and wholesome entertainment of the people.

■ ■ ■

¶ A slight glimpse of the intricacy of the economy of our technological age is afforded in the current experience of photo-engravers in New York who are finding difficulties with the supply of zinc and certain acids because there is a newspaper compositors' strike on the daily newspapers in Chicago. The newspapers have gone to the use of photo-reproduction of typewritten copy. The process takes acres of big page size zinc plates. The load is enough to disturb the engraving business clear across the nation.

■ ■ ■

ON REAL ESTATING

A CUTTING from the Los Angeles *Times* is a reminder that the press is interested in Mr. Samuel Goldwyn's recent observation that: "Exhibitors ought to know that, basically, they are in the real estate business. . . . " That, also basically, more than implies that Mr. Goldwyn is in the real estate business, too, because his take must come out of the take of those far-flung real estaters. What they do with his wares in exhibition has to pay for what he does with the real estate he rents for production.

Over in Fifty-second Street, Sherman Billingsley occupies some real estate which he exploits with a night club, and downstairs the Rockefellers have some real estate which they farm with the world's greatest theatre, the Music Hall. Out across the land there are some vacant lots which the Ringlings rent from time to time to take fees from folks who want to come and sit around on it under a tent.

There are probably in the United States about fifteen thousand pieces of real estate, with specialized sort of improvements, concerned with renting chairs in front of a screen for a couple of hours at a time.

It is helpful, indeed, to learn, the while, just how simple the operation is.

■ ■ ■

¶ Even the casual observer of what goes on in television must be impressed with the fact that the promoters of this new medium are obtuse to, and apparently ignorant of, the experiences of the older media in approach to the general public and the family audience. The other night, NBC television was on the air with "Author Meets the Critic", a program derivative of radio. It was a panel discussion of a book decidedly unsuited to the immature — a discussion of the problems of a returned soldier in the postwar world and a loose-jointed society. The flashing of the book and the discussion could be considered calculated to create a market for literature distinctly not indicated for the Sunday evening fireside. Television is asking for something, and will be surprised when it gets it.

■ ■ ■

¶ In the Herald's mail comes a letter from our correspondent, Prince Hubertus zu Loewenstein, written at Amorbach Im Odenwald, Palais, Deutsches Reich, in which he says:

"I'd like to take this opportunity of telling you about the important functions the Quigley Publications are fulfilling in Germany. They are an instrument of true democratization, and they are doing very much for the reestablishment of a healthy motion picture industry. Particularly, theatre owners are expressing their gratitude, and are telling us how much they are learning from your publications."

■ ■ ■

AROMATICS DEPARTMENT: . . . A smart shop on Fifth Avenue is promoting a new perfume under the promising title of "Aphrodisia". Loew's radio station is urging "Radio Girl" perfume, announced to broadcast charm even when eyes are closed. The last issue of *"The Dow Diamond"*, the chemical company's stockholder periodical, is printed in an odoriferous ink, smelling like a cedar tree infested by birds of paradise on the loose. One step more and the technology will reach motion picture advertising. Your editor views with interest the coming day when production problems include debates with robust Mr. Lee Yeager, master pressman, the problems of split-fountains to separate and distribute through the publication the theme-scents for such diverse personalities as he-man Roy Rogers and she-girl Betty Grable. A smell time is ahead. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Cost of Loving

HOLDING HANDS in the dark of a theatre isn't strictly an American custom—it's international. A new theatre in Japan, the Musashino in Shinjuku, has recognized this and equipped its entire first balcony with "romance seats" for those who prefer parlor and equipped its entire first balcony with screen. Then, recognizing the "what the devil, it's only money" attitude of those in love, the Musashino charges 80 yen per couple for nestling privileges in those seats. The more calloused are charged only 20 yen per regular seat.

Deficit

THINK times are rough here? Pity the film producer in Finland. According to a Commerce Department report, when a Finnish producer makes a picture the best he can hope for is to hold his loss to 2,000,000 marks. The report declares that production costs have risen from a pre-war 2,000,000 to about 6,000,000 marks. "The net income from a motion picture can, in the best case, be estimated at about 4,000,000 marks," the report says. Only about one-third of the Finnish industry is working at present, the report adds. It does not explain how that one-third keeps going.

Coincidence

IT'S WELL KNOWN that the stork has one blind eye, that sometimes it will fly right over the hospital and light in the most unexpected places. Other day down in Fort Valley, Ga., it lit in the Peach theatre and manager L. G. Smith had to assist the bird in delivering a baby to a patron in the theatre. Completely unaware of what was going on, the audience quietly enjoyed a short subject entitled "Stork Crazy".

Listen to This

RADIO RECEIVING SETS, pocket-watch size, powered by sunlight; personal sending sets also small enough to be carried about, facsimile newspapers with pictures in full color printed for you while you're munching your toast, globe-girdling color television—fantastic? Not at all. All those ideas are out of the fantasy stage and well in sight, according to Frank Stanton, president of the Columbia Broadcasting System. In a radio address Sunday, Mr. Stanton stated that "such developments in the next 25 years are no more startling than what has already happened in the past 25 years of radio's life". And television. Well, television is being turned into a text book right now. Already some hospitals have worked out plans for televising medical operations by eminent surgeons for special audiences of students and scientists. "Indeed," says Mr. Stanton, "television may well become the most eloquent of all textbooks right in the schoolroom itself".

MOTION PICTURE HERALD

for January 31, 1948

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IT'S Johnston vs. Wilson in trans-Atlantic tax bout Page 16

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WHAT movies cost the patrons in terms of working hours Page 20

NOVEL market under par for the screen; 64 bought in 1947 Page 21

SHOWS picture free when the patrons won't pay for it Page 22

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Exemption

Dublin Bureau

FEW OF EIRE'S rural cinema patrons customarily attend the theatre before 8 P. M., but since the new admission taxes have gone into effect a common announcement on the bills of rural cinemas reads: "Musical programme commences 5:15 P. M. Film, 8:16 P. M." This doesn't mean the patrons' habits are changing. It merely indicates that exhibitors are taking advantage of the tax exemption granted to cine-variety theatres which devote at least 51 per cent of their playing time to "live" artists. A few of the cinemas offer a genuine variety programme, but most of them merely engage a lonely pianist, or accordionist, to play to an empty but lighted hall for two hours before the customary opening time. In some localities the local dance band trio uses the two hours for rehearsals. For more on the Eire admission tax situation, see page 30.

Vanquished

THE ANNIVERSARY of President Franklin Roosevelt's birth, January 30, was to be observed in Berlin by the first German showing of "The Roosevelt Story." It was presented under the auspices of the Berlin chapter of the American Veterans' Committee. Proceeds from the three showings in the 1,800-seat Titania Palast went to the March of Dimes and the infantile paralysis funds in Germany, Britain and France. Presented through the cooperation of United Artists, the afternoon showing was for German audiences, with admissions paid in German marks which went to the Berlin Infantile Fund. The two evening performances were for dollar admissions, turned over to the March of Dimes. Proceeds from a block of several hundred tickets given to the British and French Special Service Office, were turned over to the infantile paralysis funds in those countries.

Service

THE cold wave has brought a new twist to customer relations at Sidney Lust's Hippodrome Theatre in Washington. The theatre has been doing a capacity business ever since "I Know Where I'm Going" opened late in December. With the temperature consistently below freezing during the last week, Manager Jim Matthews has arranged with a next-door restaurant to provide free hot coffee—not to the people in the theatre; but to those waiting outside.

Golden Fields

IN THESE DAYS of troubled and disappearing foreign markets, it's pleasant to learn the news about Belgium and Luxembourg. There are a couple of substantial markets—important markets—without any restrictions on imports and remittances. That's the official word from Nathan D. Golden in Washington, motion picture consultant to the Department of Commerce. He thinks that it would be well for U. S. producers to exert as much effort as possible to supply these markets with their best possible product. Mr. Golden's report points out that the two countries have had adequate dollar exchange over the past two years and he declares that there are no immediate indications of a change in the financial conditions. However—and there's the fly in the ointment—Mr. Golden warns that both countries are becoming critical of the quality of recent American offerings. The Luxembourghers, for instance, are tired of color, music-hall shows and pin-up girls and want "films which treat serious subjects," according to the report, which concludes: "Up to the present, U.S. films have covered 99 per cent of Luxembourg requirements, but unless the quality improves, and with the strongly rising French, British, Italian and Austrian film industry, this percentage will drop to less than 60 per cent next year." According to the report, eight U. S. companies received $7,310,408 in rentals from Belgium in 1946, $6,168,157 being converted into dollars.

Veteran Problem

CHARLES CHAPLIN'S "Monsieur Verdoux," recently blackballed by the Catholic veterans' organization, was given a friendly push into the limelight last week by another veterans' group, the New York Area Council of the American Veterans' Committee. That committee booked the picture into New York City's Central Needle Trades High School for one Saturday performance and took advertisements in the New York newspapers proclaiming, "Now New York City Can See 'Monsieur Verdoux'. Here's your opportunity to see this outstanding film. One Performance Only". Chalk up one more booking for UA.

Castles in Jamaica

A MULTIMILLION-DOLLAR film industry in Jamaica, jointly financed by American and British capital, a 30-sound-stage studio, a production program of 104 features a year, the "first truly international film colony," all this and more is Kingswood Films, organized by Robert B. Cumming, a young Chicago international lawyer, and announced Monday.

The projected capitalization of the corporation, Mr. Cumming explains, involves 1,000,000 shares of $100 par value common.

"Naturally, our financing is not complete at this time," he admits, but he sees the day, after the corporation is on a sound dividend-paying basis, when stock will be offered "to the movie-going public of America and Britain where ultimate control of anything as important as motion pictures should rest."

This company, he believes, offers independent artists, producers and exhibitors an opportunity to compete on an even basis with "firmly entrenched movie monopolies both in America and abroad" and it "offers the first workable solution to problems which are now generating a minor panic within the firmly entrenched Hollywood-Rank empire and which, at the same time, threaten ruin to independent organizations competing with these groups."

The new company will operate in Jamaica because Mr. Cumming believes the "island offers unique natural advantages and a proximity to the U. S. which will enable Kingswood to utilize the talent and technological know-how available here."

Confiscated

MGM HAD SOME pretty plans about building an eight-story $2,000,000 office and theatre building in Buenos Aires, but the Argentinian Army has squashed those plans flat by expropriating the company's property. According to reports from a *Herald Tribune* correspondent, MGM's 100-foot frontage half a block from the famous Colon Opera House has been taken over by the Army which will build on the property, which MGM has cleared, the Army Institute for Financial Aid and Payment of Retirement and Military Pensions.

Settling Down

ETHEL BARRYMORE, who not so long ago in Hollywood was swearing that she wouldn't sign a seven-year contract with anyone, is going to settle down in Hollywood—or it looks that way. She's bought herself a home on the beach within commuting distance, and, if there is any doubt about her going Hollywood, let it be known that she's going to install a swimming pool. The press services quoted her the other day as saying, "I hate swimming pools and will probably never use it, but it seems to be the fashion for movie homes to have a pool so mine will have one too — maybe my friends can use it."

PEOPLE

WILL H. HAYS, former president of the Motion Picture Producers and Distributors of America, has announced the opening of a branch office of his law firm, Hays & Hays, at 300 National Bank Building, Indianapolis.

ROBERT MOCHRIE, RKO Radio vice-president in charge of domestic distribution, was elected chairman of the Sales Managers Committee for one year, succeeding TOM CONNORS, at a meeting of the distribution division of the Motion Picture Association last week in New York.

EDWARD A. GOLDEN, producer, has been appointed an honorary member of the Texas Rangers, and investiture will be made when Mr. Golden is in Texas to shoot footage for "Texas, Brooklyn and Heaven."

JOHN DAVIS, managing director of the various J. Arthur Rank companies, has been elected to the board of directors of the Eagle Star Insurance Company, Ltd., of Great Britain.

SAMUEL GOLDWYN, JR., son of the producer, will make his debut as a theatrical producer in February when he presents "Moon Over the Downs" in London in a few weeks.

MARTIN QUIGLEY arrived in Hollywood January 29 for a visit of several weeks.

AL SUCHMAN has returned to Eagle Lion as eastern sales manager and will assume full supervision over all sales and distribution in the territory served by the company's 11 eastern branches.

GEORGE M. DORSEY and CLARENCE ELLIS of the Warner Pathe News Washington staff were elected vice-president and executive committee member, respectively, of the White House News Photographers Association.

ALFRED T. CHAMIE has resigned as United States assistant attorney in Los Angeles to become assistant to CHARLES BOREN, vice-president in charge of labor relations for the Association of Motion Picture Producers.

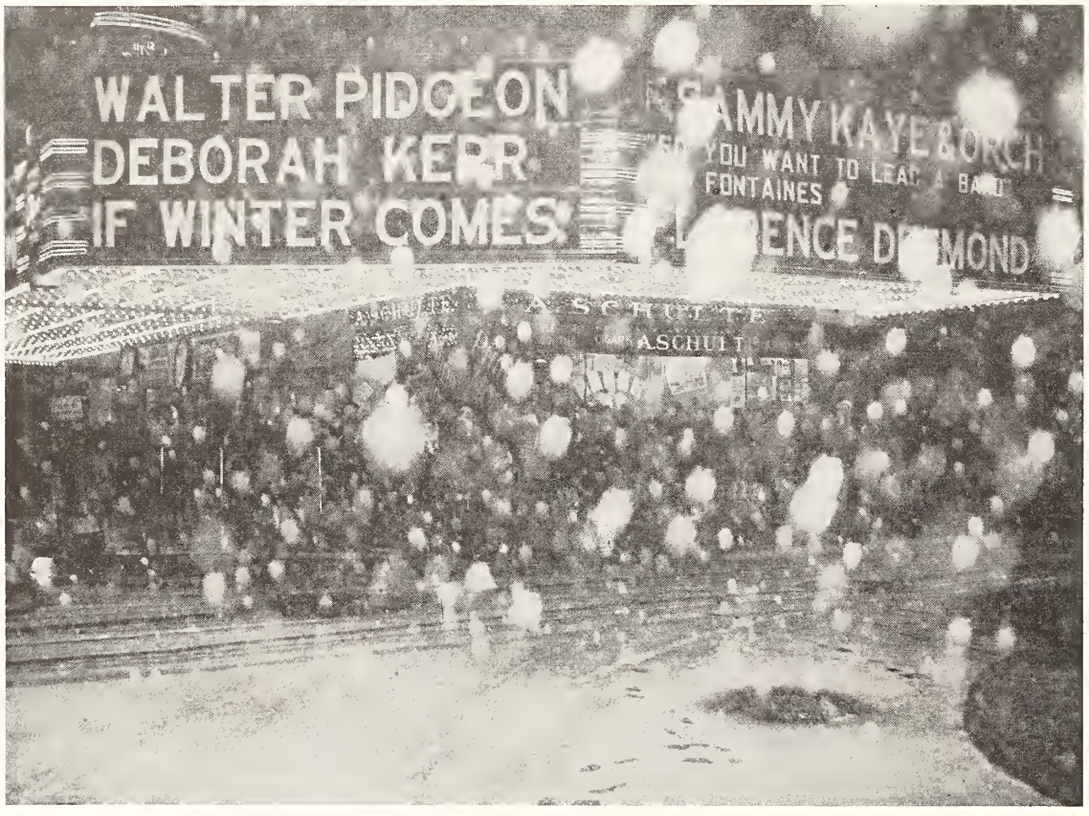
DOUGLAS L. CRADDOCK, manager of the Grand theatre at Leaksville, N. C., has been selected "Man of the Year" by the Leaksville-Spray Exchange Club.

FRED STEELE, recently resigned from Monogram in Hollywood, has been appointed Film Classics production supervisor, with headquarters at the Nassour Studios in Hollywood.

HARRY HUNSAKER, manager for Selznick Releasing Organization in San Francisco, will resign January 31 to operate the Hunsaker Motor Company at Chico, which he has purchased.

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THIS WEEK the Camera reports:



"IF WINTER COMES" opened at the Capitol, New York, last week. MGM exploiteers did not arrange the tie-in.



CHARLES CARPENTER, Illinois State Senator, a theatre owner, and legislative representative for the United Theatre Owners of Illinois, last week at a Springfield meeting urged exhibitors to cultivate legislators.



IN NEW YORK, last week, at the annual dinner and installation of officers of the New York Film Board of Trade, at the home of Louis Nizer, film industry attorney. Left to right, informally, are Mr. Nizer, host; Clarence Eisman, the new president; Robert Fannon, secretary; Seymour Florin, sergeant-at-arms; William Murphy, second vice-president; Nat Furst, treasurer, and Saul Trauner, first vice-president. The old roster of officers attended, too.



RECOGNITION AWARD, to Samuel Broidy, seated, Allied Artists president, from the National Congress of American Indians, represented by Nipo Strongheart in Hollywood ceremonies.



GUESTS, at the western premiere of MGM's "Cass Timberlane", in the Egyptian theatre, Hollywood. Mr. and Mrs. Spencer Tracy are shown with Atwater Kent, right. The show benefited the John Tracy clinic for deaf and hard-of-hearing children.





LONDON OPENING of Sir Alexander Korda's "Anna Karenina," at the Leicester Square Theatre. In the lobby are Mr. Korda; Spyros Skouras, president of 20th-Fox; Vivien Leigh, star; and J. Arthur Rank. Mr. Skouras this week was meeting with Mr. Rank at luncheon and perhaps elsewhere in discussions concerning Anglo-American film relations in general and Rank-20th-Fox relations in particular. See page 16 for more on British-American motion picture trade problems.

THE ASSEMBLY ABOVE is the 1948 officer roster of the Canadian Motion Picture Pioneers. They were elected January 22, at Toronto, where the picture was made. In the front row are S. C. Sternberg, C. E. Appel, Oscar Hanson, Earl Lawson, president, L. Bishop, and William Reeves. Back row, R. W. O'Neill, Joseph Gabarrino, Charles Mavety, Ben Cronk, vice-president, M. Doyle and D. Angley. Membership is now 456 and the benevolent fund now totals $17,500.

OPENING, right, of the new studios of Audio Pictures, Ltd., at Toronto. The affair was attended by the trade and embellished by refreshments. At the right, Arthur Gottleib, president; Leo Jaffe, of Columbia; Hans Tiesler, vice-president, and Stewart Gillespie, executive producer. Full facilities are offered.





"THE NAKED CITY". A scene from the Universal-International Mark Hellinger paean to New York. Police Lieutenant Barry Fitzgerald, seated, listens reflectively during a homicide investigation.



VALLI, the new Selznick star, last week took time out from a hectic publicity schedule to visit the sales meeting of the Selznick Releasing Organization in New York. She is seen with Sidney Deneau, assistant general sales manager, and Milton Kusell, sales vice-president. Sales policy for "The Paradine Case" was formulated at the meeting.

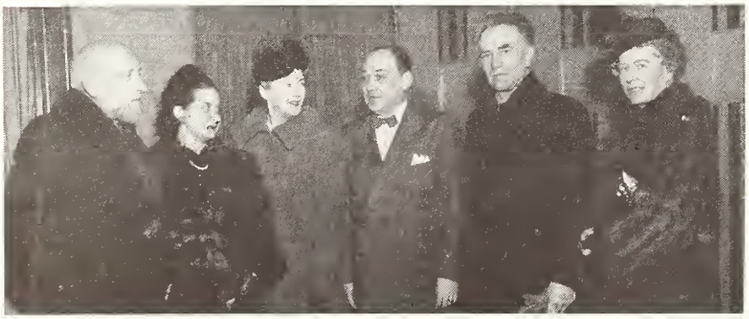


by the Herald

WITH an exceptionally good inventory, RKO will make slightly fewer pictures this year, N. Peter Rathvon, president, said in New York, Tuesday, after a trip from coast headquarters. It will make more "B's" "because there's always a market for them and we make them pretty well". Mr. Rathvon confirmed reports of endeavors of Howard Hughes to purchase RKO, but said the talks were "very preliminary".



THE BALLOTS GO OUT. Academy of Motion Picture Arts and Sciences Awards ballots are placed in the mail, after being checked by Jean Hersholt, president, and Marian Monroe, representative of Price, Waterhouse & Co., certified public accountants. March 20 is the day the winners will be announced in Hollywood.



AS "SWITZERLAND TODAY", RKO Pathe short, was screened at the RKO Palace, New York. Left to right, Ernest Ansermet, Swiss conductor, and wife; Mrs. Oscar Ziegler; Ray Connor, theatre manager; Dr. Charles Bruggmann, Swiss Minister, and his wife.

20th-FOX TO SUPPLY DAILY NEWSREEL FOR TELEVISION

Separate from Movietone News, To Be Sponsored by Reynolds Tobacco

Twentieth Century-Fox made television history this week with the announcement that it had signed a pact with the National Broadcasting Company and with the R. J. Reynolds Tobacco Company for Camel Cigarettes, providing for the delivery of a sponsored daily television newsreel, to be produced separately from the Movietone News releases for theatres.

Last week, just before the 20th-Fox announcement, International News Service and Telenews got started on the regular presentation of a weekly television newsreel in three cities. A 20-minute issue, sponsored by Chevrolet, was shown only once on each station. A daily reel is scheduled to make its appearance late in February and local New York coverage will follow.

First Issue Goes on Network February 16

The first issue of the Camel-sponsored 20th-Fox reel, running about eight minutes and to be called "Movietone News—Television Edition," will go on the air Monday, February 16 over the basic eastern NBC network, consisting of stations in New York, Washington, Schenectady, Philadelphia and Baltimore. Reduced to 16mm, prints also will be flown to NBC affiliates now operating in Milwaukee, Detroit, St. Louis and Cincinnati. During 1948, the NBC network is expected to grow and by the end of the year the television reel will be carried by some 20 stations. The contract just signed runs for 52 weeks. Under present arrangements, it is estimated more than 1,000,000 people will view the newsreel daily, but their number will rise sharply during the year.

Movietone News will put out five television reels of eight minutes each a week and the two regular theatre editions. Peter Levathes, news and short subjects sales manager of 20th-Fox, will be in charge of the ambitious project. Edmund Reek will produce the reel. The content of the theatrical and the television reels will overlap necessarily, but, as Mr. Levathes points out, "only the subjects will be the same—the treatment will be completely different."

Plan to Seek Out Suitable Television News Material

Movietone News does not intend to greatly expand its staff to take care of the added burden. "We often get in flashes and stories that are discarded because we know that they can not be used with the limited time available to us in the theatre releases," Mr. Levathes said. "Now we will go out and seek material rather than let it come to us."

HOTEL GUESTS SEE TELEVISION FOR $3.00

Starting May 1, guests in 100 rooms of the Hotel New Yorker in New York will be able to enjoy television on sets specially installed in their apartments, it was announced this week. As soon as equipment becomes available, all of the hotel's 2,500 rooms will have receivers. Presently, sets only will be located in the upper 20 floors and $3.00 extra will be charged for their use. They will be connected to a central monitoring system which will bring in the programs, adjust them for clarity and send them into the rooms. The Hotel Roosevelt, New York, has had television sets operating in 40 rooms since last November.

NBC puts out its own newsreel three times a week. The network said it would continue to do so, even though this may mean duplication of pictures on the same station during one evening. The Sunday night reel produced by the NBC crews is sponsored by General Motors.

Terms of the 20th-Fox agreement with Camel and NBC were not announced, but is understood that it is based on a formula which permits increased revenue to the newsreel as additional stations are served by the producing company.

Install Television Sets To Study Effects

"This is television's first real chance to present a professional newsreel job on the air," Mr. Levathes said, adding that television receivers had been installed at the Movietone News laboratories to give editors and technicians a chance to study effects. Much has already been learned, he said, including such points as the need for "flat" lighting, close shots and intimate narration as well as improved printing methods. No one narrator will be featured and news will be presented in a manner that will make it both entertaining and informative, he said.

Telenews also has a newsreel for theatrical release which is shown in some 26 newsreel theatres. Its release day, Tuesday, is the same as that of the television reel. The content of the first issue for television was identical with that shown in the theatres, but future issues are intended to overlap only in case of important events. Last week's reel included a number of exclusives such as blown-up shots of the *Connolly* disaster at sea, coverage of the war in Greece, a war-crimes trial in Poland and magazine-type sections on radio and sports.

In addition, the Telenews television release had pictures of a Chicago explosion, the signing of a U. S.-French aid pact and a business strike in Paris—all items either available to or carried by the major newsreels. With the issue of the daily television reel, some difficulties are expected by Jack Tobin, editor.

Detroit Used as Center for Simultaneous Release Test

The effects of simultaneous release of film both on television and in the theatres was tested for five months in Detroit over WWJ-TV, the station of the Detroit *News*. Telenews also owns two newsreel houses in that city. There were only a few complaints, but Telenews is servicing other theatrical feature accounts and as their number increases and television widens the scope of its coverage, Mr. Tobin expects resistance to the simultaneous release practice to mount.

The first INS-INP-Telenews films were sponsored by Chevrolet for showings over WABD, New York; WBKB, Chicago, and WWJ-TV, Detroit. Negotiations for sponsorship over other stations are in progress.

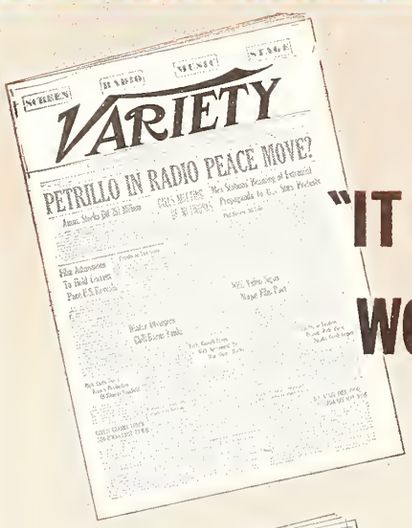
Motion pictures provided the topic also for an all-day meeting of television, film and advertising executives, sponsored by *Televiser* magazine and held at the Commodore Hotel in New York early this week. A number of speakers explored the relations between films and the television medium, highlighting the fact that television has so far been handed a bad bargain by the motion picture companies, who either have refused to contribute product or who have provided old and bad prints.

A 15-man committee was formed to look into problems facing television and to suggest a "fair" rate structure for the rental of features and shorts. The group will hold its first meeting in about ten days at the Commodore. The committee includes Melvin L. Gold, National Screen Service; Charles J. Bash, Jr., Television Screen Productions, Inc.; Jack Glenn, March of Time; Robert H. Wormhoudt, Official Films, Inc.; J. E. Williams, Film Equities, Inc.; Morris T. Groen, Films of the Nation, Inc., and Edward J. Mallin, New York State Department of Commerce.

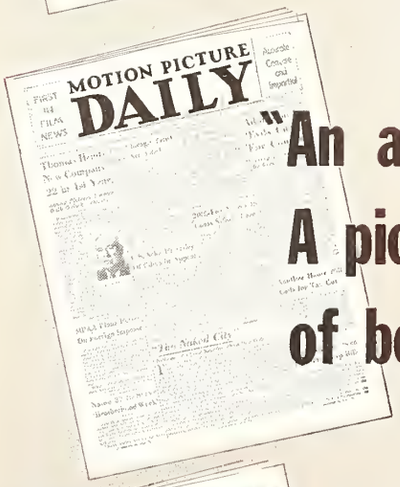
Discuss Use of Films On Television Shows

Topics covered included talks on "Video's 25 Uses for Films," by Tom A. Wright, research director for Batton, Barton, Durstine and Osborn advertising agency; "Film Commercials for Video," by Chester Kulesza, of the same agency; "Filming News and Special Events," by Paul Alley, director of film program for NBC television, and "Film Rental Practices" by Judy Dupuy, executive editor of *Televiser*.

The Word is out al



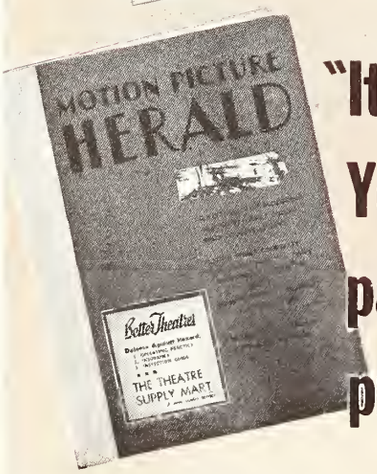
"IT CAN'T MISS AT THE BOX-OFFICE. THE WORD-OF-MOUTH SHOULD BE PHENOMENAL!"



"An adventure drama of unforgettable impact. A picture that soars into the highest brackets of box-office material!"



"Brilliantly handled from every direction. Should reap dollars at any box-office. It's for the gallery of greats!"



"It took the late Mark Hellinger to catch New York's many moods, its changing face, its racing pace and its exciting dynamics as, perhaps, no previous attraction has ever succeeded!"

ut "NAKED CITY"!



"Exciting! Suspenseful! A prize package of entertainment! A stirring photoplay whose commercial fate should parallel in magnitude the subject matter it digests!"



"Really splendid entertainment for all audiences everywhere. Could be one of the best box-office attractions of the year!"

Mark Hellinger's

NAKED CITY

Actually filmed on the teeming streets of NEW YORK!

The most Exciting Story of the World's most Exciting City!

Starring **BARRY FITZGERALD**

and Featuring
HOWARD DUFF · DOROTHY HART · DON TAYLOR · Directed by JULES DASSIN · Produced by MARK HELLINGER

Associate Producer: JULES BUCK · Screenplay by ALBERT MALTZ and MALVIN WALD · From a Story by MALVIN WALD · A UNIVERSAL-INTERNATIONAL RELEASE

Universal International

IT'S JOHNSTON vs WILSON IN TRANS-ATLANTIC TAX BOUT

British Official Stands Pat; Cripps in His Corner as MPAA Head Hits Back

Although freely admitting that nothing could be gained by "trans-Atlantic controversy," Eric A. Johnston, president of the Motion Picture Association, plunged into one last Thursday, sharply criticizing Harold Wilson, president of England's Board of Trade, for a speech on the British film tax Mr. Wilson had made in the House of Commons the previous day.

"I confidently tell Hollywood," said Mr. Wilson on January 21, "if they believe they can squeeze us into modifying our attitude of modifying the *ad valorem* tax they back a loser."

Mr. Johnston replied sharply: "He is in error in saying who is doing the squeezing."

The argument came into sharper focus Wednesday when Sir Stafford Cripps, Chancellor of the Exchequer, told the House of Commons: "The Government have made it clear that they are not prepared to abandon the tax or substitute any system which depends upon blocked sterling being held by American film interests."

The American viewpoint was talked out and solidified on a high level in New York Tuesday.

Then, at the MPAA's headquarters, Mr. Johnston presided at a board meeting of the Motion Picture Export Association, at which time not only the English situation, but the entire foreign field was discussed.

The urgent necessity for such a meeting is revealed in the fact that the board meeting was to have been held Thursday in Washington, but was switched to Tuesday and New York; that the meeting was originally to have been a rather leisurely all-day affair, with the MPEA executive committee meeting in the afternoon, the MPEA board at night, and then was telescoped into a single meeting with everybody present.

Gloves Off in Trans-Ocean Import Duty Argument

Further, for the first time in a long time, the MPAA foreign representatives were called home for the meeting, including Fayette Allport, from London; Frank McCarthy, Paris; Arnold Childhouse, Holland.

It was apparent this week that the principals in the tax talks were losing their benevolent air, their diplomatic language, and were descending, stripped to their fighting trunks, to the public arena of argument and tongue lashing.

When Mr. Wilson moved the second reading of the Quota Bill to the House of Commons he reeled off a number of blunt statements on the British tax and American embargo which were designed to be overheard by American interests. Among them:

"Such proposals as we have hitherto received on embargo proposals from the American industry do not seem founded on a real understanding of our position. It is possible that Hollywood faces this issue in the hope that, with the passage of time, our cinemas' needs of new American films will drive the Government to propose the duty be dropped or severely modified.

"I am loath to think any deal on Hollywood's part in making proposals to end the deadlock are based on so slender a foundation."

Says Britain Lacks Dollars to Pay

And then, so there would be no mistaking him: "We stand by the import duty. We can not continue finding dollars to meet payments on film earnings here. We are prepared to make any reasonable arrangement to work out a scheme which would allow extra earnings to be taken out of Britain to the extent our films earn more money abroad."

At this juncture, Mr. Wilson made his statements about "squeezing."

That was what drew the reaction from Mr. Johnston. In Washington January 22, Mr. Johnston said that Mr. Wilson was right in talking about a squeeze, but "he is in error in saying who is doing the squeezing."

"Through this confiscatory tax," he continued angrily, "the British Government is squeezing American films out of Britain because American companies could operate in Britain only at a heavy loss."

He declared that Britain does not face a choice between food and films, but rather a choice between a tax that prohibits American films and a workable alternative. He said that as far as Americn producers are concerned, the door remains wide open for working out this alternative.

Says Reconversion Is "Without Fear or Panic"

With that out of the way, Mr. Johnston went to New York Tuesday, told a luncheon meeting at the Waldorf Astoria Hotel of the Protestant Motion Picture Council that "Hollywood is going through travail, of course, but it is reconverting without panic and without fear," and then went to MPA headquarters to confer with top home office executives.

Among them were representatives of the Society of Independent Motion Picture Producers. In Hollywood, shortly before the New York meeting, the SIMPP had this statement to make: "There can be no just or legal solution to the British tax problem without full consideration of the rights of independent producers. There can be no adequate solution unless implemented by the full weight of the people through the State Department."

Mr. Wilson believes that eventually there will be a solution. He pointed out in the House of Commons that if the Government expected the deadlock to continue indefinitely the present Quota Bill would not be introduced.

And there were other arguments on a lower level.

In London Saturday, at an industry luncheon at Claridge's, Samuel Eckman, MGM's managing director for Great Britain, charged that British Ministers, "at their own choice, closed their eyes to the steps the American industry was prepared to take to reduce the outflow of dollars for American films while maintaining the supply of films desired by the British public and required by the British cinemas."

America Majors Have Few Unreleased Films Left

Of all the American distributors in England, MGM is in the worst predicament as far as unreleased film supplies go. It has virtually no unreleased product. Also hard hit are Paramount and Twentieth Century-Fox, although these two have some British pictures to offer.

A survey made last week in London shows that there are only 20 unreleased American "A's" and 25 "B's" left in Britain.

Meanwhile, Mr. Wilson has promised a Government inquiry into virtually every phase of distribution and exhibition in Britain as soon as the country's international position in terms of film trade has been clarified.

MR. SKOURAS HAS LUNCH

When Eric Johnston counted noses at the MPEA board meeting in New York, Tuesday, Spyros P. Skouras wasn't there. The Twentieth Century-Fox president that day was sitting down to luncheon in London with J. Arthur Rank and, most importantly, with Sir Wilfrid Eady. Although Mr. Skouras firmly and publicly announced upon his arrival in London that he was not there to talk about the *ad valorem* tax, Sir Wilfrid talks taxes and, when he does, he represents the British Treasury. Mr. Rank is interested in taxes. Mr. Skouras, if he had been at that MPEA board meeting, would have been talking taxes, too.

TYCOON

FIFTY FIRST-RUNS REPORT HIGH-BRACKET BUSINESS!

Enthusiastic audience response greets the big Technicolor spectacle of the year — in every post-holiday holdover and new booking! Men love its rousing action, flaming adventure and unusual setting . . . Women go in a big way for its rugged men, its glowing romance — and that ultra-fashionable wardrobe of Miss Day . . . It's the kind of a MOVIE that pays off in highest fan satisfaction . . . A BIG SHOW FOR YOUR BEST PLAYING TIME!





Color by TECHNICOLOR

JOHN WAYNE · LARAINE DAY

in

TYCOON

with SIR CEDRIC HARDWICKE · JUDITH ANDERSON
JAMES GLEASON · ANTHONY QUINN

Produced by STEPHEN AMES • Directed by RICHARD WALLACE
Screen Play by Barden Chase and John Twist

RKO RADIO PICTURES

MEMO from HOLLYWOOD

Producers Lack Unanimity on Overlong Films

By RED KANN

TWO weeks ago in a piece captioned "Memo to Hollywood," the evil of the over-length film was submitted to major surgery. The argument:

As to Production: The overlong film runs up costs by piling on additional shooting time which is very expensive, poaches on entertainment appeal by dissipating dramatic values.

As to Exhibition: The padded attraction cuts into turnover, upsets normal operating schedules, gets audiences home later than they prefer, backs worthwhile shorts into a blind alley, tends to reduce overall appreciation of the product.

Hollywood executives on various levels are reacting. Their reactions range from complete disagreement to partial and complete agreement and attest to a keen awareness of the problem. There is Henry Ginsberg, vice-president in charge of production at Paramount, who takes this position:

"I believe that, regardless of length, a picture is not too long if it takes that much footage to tell the story completely and entertainingly. On the other hand, the shortest film is too long if it can be edited without in any way detracting from its story or entertainment value. It is gratifying to find so many Paramount pictures listed in your articles as the most successful with tight footage."

[*Paramount led all others with* 10.—*R.K.*]

Dore Schary, vice-president in charge of production at RKO Radio, "agrees with much" of what was argued yet maintains "there are some generalities that may not be fair to some of the pictures named." He proceeds with:

"There is validity in your comment that a short picture can help accelerate business, but I think it gets the money in faster without necessarily adding to its eventual gross. For instance, a film I made some years ago called 'I'll Be Seeing You' ran only 84 minutes. We did enormous quick business and actually wound up with a wonderful world gross, but I think we would have done the same eventual gross if the picture had needed 110 minutes rather than 84 to tell the story. Summed up, I suppose I disagree with only your generalities and agree on certain pictures being too long."

[*Thanks for helping prove the point. At* 84 *minutes, the exhibitor was far happier.*]

Traveling from the serious to the humorous is Bryan Foy, in charge of production for Eagle Lion, who believes:

"Your article has a lot of merit. Probably the majority of pictures should not be longer than 90 minutes at the most unless they are big subjects with big stars. But, with a lot of pictures that are too long, it shouldn't make much difference to the exhibitor. If he really needs a turnover, he can always cut out the fourth and fifth reels and, in a lot of pictures I've seen, I'm sure nobody will ever miss them."

[*Maybe the sixth, too, Brynie?*]

Mere length is no valid basis for challenging entertainment quality or box office potential, according to Roy Del Ruth, producer-director, whose "It Happened on Fifth Avenue" we felt would have improved in less footage. He maintains:

"I would refuse to even consider the arbitrary establishment of a time limit, for instance, in the case of an interesting story about some fabulous personality. The important thing is how long a pictures seems to a theatregoer."

[*Who said anything about an arbitrary limit?*]

"If the question resolves itself down to the contention that a long picture reduces the theatreman's audience turnover, then the double bill would have darkened hundreds of houses since, theoretically, two features would cut normal turnover in half."

[*Since double bills continue despite length of films, the exhibitor can't give a three-hour show with a pair of two-hour features. That's one of his troubles.*]

Contrariwise is producer-director Fritz Lang who subscribes to this thinking:

"The two-hours-and-over features result too much of the time from the simple follow-the-leader principle that accounts for a lot of other production sins. There continues a tendency to think a long picture is necessarily a better picture."

IN support of "king-size" films comes Sam Wood, responsible for producing and directing several long ones, notably "For Whom the Bell Tolls"—about three hours in its roadshow length. His view:

"Chopping a picture off at a certain point because it has already run 100 minutes would be a foolish procedure. Its running time should be determined by the story itself. It's just like a news story in a newspaper. Importance and its nature determine how long it will be.

"The point has been raised that the over-normal length picture squeezes out some excellent short subjects. Now shorts help a program, of course, but it is only on the rarest occasions that the shorts ever get a citizen to walk up to the box office and fork over his admission money. . . . That is the province of the advertised feature, not the incidental short."

[*"Chopping . . . at a certain point" was never suggested. Given the same news story, one reporter will turn in a better job in half the distance of another and emerge with a more authoritative job.*]

Clarence Brown, whose "Song of Love" was mentioned as unnecessarily long by this observer, feels arbitrary length of pictures would retard production progress.

"If a picture runs to a more than usual length," he asserts, "it more than justifies its negative costs and other factors provided it is good entertainment all the way. On the other hand, dull and uninteresting footage is a waste and an overall drain on the exhibitor even if the picture ran only 20 minutes."

[*Agreed "provided it is good entertainment all the way.*]

This returns these assorted approaches to New York and James A. Mulvey, president of Samuel Goldwyn Productions, whose "The Best Years of Our Lives" is one of the longest and best of recent times.

We're holding him for a return date.

1947 Tax Total 2% Above 1946

Washington Bureau

General admission taxes collected during 1947 totaled $389,867,479, slightly more than two per cent higher than the record $381,520,217 collected in 1946, according to figures released Wednesday by the Bureau of Internal Revenue.

These figures cover taxes collected at legitimate theatres, sporting events and other performances including motion pictures.

Film admissions are usually considered to account for 80 to 85 per cent of the total.

The 12-month period reflects business for a December through November period. Tax figures for January will not be available until the end of February.

General admission tax collections in December, 1947, were $37,785,638 or more than $2,000,000 more than the $35,484,436 collected in the same month of 1946.

Taxes announced for one month usually reflect collections for the previous month.

Forrestal Seeks Defense Censor

A peacetime "voluntary censorship" which would involve newsreels and all film producers is contemplated by Secretary James Forrestal's National Defense Establishment.

Representatives of all publicity media shortly will be asked to confer with Mr. Forrestal in Washington. His press representative, Captain Robert Berry, said last week that if the conferees voted against such censorship, it would be scrapped.

The plan they would be asked to formulate would differ from wartime censorship. During the war, publishers, producers or radio men were "requested" not to use certain information. The contemplated plan would put the decision with the publicity medium.

The plan envisions an advisory board of media leaders. These would be briefed on military security projects. They would then decide which should be secret. A separate staff of working journalists would decide whether particular stories belong in prohibited categories.

Bordonaro Circuit Awarded $28,500 by Buffalo Court

The Federal Court in Buffalo, N. Y., Wednesday found Paramount, RKO and Warner Brothers Circuit Management Corp., guilty of conspiracy in violation of the Sherman anti-trust act and awarded Bordonaro Brothers Theatres, Inc., of Olean, N. Y., $28,500 damages. The circuit charged that the film companies conspired to prevent their Palace theatre from obtaining first-run product. The jury found no cause for action against Warners, Universal Exchanges, 20th-Fox and Loew's.

OFFICE RUSHGRAM

To ALL DEPARTMENTS

Date Jan. 23, 1948

From Gradwell Sears

Please note terrific cast and credits for new Bogeaus picture A MIRACLE CAN HAPPEN. In addition to tremendous boxoffice name values, it is the funniest picture UA has ever handled.

GS:vp

Official Advertising Billing

BENEDICT BOGEAUS presents 35%

PAULETTE GODDARD 100%

BURGESS MEREDITH 100%

JAMES STEWART 100%

HENRY FONDA 100%

HARRY JAMES 100%

DOROTHY LAMOUR 100%

VICTOR MOORE 100%

FRED MacMURRAY 100%

as they appear in

"A MIRACLE CAN HAPPEN" 100%

with

WILLIAM DEMAREST . . HUGH HERBERT 75%

Eduardo Ciannelli . . Charles D. Brown 35%

and

Dorothy Ford . . . Betty Caldwell . . . Carl Switzer
Frank Moran . . . Eilene Janssen . . . David Whorf 15%

Screenplay by LAURENCE STALLINGS and LOU BRESLOW Original story by ARCH OBOLER 25%
JAMES STEWART-HENRY FONDA material by JOHN O'HARA 25%

Produced by BENEDICT BOGEAUS and BURGESS MEREDITH 25%

Directed by KING VIDOR and LESLIE FENTON 25%

Released thru UNITED ARTISTS 15%

WHAT MOVIES COST THE PATRON IN WORK-HOURS

A study of the purchasing power of labor in terms of work rather than money covering the United States, Britain, France, Sweden and Russia has been made by the New York Journal-American *through its correspondents in the capitals overseas. The report covers a wide range, but for the special interest of the readers of The* Herald *figures are presented for motion pictures, and, for comparison, the single item of butter. The figures denote costs of movies and butter in terms of hours, or fractions of hours of work.*

Occupation	U. S. Movie Ticket	U. S. 1 lb. Butter	England M	England B	France M	France B	Sweden M	Sweden B	Russia M	Russia B
Phone Operator	5/8	7/8	1 1/4	3/4	1	4	5/8	1		11
Carpenter	1/4	3/8	1 1/4	3/4	1	3 1/4	5/8	1		11
Coal Miner	3/8	1/2	1	5/8	1	4	5/8	1	No Data	11
Store Clerk	5/8	7/8	1 1/4	3/4	1	4	5/8	7/8		7
Bus Driver	1/2	3/4	1 1/4	3/4	1	3 1/4	5/8	7/8		11
Policeman	3/8	1/2	1 1/4	3/4	1	3 1/2	3/8	3/4		11
Grade Teacher	3/8	1/2	3/4	1/2	1	4	5/8	7/8		7

Says The Journal: *"The prices . . . are taken from the official government approved lists, and not the black market . . . the tabulation gives the worker 'a better break' than he actually enjoys." A specimen item, shoes, in Russia cost the phone operator, the carpenter, the store clerk and school teacher* 110 *hours, while coal miners and policemen get theirs for 65 hours.*

Lawson Contempt Trial Feb. 24

Trials of 10 Hollywood writers and directors indicted for contempt of Congress will begin in Washington February 24. The first trial will be that of John Howard Lawson. The defendants last week were granted an extension of time in which to file motions for dismissal.

Meanwhile, another period of hearings by the House Un-American Activities Committee on Communism in Hollywood may open in March or April, after the Federal Court has decided at least one of the cases.

As the revised trial schedule stands this week, Dalton Trumbo will be tried March 3; Albert Maltz, March 10; Alvah Ressie, March 15; Samuel Ornitz, March 17; Herbert Biberman, March 22; Edward Dymtryk, March 24; Adrian Scott, March 29; Ring Lardner, Jr., March 31; Lester Cole, April 5.

Mr. Trumbo last week filed suit against MGM for restoration of his job under a contract running to February 19, 1950. He filed in Los Angeles Federal court. Mr. Trumbo claims MGM was committed to pay him $75,000 per script and assign him every four weeks if scripts were completed.

Marlow Plans Drive-In

The Marlow Amusement Corporation, which operates several theatres in Illinois, has announced plans for the construction of a drive-in theatre near Marion, Ill. Construction will start early this spring and when completed in June or July it will accommodate 650 cars.

First Hospital Camp Show Group Currently on Tour

The first group of 10 Veterans Hospital Camp Shows left New York and Hollywood last weekend to offer theatrical presentations at Veterans Administration Hospitals throughout the country. This week the shows opened at Butler, Pa; Battle Creek, Mich.; Fayetteville, Ark.; Denver, Colo.; San Francisco; El Paso, Tex.; Alexandria, La.; Columbia, S. C.; Norfolk, Va., and the Bronx, N. Y. These 10 companies will be on the road for six months, during which time they will cover 28,000 miles and play before 100,000 men in 101 hospitals.

Fortieth Anniversary Jubilee Set by Reade Theatres

In celebration of Walter Reade's fortieth year in the industry, the Walter Reade Theatres, which he heads, announced this week it will hold a "40th Anniversary Jubilee" in 23 of its theatres in New Jersey and New York from February 11 to March 23. The circuit has prepared a 20-page brochure for all managers outlining an extensive campaign which calls for cooperation of public officials and merchants in each community. The jubilee's theme is "movies are still your cheapest and best form of family entertainment."

Introduce Parking Bill

A bill introduced in the New York Legislature would require all theatres and other places of public assembly to be built in the cities in the future to provide off-street parking space for motor vehicles. The bill is part of a six-point parking program.

Selznick to Offer 5 in Six Months

Five pictures will be released in the first half of this year by the Selznick Releasing Organization, it announced Wednesday. The pictures are "Intermezzo", starring Ingrid Bergman and Leslie Howard; "The Paradine Case", starring Alida Valli, Gregory Peck; "Portrait of Jennie", starring Jennifer Jones and Joseph Cotten; "Mr. Blandings Builds His Dream House", starring Cary Grant, Melvyn Douglas and Myrna Loy, and "Duel in the Sun", starring Jennifer Jones and Joseph Cotten.

The last has been roadshown, and its release in late spring will be at regular admissions.

The company held an eastern division sales meeting Thursday at the William Penn Hotel, Pittsburgh. Milton S. Kusell, vice-president in charge of domestic and Canadian sales, presided. Sidney Deneau, assistant general sales manager, attended from the home office. Among eastern sales personnel who attended were J. E. Fontaine, Saul Kurgman, J. J. Oulahan, Thomas F. Duane, Douglas MacLeod, Schuyler Beattie, William Rosenow, Norman Silverman, Elmer McKinley, H. F. Henderson, James Velde, John D. Keating, Leonard Mishkind and Eugene Alexander.

Gaumont and Odeon Will Be Pooled, Skouras Announces

J. Arthur Rank's plan to combine the Gaumont-British and Odeon circuits will result in an operational pooling arrangement and not a complete merger, Spyros P. Skouras, president of Twentieth Century-Fox Film Corporation, announced in London last Thursday. Mr. Skouras is conferring with Mr. Rank on the merger since Twentieth Century-Fox has a substantial interest in Gaumont-British. Under the new plan, each circuit will maintain its own financial identity, Mr. Skouras explained, but practical control, booking operations, and other features will be "streamlined" under one head, probably John Davis, managing director of the J. Arthur Rank Organization.

Fairbanks to Produce For NBC Television

Jerry Fairbanks, president of Jerry Fairbanks Productions, will produce feature films of all types and lengths specifically for the National Broadcasting Company's television network, it was announced by both parties last week. The features, to be produced on NBC's order, will be made specifically for television and will incorporate special film techniques developed by Mr. Fairbanks for television. NBC will acquire all distribution rights. Mr. Fairbanks produces the "Speaking of Animals," "Popular Science" and "Unusual Occupations" short series released by Paramount.

NOVEL MARKET UNDER PAR FOR SCREEN; 64 BOUGHT

Record 29,000 Properties Examined in East; Story Divisions Cut Sharply

Although the eastern story departments of the larger companies examined a record 29,000 properties during 1947 and acquired 14 plays, the purchase of unpublished novels fell to 64 as against 75 in 1946. The general comment was that while more than 9,000 books were published during the year, their quality as motion picture material was considerably below par.

The economy wave in the industry during the latter part of 1947 had its effects also on the story departments. Columbia closed up its department during the year. Universal-International and Goldwyn Productions followed in September. Others cut their staffs sharply, concentrating only on important material.

Seek Escape Material, with No Special Messages

What the studios want more than anything else today are escape novels, light material designed purely to entertain, bearing no social or political message and costing less to produce. This kind of property, as one executive put it, "has become a rare commodity." The young writers of today, he says, impressed by a world in turmoil, consciously or unconsciously tend to infuse their work with political and social philosophies which, the studios feel, have no place on the entertainment screen.

In addition, publishers still are swamped with war stories. Although there has been a trend toward this subject during the year, the producers' shelves are full of novels with this theme and none are being bought now. The result of this shortage of usable novel material is reflected in the studios' tendency to give more careful attention to originals, to dust off properties long on the shelves and to buy up old stories and plays. Out of 14 properties acquired by 20th-Fox during last year, five had been on the market for quite some time. Because of rising production costs, the studios are staying away from costume pictures. There is also less willingness to invest money in plays.

Prices Stay Level in Competitive Market

While, as the natural result of the general cut-back moves, authors and their agents would tend to reduce the asking price, the cost of good novels has not declined in view of the dearth of usable material. When a book or play holds obvious promise for the screen, prices paid are as high as ever. About $1,000,000 was paid for "Brigadoon" and "Annie Get Your Gun" cost Metro $950,000. Levels generally are down 25 per cent.

PUBLISHERS, PRODUCERS IN JOINT EXPLOITATION

Publishers and producers this year again intend to cash in on one another's publicity through the almost simultaneous release of books and films. Intensification of efforts to whet the appetite of the public to first read and then see a story is expected. A company in most cases buys a book in unpublished form. The regular edition comes out, but the picture usually is not produced for another eight months to a year. A month before national release the 25-cent pocket-book editions and $1 editions are marketed, with stills from the picture.

During this year, Bantam Books will put out a pocket-size edition of Sam Bishop's "The Pitfall," to be released by United Artists in the autumn. At the same time Grosset and Dunlap will bring out a $1 edition. The same timing is scheduled for RKO's "The Pearl" and other properties.

The number of properties covered by the eastern story departments rose in exact proportion to the increase in published material in 1947. During that year some 29,000 manuscripts were read as against 26,000 in 1946. The year also saw 9,182 books published as against 7,735 in 1946. There was an increase in the number of short stories bought and interest rose in radio scripts, but few were acquired. Companies reported they were holding fewer options on unfinished novels than ever before and were losing interest in subsidizing young writers.

Among the most active companies in the east is 20th Century-Fox, which employs 25 readers and reports 15,000 properties examined during the year. This includes material from England and a Europe that is slowly starting to awake from the stupor of war. The company bought four plays, all of them of old vintage, and including "Call Me Mister," which was bought for $75,000, and "Burlesque." Among the eight books bought in the east were "The Bright Promise," "Waltz Into Darkness," "Sand" and "Twelve O'Clock High." 20th-Fox also purchased six short stories, among them "I Was Inside Stalin's Iron Spy Ring," now being shot as "Behind the Iron Curtain." Bertram Bloch is eastern story editor. Henry Klinger is associate editor.

Paramount, where Alan Jackson is story editor, and John Byron reviews plays, bought 12 novels and no plays, although it reviewed about 1,000. Among the books acquired were "The Sealed Verdict," "The Web of Days" and "Jed Blaine's Woman." MGM under Olin H. Clark, eastern story editor, read some 2,500 properties during the year and acquired 10 novels and two plays through the New York office. Some of the books were contest winners, such as "About Lyddy Thomas" and "Raintree County." Others included "East Side, West Side" and "Command Decision." MGM has options on about 12 novels. The company does not cover any plays.

RKO Purchased Nine Books and One Play

There was considerable activity at RKO, where Leda Bauer is eastern story editor. Nine books, nine short stories and one play were acquired during the year. Among the books were "The Harder They Fall," "Mr. Blandings Builds His Dream House" and "Dark Medallion." The play was "Joan of Lorraine." The department's operations were severely affected by economy cuts.

Warner Brothers, under Don Moore, eastern story editor, bought 12 properties of all kinds in New York. More than 2,000 books and plays were covered during the year, which Mr. Moore described as having been "very thin." Among the books purchased were "Bright Leaf" and "The Two Worlds of Johnny Truro." Plays included "Ladies and Gentlemen" and "Christopher Blake."

Universal-International curtailed its coverage in September, but bought four books, seven plays and two short stories during the year. Among the books was "Gus the Great," "Tin Flute," "The Great Snow" and "Saxon Charm." The plays included "Harvey," "Are You With It," "Song of Norway" and "Another Part of the Forest."

Most Eagle Lion Material Is Bought at Studio

Gale Heyward Barsh, working with Max Youngstein, handles story properties for Eagle Lion in New York. The company bought eight books and a short story in the east in 1947. Plays were covered, but none was acquired. Most of the purchases were made at the studio. Among the books bought were "The Blank Wall," "Beggar's Choice" and "Hollow Triumph." Columbia eliminated its story department under Janet Wood late in the year. One book, "All the King's Men," was bought.

Elsa Neuberger heads a staff of four in the eastern story department of Selznick Releasing Organization. Coverage is restricted to important manuscripts, of which about 15 a week are reviewed. Most of the purchasing and reading is done at the studio. The Goldwyn story department was closed officially during the year. Two books were acquired in the east during the year, "Take Three Tenses" and "Rosenna McCoy."

CUSTOMERS ALOOF; TRIES "STAIRWAY" AGAIN–FOR FREE

THE citizenry of Fort Wayne, Ind., was going to see the J. Arthur Rank—Universal picture, "Stairway to Heaven," or Mrs. Helen Quimby of the Auditorium theatre was most emphatically going to know the reason why.

Profitable operation—in this instance at least—was apparently a secondary consideration with Mrs. Quimby.

Recently she had played the film at her first run Auditorium at regular admission. But the attendance was too small and the lady felt this was "something everybody should see." She booked it again from Universal on a flat rental basis, held her free showing on last Friday, Saturday and Sunday, and advertised it in Fort Wayne papers as available to all who cared to come—admission free.

The free showing brought a wave of criticism from other Indiana exhibitors who, through the Associated Theatre Owners of Indiana, charged unfair competition and condemned it as "an immoral and unwarrantable shame on all parties concerned."

At the Universal office in New York the company said it had approved the requests for a second booking of "Stairway to Heaven" at the Auditorium, prior to subsequent run engagements there, in the belief that the picture was to be shown to a private audience of church members and clergymen. Universal learned that the picture was to be shown to the public without charge only after local newspapers had advertised the event, the company said. Booking arrangements were made through Mrs. Quimby's representative, Harvey Cox, and the Indianapolis exchange.

By the time the newspaper advertisements had appeared and the showing of the picture had started it was too late to do anything about preventing its exhibition, the Universal spokesman said.

Associated Theatre Owners of Indiana, in their current bulletin termed the action "the last straw in free movie competition. This is NOT a charity or benefit show. With the uncertainty that faces exhibitors today, a precedent of this kind can have serious consequences. When free movie competition originates in a large first run metropolitan theatre, and the product is a current release of one of the major distributors, then the exhibitor has a real provocation to be exasperated."

Mrs. Quimby, who operates three other theatres in the Fort Wayne area, told Universal sales representatives in Indianapolis that she, personally, thought so much of the picture that she felt the public should see it free of charge.

Universal say it will agree, in consequence, to cancel any or all of the seven subsequent run engagements which it has already sold in the Fort Wayne territory, if the exhibitors involved request cancellation. At midweek none had.

Monogram Negotiates Loan For New Productions

Monogram Pictures has negotiated a one-year loan agreement with the Security First National Bank of California, Samuel Broidy, Monogram president, has announced. Under terms of the agreement, which runs for a period of one year and is revolving in form, the company will have available a bank credit of $3,850,000, consisting of direct loans and loans to its producers. Because of the revolving nature of the credit, the company estimates that it will have from $10,000,000 to $12,000,000 available during the current year for financing Monogram's production program and that of Allied Artists Productions.

Experiment with New Sales Procedure in Chicago

Paramount and Twentieth Century-Fox are experimenting with new sales methods in Chicago where the decree in the Jackson Park anti-trust suit has upset the Chicago system of release. Paramount is selling to each exhibitor individually and trying a variety of sales plans, having revised its clearance schedules generally. Twentieth Century-Fox is inaugurating a flexible clearance system in competitive negotiation and may put the same system into effect in St. Paul and Minneapolis, where exhibitors have requested "terms" for an earlier run than is ordinarily available.

Two MGM Pictures to Open In Chicago in February

The first MGM picture definitely set for the Chicago Loop district since the Jackson Park trust suit decision was handed down is "Killer McCoy," starring Mickey Rooney, which has been booked into the Oriental beginning February 26 for three weeks. Tentatively set is "Green Dolphin Street," which is expected to open at the Chicago theatre February 5. These are the first MGM pictures to play Chicago's Loop since "Unfinished Dance" last October.

Defendants Win Delay In Jackson Park Case

Distributor defendants in the Jackson Park theatre anti-trust case in Chicago last week were granted a stay until February 16 to answer charges of contempt of court in violation of the decree in the case. The decree upset the city's clearance system. Judge Michael Igoe granted the delay last week. Oral hearing will begin in Judge Igoe's court February 20.

Rathvon Stock Sale Reported

Washington Bureau

N. Peter Rathvon, president of RKO, sold 5,000 shares of $1 par common RKO stock during November—20 per cent of his RKO holdings at the time—according to a Securities and Exchange Commission report on stock transactions during the month.

Other transactions in motion picture company stocks were relatively minor, according to the report.

Mr. Rathvon's disposal was made in three parts, with 4,000 shares sold on November 14, 500 November 15 and 200 November 17. At the close of the month he held 20,000 shares of $1 par common, the report stated.

Warner Brothers' vice-president, Albert Warner, is reported to have sold 6,000 shares of Warner $5 par common during the month and to have bought 4,000 shares. Mr. Warner's holdings at the end of the month are reported at 432,000 shares, and the holdings for the Albert Warner Trust at 21,000 shares.

Jack Cohn, Columbia, is listed as holding 48,969 shares of Columbia common at the close of the month. Jack Cohn Trusts is reported to have sold 1,000 shares of common during the month, with 25,319 shares remaining at the month's close.

Maurice Newton, Paramount director, is listed as having bought 100 shares of Paramount $1 par common and having made a gift of 90 shares. His month-end total was 18,630 shares and the total for the Maurice Newton Trust 18,380 shares. Daniel M. Shaeffer, Universal director, sold 100 shares of Universal common, with a month-end holding of 16,307 shares.

Also reported in the SEC statement is a gift to charity made during October by Universal's president, Nathan J. Blumberg, of 100 shares of Universal common, leaving his holdings at the end of October reported as 28,400 shares.

Quito Abolishes Censorship

The Censorship Board of Quito, capital of Ecuador, was abolished January 17 by the Concejo Municipal. This means that all imported films may be played without restriction. Many previously rejected films now will be shown.

Bans "Brute Force"

"Brute Force" has been banned in Saskatchewan, Canada, the censor board handing down a decision that showing the picture would have a deleterious effect on the enforcement of law and order.

Bookers Install Officers

Motion Picture Bookers, New York, installed the following officers Monday night: Alex Arnswalder, president; Irving Kaplan, first vice-president, and Dan Ponticelle, second vice-president.

Production Continues to Rise; 26 Are Shooting

by WILLIAM R. WEAVER
Hollywood Editor

The production index, which last week rose from an all-time seasonal low of 18 features in camera stage to a promising 23, moved up again this week, reaching 26, a figure still far below mid-winter norm but nevertheless encouraging to the 30,000 residents who make their living in the studios but haven't had much of it to do lately.

The reversal upward of the numerical trend is in the nature of encouragement, too, for exhibitors and their customers, who have had reason enough, over the past six months, to wonder where the substantial product of the 1948 winter might be coming from. The rate at which the backlog of pre-British Tax films was being consumed by the domestic market, with its steadily shortening runs, conspicuously presaged a dearth to come unless steps were taken in time. Now some steps are being taken.

Regal and Golden Start Pictures for U. A.

There is encouragement of a different sort in the fact that two of the six pictures placed before the cameras during the week are for United Artists release, which appears to offset some of the widespread rumorings to the effect that this distributing company was destined to find itself hard pressed for product with which to maintain operation.

Regal Films, distributing through UA, started "The Pitfall," which Samuel Bischoff is producing and Andre de Toth directing, with Dick Powell, star of the much discussed "To the Ends of the World," Lizabeth Scott, Jane Wyatt and Raymond Burr.

Producer Robert S. Golden, also distributing through UA, started "Texas, Brooklyn and Heaven," with Guy Madison and Diana Lynn; William Castle directing.

Paul Jones, who joined MGM some months ago after a career of several years at Paramount, started production of "A Southern Yankee," starring Red Skelton, who recently completed "The Fuller Brush Man" for Columbia on loanout, with Brian Donlevy and Arlene Dahl alongside. S. Sylvan Simon is the director.

Producer Jerry Bresler, who joined Universal-International after a long career at MGM, launched "The Judge's Wife," for starring roles in which Frederic March, last year's Academy Award winner, and Florence Eldridge took a holiday from their preoccupations with the Broadway stage. Others in the cast are Edmond O'Brien, Geraldine Brooks and Stanley Ridges, and Michael Gordon is directing.

Monogram producer Sid Luft went to work on "Kilroy on Deck," with Jackie Cooper and Jackie Coogan continuing in the roles they played in the highly successful "Kilroy Was Here," and with Robin Chandler and Curt Bois heading the supporting cast. The undertaking is under the direction of Frank McDonald.

Sig Neufeld, producing independently for release through Film Classics, turned cameras on "Money Madness," with Hugh Beaumont, Frances Rafferty, Harlin Warde and Cecil Weston; Peter Stewart directing.

Independent Artists Adopt "Damn Torpedos" Policy

In pleasant contrast to the undeclared and altogether informal conspiracy of silence about budgetary allocations, Independent Artists, Inc., highlighted the production news of the week with the flat declaration that the concern will spend $7,000,000 on the making of four pictures during 1948. Time was when talk like this could be heard on any street corner in Hollywood without creating comments. At this point on the calendar, with most producers who can be brought to mention budgets in any way telling how they're revising them downward, the announcement practically stopped traffic.

Independent Artists was organized some time ago by Rosalind Russell, Dudley Nichols and Frederick Brisson, and the company already has completed "The Velvet Touch," starring Miss Russell, which is to be released by RKO Radio. Miss Russell's next picture for her own company, to be started after she finishes a commitment for Columbia, will be "New Model," a comedy by Harry Kurnitz and Collier Young, which has been budgeted at $1,500,000. Sydney Greenstreet will be co-starred in this one. Mr. Brisson will produce.

Dudley Nichols' contribution to the four-picture Independent Artists schedule will be a comedy by himself, for which he has not yet chosen a title, and which he will also produce and direct. This one, like "New Model," carries a budget of $1,500,000.

John Gage, director of "The Velvet Touch," and who has been signed to an Independent Artists contract, will produce and direct "Madly in Love," also at $1,500,000.

The fourth production, to be done in Technicolor, will be selected from a number of properties the company owns.

Industry Films Project Expands Its Schedule

The Industry Films Project, in charge of the program of industry shorts sponsored by the Academy of Motion Picture Arts and Sciences, has expanded its schedule to include eight subjects in addition to the nine listed on page 19 of the December 20, 1947, edition of MOTION PICTURE HERALD. The additional subjects are to be:

"You, the Audience," showing that representatives of all races find employment in Hollywood as screen players and craftsmen.

"The Stylist," showing the influence of Hollywood as a clothing style center.

"Production Problems," outlining difficulties always confronting the production staffs.

"Moments in Music," showing how the screen has fostered appreciation of music.

"The Art Director," concerning interior decoration, design and architecture.

"Still Photography," dealing with still camera requirements and techniques.

"The Sound Man," tracing the story of sound on the screen.

"The Motion Picture Camera Man," showing the training of a cinematographer.

STARTED

FILM CLASSICS
Money Madness (Neufeld)
MGM
A Southern Yankee
MONOGRAM
Kilroy on Deck
UNITED ARTISTS
The Pitfall (Regal)
Texas, Brooklyn and Heaven (Golden)
UNIVERSAL-INTERN'L
The Judge's Wife

COMPLETED

FILM CLASSICS
The Argyle Secrets (Eronel)
REPUBLIC
The Timber Trail
UPA FILMS, INC.
The Avenger

SHOOTING

COLUMBIA
Let's Fall in Love
Loves of Carmen
EAGLE LION
The Spiritualist
MGM
A Date with Judy
Easter Parade
Julia Misbehaves
PARAMOUNT
A Foreign Affair
Sorry, Wrong Number (Wallis)
Abigail, Dear Heart
REPUBLIC
Moonrise (Feldman-Grant)
The Gallant Legion
RKO RADIO
Mr. Joseph Young of Africa (Arko)
20th CENTURY-FOX
The Street With No Name
Apartment for Peggy
The Chair for Martin Rome
UNIVERSAL-INTERN'L
Mr. Peabody and the Mermaid
WARNERS
Key Largo
John Loves Mary
The Fighting Terror
Rope (Transatlantic)

Universal's Net Profit for Year At $3,230,017

The net profit of Universal Pictures Company, Inc., in the fiscal year ended November 1, 1947, totaled $3,230,017, compared with $4,565,219 in the preceding year, J. Cheever Cowdin, chairman of the board, and N. J. Blumberg, president, told stockholders Thursday in the company's multi-colored, 32-page annual report.

The 1947 profit is equal to $3.11 per share on 960,498 shares of common stock outstanding at the end of the fiscal year, compared with $5.32 per share in the previous year.

In its report the company said that although the 1947 gross revenue increased to $64,958,405—the highest in the company's history—from $53,934,865 in the previous year, the net profit declined since the operating expenses of the company increased more than $10,000,000—or from $45,169,152 in 1946, to $58,883,164 in 1947.

The comparative statement of profit and loss for the 1946 and 1947 fiscal year:

	1947	1946
Fim Rentals, Accessory Sales and Theatre Admissions		
Domestic	$42,309,728	$30,809,450
Foreign	22,648,677	23,125,415
	$64,958,405	$53,934,865
Amortization of Film Costs, Royalties and Other Costs, Including Theatre Expenses.	33,834,336	28,786,337
Gross Profit	$26,124,069	$25,148,528
Less:		
Selling and Branch Expenses:		
Domestic	$11,133,660	$9,071,026
Foreign	6,056,470	5,212,151
General and Administrative Expenses:		
Domestic	2,488,167	1,808,355
Foreign	370,531	291,283
	$20,048,828	$16,382,815
	$6,075,241	$8,765,713
Other Income:		
Dividends, Interest and Discount earned	281,006	214,195
Adjustments in Respect of Income Taxes of Prior Years	180,183	141,830
	$6,536,430	$9,121,738
Other Deductions:		
Interest Expense and Amortization of Debt Discount and Financing Expenses..	$541,724	$311,052
Participations of Certain Officers and Employees in Profits	363,398	536,279
Miscel. Deductions (Net)...	22,186	79,702
	$927,308	$927,033
Profit Before Income and Excess Profits Taxes.....	$5,609,122	$8,194,705
Provision for Estimated Income and Excess Profit Taxes:		
Federal Income Taxes.....	$2,135,000	$2,900,000
Federal Excess Profits Tax		350,000
Foreign Income Taxes.....	244,105	379,486
	$2,379,105	$3,629,486
Profit on Above Basis Carried to Earned Surplus	$3,230,017	$4,565,219

The report said the company was in strong financial condition despite a series of major problems. "The continued rise in wages, in the prices of supplies and materials and all other expense items, made it apparent early in 1947 that our costs of product and operation had gotten out of balance with reasonably expected revenues," the report stated. Universal received $4,880,000 in remittances from Great Britain.

LOS ANGELES TOTAL 699

A statistical summary of the Los Angeles directory, another in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

LOS ANGELES EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation	687	537,819	Circuit-operated theatres†	413	368,119
Closed theatres	12	5,494	Non-circuit theatres	286	175,194
Totals	699	543,313	Totals	699	543,313

Seating capacity of theatres now in operation, according to population groupings:

Population‡	Towns with Theatres	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
1,000,001 and over	1 (Los Angeles)	—	216	—	194,917	——	902
250,000-100,001	2 (San Diego) (Long Beach)	3	48	264	45,500	240,417	948
100,000- 50,001	4	7	42	306	38,345	278,762	913
50,000- 25,001	14	21	79	385	74,198	352,960	939
25,000- 10,001	19	40	48	433	39,324	392,284	819
10,000- 5,001	35	75	69	502	48,788	441,072	707
5,000- 2,501	43	118	56	558	32,504	473,576	580
2,500 and under	117	235	129	687	64,243	537,819	498

* Excluding eight drive-in theatres, total capacity 4,679 automobiles.
† A circuit theatre is defined as "four or more" theatres operated by the same management.
‡ There are no cities in this exchange territory ranging in population from 250,001-1,000,000.

TOA, RKO Executives Discuss 16mm Films

Robert W. Coyne, executive director of the Theatre Owners of America, met with officers of RKO in New York last Thursday in one of a series of meetings between the TOA and 16mm film executives to reconcile the differences between exhibitors and distributors of 16mm films. According to the TOA, assurances from RKO were received that their program would not be permitted to conflict with 35mm exhibition. RKO is distributing its narrow gauge product only to schools as part of the educational curriculum, to hospitals and to theatreless towns.

National Theatre Supply Managers Meet Next Week

Branch managers of National Theatre Supply will meet at the Park Central Hotel in New York Monday through Thursday, February 2-5, the company has announced. The meetings will be conducted by Walter E. Green, NTS president. This will be the first general meeting of all branch chiefs since February, 1941.

1947 Dividends At Record High

Washington Bureau

Publicly reported dividends paid by motion picture companies during 1947 reached the all-time high of $50,718,000, the Department of Commerce disclosed last Thursday.

This was nine per cent higher than the $46,714,000 reported for 1946. And, if the Commerce Department's usual estimate holds true—that its figures include only 60 per cent of all dividends paid by motion picture companies—then the total of all industry dividends paid during 1947 may have topped $80,000,000, also a record high for the industry.

The dividends reported for the month of December dropped sharply, however, with $7,967,000 reported compared with the $10,840,000 for December, 1946, bringing payments for the last two months of 1947 below those for a similar period in 1946.

Kellaway Plays Leprechaun

Cecil Kellaway has been cast to play the role of the leprechaun in the Fred Kohlmar production for Twentieth Century-Fox, "For Fear of Little Men."

U-I Exchange Opens

Universal-International's new exchange in Chicago has been completed at a cost of $400,000 and was opened this week. It is located at 1234-36 South Michigan Avenue.



ALBANY

The Palace, after a fair week with "Cass Timberlane," brought in "It Had to Be You." "The Prince of Thieves" was the second feature. The Strand played "Treasure of Sierra Madre." "Captain from Castile" played to such fine business at the Strand that it was moved to the Ritz for a second week. The Colonial extended the run of "I Know Where I'm Going." . . . Myer Schine, head of the Schine circuit, and John May, treasurer, have been in Los Angeles at the Schine-operated Ambassador Hotel. . . . Harvey English, of English Theatres in Hancock, will lease the house which Fred Stark is constructing in Calicoon. . . . Charles Daniels, formerly manager of a Paramount-Publix theatre in Newburgh, N. Y., is now managing the Paramount in Glens Falls, N. Y. He replaces John Ettlinger, who went to San Francisco to do publicity and advertising for the circuit.

ATLANTA

Atlanta visitors: H. G. Moore, Brighton; Frank P. Bryan, Green Cove Springs; Thurman Rogers, Montgomery; Carl Floyd and Luckie Stein, owners of Floyd and Stein theatre circuit in Florida; Joe Hackel and C. J. Carter, Jacksonville; Mrs. Kate Dykes, Cave Springs; C. A. Pittman, Gadsden; R. E. Hook, Aliceville, and O. C. Lam, Rome. . . . Changes in theatres in Georgia this week: J. N. Wells now the new owner of the Hanger theatre, Hapeville, Ga., while James B. Blackwell has taken over the Linco theatre, Lincolnton. . . . Roy Acuff has signed a contract with Columbia to make four Westerns. . . . William K. Jenkins, president of Georgia Theatres, Inc., has opened his radio station, WSAC, in Columbus, Ga. This makes the fourth station for this city. . . . Mr. and Mrs. John Hatfield have taken over the Polk theatre, Eleise, Fla., from J. P. Balacich. . . . Gene Autry, screen star, played engagement of two days here to good business.

BALTIMORE

With below freezing temperatures hovering around 15 and 20 at night and a near blizzard Saturday, box offices tumbled as low as the thermometers. Judging from appearances only, week beginning January 22 lines up this way: Eight new pictures at seven first run houses. "If Winter Comes," good at Century; "The Gangster," with vaudeville, good at Hippodrome; "The Tender Years" fair at the New theatre; "Treasure of the Sierra Madre" good at the Stanley; "Black Gold" fair at the Mayfair; "Relentless" good at the Town, and "The Big Fix," plus "The Green Cockatoo," good at the Times and Roslyn. The Little held "I Know Where I'm Going" for a fifth week, and Keith's held "The Senator Was Indiscreet" for a second week. . . . Fremont closed after some damage by a small fire. Morris Oletsky, head of Fremont Amusement Co., says house will be remodeled and reopened about February 15. . . . Barry Goldman, chairman of publicity committee, Baltimore Variety Club, and other members held meeting and arranged for plans for publication of a tabloid newspaper for the club to be called *Hey, Rube*. . . . C. Elmer Nolte, Durkee Circuit, on Maryland Citizens' Advisory Committee in Maryland fuel conservation program. . . . Baltimore will have a new radio-television station with call letters WAAM if plans now underway go through and Director of Public Works approves the plans. President is Ben Cohen.

BOSTON

For the third consecutive week a heavy snow storm ruined weekend business. This latest storm, by far the most severe, hurt grosses the most since a state of emergency was declared and all motorists and commuters were ordered to stay out of the city. Holding up best under the storm handicap were "Gentleman's Agreement" at the Memorial in its second week and "Cass Timberlane" at Loew's State and Orpheum. . . .

WHEN AND WHERE

February 1–3: Annual meeting of Theatre Owners of North and South Carolina at the Charlotte Hotel, Charlotte, N. C.

February 3–4: Theatre Owners of Texas to meet at the Adolphus Hotel in Dallas to discuss affiliation with the Theatre Owners of America.

February 16–18: Allied States Association board of directors meeting at the Hotel Statler, Washington, D. C.

February 17–19: Meeting of trustees of the Pacific Coast Conference of Independent Theatre Owners in Seattle.

March 22-23: North Central Allied annual convention at Minneapolis.

April 6–8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention cruise on Lake Erie.

Independent Theatre Owners of Rhode Island met last Wednesday for their regular monthly luncheon and business meeting. President Meyer Stanzler presided at the meeting held at the Narragansett Hotel in Providence. . . . Affiliated Theatres are enlarging their office space. Three new accounts were added last week to Affiliated's list: Meyer Stanzler's houses at Wakefield, R. I., and on Narragansett Pier, and the Rainbow theatre at Cranston, R. I. . . . Al Lurie, long associated with M & P Theatres and currently managing the Oriental in Mattapan, is resigning to go into business on his own. The Allen theatre in Dorchester is said to be one of the houses he bought.

CINCINNATI

The Family theatre, at nearby Milford, Ohio, suffered a damage loss of several hundred dollars when film in the rewinding machine ignited. Damage was confined to the booth, but smoke filled the auditorium. The audience left in an orderly manner. . . . Noah Schecter has been named chairman of the publicity committee of the Cincinnati Variety Club, Tent No. 3, with W. H. Mayer as co-chairman. Serving on the committee will be Nate Wise, E. V. Dinerman, Dick Nesbitt, E. B. Radcliffe and Albert Segal. . . . William Hitchock, operator of theatres in Sardina and Winchester, will build a new house in suburban Green Hills, where he recently closed his Community theatre for an indefinite period. . . . Jack Frirsch, local circuit operator, expects to open his new Hippodrome theatre here in the near future, as a first run house catering to colored patronage. . . . No announcement has been made by local officials as to whether the 1,000-seat RKO Family, downtown unit, will reopen. The house, which played double features on a split week basis, went dark recently.

CLEVELAND

Charles Raymond, Loew division manager here for the past eight years, has been transferred to Washington where he and Carter Barron will have supervision of Loew theatres in Washington, Baltimore, Richmond, Norfolk, Harrisburg and Reading. Orville Couch of the Washington division, succeeds Raymond in Cleveland. . . . Jack Walsh, until recently MGM city sales manager, has joined Eagle Lion's sales force and has been assigned to the river territory. . . . Ownership of the 1,500-seat Parma theatre and the 1,800-seat Yorktown, both new houses have been merged by John D. Kalafat and associates of the Parma and Ted and Albert Vermes of the Yorktown. . . . Ernest Schwartz was reelected by acclamation to serve his 15th consecutive year as president of the Cleveland Motion Picture Exhibitors Association. A. E. Ptak was unanimously reelected vice president. Ted Vermes is the new treasurer. Schwartz combines the offices of president and secretary.

COLUMBUS

A second zero wave within a week kept prospective downtown theatre patrons around their firesides, cutting into box office receipts to an appreciable degree. Only

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two new bills were presented, further lessening interest. The Ohio's showing of "Killer McCoy" attracted the most attention. "Out of the Past" drew average business at the Palace. The latter theatre, aided by a promotional assist from radio station WBNS, attracted attention with its "Sing a Song with Vaughn" contest in anticipation of its stage date of Vaughn Monroe. The Broad had a revival of "The Man in the Iron Mask" and "A Gentleman After Dark," and the Grand continued its move-over run of "The Foxes of Harrow" and "Railroaded." The World set a new hold-over record with its fourth week of "Fantasia." . . . World premier of Twentieth Century-Fox's Technicolor special, "Green Grass of Wyoming," will be held May 26 at the Palace and Broad, Lancaster, Ohio, with a three-day civic celebration planned. . . . Newly elected officers of the Variety Club, Tent No. 2, were installed at a members' dinner. . . . Alhambra, Ohio State University district house, booked its second advanced price feature in a month, offering "The Best Years of Our Lives," following "Duel in the Sun." . . . John Gardner, son of Bernie Gardner, veteran Paramount salesman, is constructing a 1,000-car drive-in on the Lincoln Highway near York, Pa., to be opened in spring.

DENVER

John Denman, Mayan manager, wins Fox Intermountain Theatre Clayton award for topnotch theatre management for 1947. . . . Helen Spiller, Esquire manager, and staff, win for eighth consecutive time, courtesy plaque given every six months by Fox Intermountain Theatres. . . . William T. Hastings, Orpheum manager, named theatre chairman for Brotherhood Week of National Conference of Gentiles and Jews. . . . Robert Patrick is building a $100,000 700-seat quonset stadium type theatre at Lakewood, Colo. As soon as it is in operation he will start a second there. He also plans to have his $70,000, 550-seater, The Denver, in operation by April 1. . . . Ted Knox buys Cactus, Denver, from Robert Patrick. His brother, Ira Knox, to manage. . . . William Sombar, Paramount salesman, resigns, to sell for United Artists. . . . Milt Hossfeld has resigned as film buyer for Fox Intermountain Theatres. . . . Al Brandon, resigned Metro salesman, lately in Dallas, returns to Denver, selling for Selected Pictures. . . . Dora Kaplan, Universal exchange cashier, with company 36 years. . . . Charles Du Ryk, branch manager, National Screen Service, has taken a leave of absence.

DES MOINES

Nathan Sandler has been named chief barker of Tent 15, Variety Club. Sandler replaces Gordon Halloran, Fox branch manager, who is being transferred to St. Louis. Replacing Sandler as assistant barker, is Mayo Beatty, Monogram manager, with L. E. Weggener, Central States general manager, taking Beatty's office as second assistant barker. . . . Evan Jacobs, veteran Fox booker, has resigned to enter business at Rockaway Beach, New York. Replacing him is Jim McCann, former MGM salesman. . . . Harold Sutphin, MGM booker, was away from his desk last week for the first time in 19 years. The flu got him. . . . Richard Brown has sold the Roxy, Milton, to William Kemp of Madison, Wis. . . . The Lone Tree theatre has been sold by G. H. Kirchner of Clear Lake to T. O. Maraven of Atalissa. . . . Boyd Roberts of Lincoln, Ark., has purchased the Grand, Wellman. . . . A fire in the projection booth of the Cambridge, Cambridge, resulted in several hundred dollars damage. . . . Both "Cass Timberlane" and "The Swordsman" were doing above-average business at the Des Moines and Paramount, respectively, last week.

PICTURE PIONEER

"Everybody knows Bill." That's genial William J. German, president of J. E. Brulatour, Inc., distributors to the motion picture industry of Eastman Kodak film. That's the way it's said in New York, where he has his headquarters, and all over the industry. Bill has been around a long time. He started working for the Eastman company as long ago as 1906, as a cost clerk. By 1916 he was managing production and distribution of everything in the company except sensitized material. In 1921 he managed the G. M. Laboratories of Long Island City, and the John Haworth Company of Fort Lee. And in 1922 he joined his present company. He joined it as general manager and then in 1924 became vice-president. On Mr. Brulatour's death in 1946 he became president. Mr. German is a director of Universal Pictures, Inc., and Associated Motion Picture Industries, Inc.; and a member of the Explorers' the Lotus, and Westchester Country Clubs, and of the Society of Motion Picture Engineers.



William J. German

HARTFORD

The installation of officers of Variety Club of Connecticut, Tent 31, took place Tuesday night at the Oneco Restaurant in New Haven. Barney Pitkin, New Haven branch manager for RKO, has been reelected chief barker of Tent 31. . . . J. George Schilke, Jr., of West Hartford, has joined his father as partner in the Schilke Realty firm of West Hartford, which is at present developing a West Hartford shopping center, including a 1,100-seat motion picture theatre. Norman Roy has purchased the Lisbon theatre, in Lisbon, Maine. . . . Strand, Stamford, Conn., has reopened, following extensive renovations. . . . Henry Needles, Hartford district manager, Warner Theatres, and Mrs. Needles, are on a trip to South America. . . . Commercial Videograph Co., New England and upper New York distributor for coin-operated television and phonograph combination machines, has moved into new offices at 63 Allyn St., in Hartford. . . . 300-seat Princess theatre, Rockville, Conn., is being taken over February 1 by Russ and Jack Ordway of Hartford on a 13-year lease Frank Haiko of Hartford previously operated.

INDIANAPOLIS

The first severe cold wave of the winter put a crimp in first run business last week, most attractions settling at or near average. The main exception was "The Swordsman," which took a hefty $14,000 at Loew's. "Daisy Kenyon" wound up with $12,000 at the Indiana, "Magic Town" with $10,000 at the Circle. . . . The Griffith Drive-In Theatre Co. was incorporated here this week by Ed Robb, Jr., George Forey III and Johnny Miller. . . . Damon Frank has taken over the Photoplay theatre at Clay City, formerly operated by John Hastings. . . . Roger Scherer has closed the Wayne, at Fort Wayne, for remodeling. . . . Jack Leslie, manager of the Douglas here, was stabbed in the side by a 14-year-old boy he had put out of the theatre.

KANSAS CITY

Another cold wave hit Kansas City January 22, sending temperatures to five below and keeping the people at home. . . . The March of Dimes campaign here has raised out half the hoped-for fund in a week. . . . A Women's City Club audience was advised by Emily Kimbrough to ask exhibitors to provide comment cards on which opinions of current films could be written and returned to the exhibitor. . . . The Roxy brought in "The Burning Cross" and "Flight to Nowhere." Five Commonwealth neighborhood theatres and the downtown Regent ran "Gone With the Wind" for three days. . . . Walter Lambader has resigned as manager here for Screen Guild and King Enterprises. . . . Selznick Releasing Organization now has headquarters on Film Row. . . . Recent visitors: Lily Welty, Hill City; Barney Waite, Eureka Springs; Chet Norg, Appleton City; Walter Lovran, El Dorado Springs; Bob Robinson, Grant City.

LOS ANGELES

Robert Rodriguez, president and general manager of the Rodriguez Producing Company in Mexico City, was in town. . . . The Rancho drive-in, San Diego, was to open January 28 with "The Fabulous Texan." Sero Enterprises, Inc., are the operators, and William Oldknow will do the buying and booking. . . . Floyd Wyatt, manager of the Fox West Coast Inglewood theatre, has been transferred to the Fifth Avenue theatre, and William Hickman, assistant manager of the Academy, has been upped to manager and goes to the Inglewood. . . . Sarah Levith is the new assistant to Ida Marshall, office manager of the John Filbert Theatre Supply Co. . . . Co-Operative Theatres is now buying and booking for the Hitching Post, Beverly Hills; the Foot Hills Auto Theatre, Rialto, and the Lone Pine theatre in Lone Pine.

LOUISVILLE

With the coldest weather of the winter season hitting Louisville and most of Ken-

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tucky during recent weeks, a general letdown in box office receipts has been reported by the exhibitors. . . . The International Harvester Dealers of Corydon, Ind., presented free family entertainment in G. M. May's Dream theatre at Corydon recently. . . . Visitors on the local scene: Louis Chowning, New Washington; Russell Phillips, Greensburg; M. H. Sparks, Edmonton; Harry Whitefield, Uniontown; Bob Enoch, Elizabethtown; A. N. Miles, Eminence; Erwin W. Rau, Jr., Leitchfield; Luther Knifley, Knifley; L. B. Fuqua, Eddyville. . . . Only four of Louisville's seven first runs presented new programs during the week. New bills were on tap at the Rialto, "Unconquered", the Mary Anderson, "Always Together"; the National, vaudeville with "My Dog Shep," and Loew's with "High Wall." "Daisy Kenyon," which enjoyed a good first week at the Rialto was moved to the Brown. The Scoop returned "Body and Soul." . . . Chester Demaree, Loew's, has been reelected president of Local 163, IATSE.

MEMPHIS

The biggest snowstorm in 56 years and some of the coldest weather in Memphis history resulted in a drop off in attendance at Memphis' four major first run downtown theatres. However, "The High Wall" at Loew's State did well. . . . Cecil Vogel, manager of Loew's Palace, was a little gloomy about attendance at the "Pirates of Monterey" opening, estimating the weather cut the crowd about 50 per cent but said it was better the second day when the weather improved. The Malco, which held over "Unconquered" several days, had a satisfactory week in spite of weather. "Out of the Blue" opened at the Malco the end of the week. Everything considered, "Treasure of Sierra Madre" at the Warner was doing all right, J. H. McCarthy, manager, said. . . . A good attendance from the mid-south was expected at the meeting Friday in Memphis of the state exhibitors and members of the industry. Called by Orris Collins, Paragould, Ark., president Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee, the meeting was to be addressed by Robert W. Coyne.

MIAMI

"The Bishop's Wife," still showing at the Colony, was again shown to Miami 'teenagers gratis on Sunday afternoon, to acquaint them with the show. "Captain from Castile" has made good showings all this week at the Miami and Lincoln theatres. "The Senator Was Indiscreet" is at the Miami and Lincoln. . . . The newest addition to Miami theatres will open soon at 7401 Collins Avenue, Miami Beach. It is called the Normandy. "The Best Years of Our Lives" opened at the Embassy and Variety for a special limited engagement, with prices cut. . . . "Cynthia" is at the Sheridan theatre, with "Keeper of the Bees" at the State. . . . Variety Club's Heart Fund Show will be held February 11 at the Beach theatre, with all receipts going to charities in the city. Trailers will run a week in Miami theatres before the show. . . . "Fun and Fancy Free" attracted crowds to the Paramount midnight show.



MINNEAPOLIS

The year's bitterest cold spell, with temperatures hitting as low as 21 below zero, virtually put theatre business on ice for the week. Box office figures were generally well under averages, although the RKO Orpheum, with Horace Heidt's stage revue, managed to draw a fairly respectable gross. "Sleep My Love," which had looked for a good draw at Radio City, fared rather badly, but was moved over to the Century for a second week. "Louisiana" flunked off at the Gopher and was pulled after six days. "Road to Rio" still was strong enough to earn a fourth week in the loop. . . . Ben Berger's tentative negotiations for leasing the Lyceum have been stalled, according to Ted Bolnick, Berger's partner, by the latter's jaunt to Florida for six weeks. . . . Bobby Berger, son of Ben, has been transferred from assistant manager of the World, St. Paul, to the home office as an assistant bookkeeper. . . . Independent exhibitors are lining up opposition to the plan of Roy Secrest, operator of the neighborhood Princess, to convert the auditorium of an abandoned high school into a 1,200-seat theatre. . . . Pamphlets will be passed out in all St. Paul theatres appealing for a heavy primary vote March 9, which theatremen feel will help defeat that city's recently enacted five per cent amusement tax. . . . Suburban Richfield has increased the annual motion picture theatre license fee from $200 to $300.

NEW ORLEANS

A decline in box office grosses was reported by downtown houses last week. The unusually cold and rainy weather which the city experienced during the past week was directly accountable for this decline. "Daisy Kenyon" was the feature presentation for the Saenger. "Cass Timberlane" was shown at Loew's State. The Joy theatre presented "Lured." "Treasure of Sierra Madre" played at both the RKO houses, the Orpheum and Liberty. "Henry V" was held over for a second week at the Poche. The Tudor featured "Adventure Island," and the Globe's attraction was "Black Gold." "The Secret Life of Walter Mitty" was offered by the Center theatre. . . . Alberta Schindler, formerly with Paramount Pictures Corp., is the new stenographer for Film Classics. . . . Visiting Film Row last week were Max Connett, who operates the Roxy theatre, Newton; Milton Guidry, Erath, and Harold Dacey, who manages theatres in Raceland and Lockport.

OMAHA

Box office grosses slowed to a walk. Cold and snow helped the slowing process. Elmer Heller sold the Pilger theatre, Pilger, Neb., to E. W. Lundgren of Omaha. . . . R. C. Metzger has begun a new theatre, to seat about 350, at Winner, S. D. He already owns the Ritz there. . . . Alice Neal, Warner Brothers office manager, will celebrate 15 years with the Omaha exchange February 15. . . . Borge Iverson resigned as manager of the first run State and as publicity director of the R. D. Goldberg houses. . . . Millard Rethwisch is remodeling the Victory theatre at Tilden, Neb. . . . A. M. Seff plans to open the 610-seat Uptown theatre in Sioux City, Ia., in March.

PHILADELPHIA

A. M. Ellis Theatres' drive-in to be constructed near the Garden State Racetrack outside of Camden, N. J., is expected to be ready early in May. There will be ramps for parking about 1,000 cars and the 18-acre site will include a large restaurant and modern rest rooms. . . . D. A. McHugh is now managing Henry Friedman's Lawndale. . . . Joe Farrow, who has been with the local MGM exchange for more than 20 years, is now managing the Locust. . . . Matty Preby is no longer managing for Dave Moliver's houses. . . . Henry Rosinsky's Eureka, dropping matinees because of renovations, will close for an entire month to allow for extensive alterations. . . . Mike Shulman, former RKO salesman, joined Film Classics as salesman for the Scranton, Pa., territory. . . . Earle W. Sweigert, Paramount division manager, named a sectional chairman for the Red Cross Drive, which gets under way here on March 1. . . . Virginia Everly elected president of the 20th Century-Fox Family Club. . . . Frank Hammerman, active in the exchanges here for the past 25 years, joined Quality Premium Distributors as branch manager handling the Philadelphia territory. . . . Park, Trenton, N. J., reopened after being rebuilt and renovated following a fire. . . . The foreign film policy announced by Warners for the Capitol has been shifted to the circuit's Princess, also in the downtown district, with February 11 listed as the starting date, with the Italian film, "Shoe Shine."

PITTSBURGH

Bill Shartin, formerly manager of the United Artists exchange here, has resigned as Eagle Lion distributor, to handle Colonial Television products in four states. . . . Sam Fineberg, chief barker of Tent No. 1, Variety Clubs, has returned from a three-week vacation spent with his family in Arizona. . . . In its fourth week at the J. P. Harris and Senator, "Gentleman's Agreement" did far better than average for each week. . . . The English "Black Narcissus," which has been getting excellent notices, has been snared away from the Art Cinema theatre, which usually screens all European-made

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films shown here, and put into the J. P. Harris as a replacement for "The Swordsmen," which started out with a swell $12,000 for seven days despite very bad weather. . . . "Road to Rio" in the Stanley, and "Captain from Castile" were held for a second week and also turned in good grosses. . . . Two pictures that fell off badly were "If Winter Comes" and "Sleep, My Love."



PORTLAND

In spite of the increased downtown admission prices, business has held to normal and above, with holdovers almost the rule. This is due both to continued fine weather and to steadily increasing population in all Pacific Northwest key cities. . . . A third big week for "Captain from Castile" at the Orpheum; a third downtown week for "Irish Eyes" at Playhouse; "Secret Life of Walter Mitty" moved to Music Box for third downtown week; a second week for "Swordsman" at Paramount; "Always Together" at Parker's United Artists; "Killer McCoy" at Broadway; "Roosevelt Story" at Gamble's Century, and a return of "Henry V" at Parker's Guild at roadshow prices. . . . Construction has begun at Baker, Ore., on a new theatre building on the site of the former Orpheum theatre. G. P. Lilley is building and the theatre will be leased to Ted Gamble Theatre Enterprises for equipping and operation.

SAN FRANCISCO

Completion of a survey on the educational aspects of motion pictures and their influence on young people is reported by Mrs. Ruth B. Hedges, editor of *National Parent-Teacher* film review sheet. Her survey stressed the need for improvement in theatre programs, with community interest and activity to encourage theatremen. . . . Eddie Baron, theatre owner, remains on the Board of Permit Appeals. He was re-appointed by the new mayor, Elmer Robinson. . . . Hulda McGinn, legislative director for the California Theatres Association, has been appointed by Governor Warren to his Youth Welfare Committee which was to meet in Sacramento this week. . . . Ted Gamble, president of TOA, planed into town for a special meeting of theatremen. Gamble spoke before membership of the California Theatres Association and then immediately left for the East. . . . Blumenfeld Theatre circuit, which acquired the Guild theatre three weeks ago from Robert L. Lippert, has returned the Market Street house to Lippert. Theatre seats 300 and has pursued a policy of reissues of classics.

SEATTLE

Two fourth-week holdovers led the city's box office parade as "Good News," first MGM film ever to be shown at the Roosevelt, went into its fifth week there, and "It Had to Be You" finished week number four at the Palomar, which announced that this film would be replaced by "Killer McCoy" soon. The roadshow engagement of "Unconquered" prepared to end after three successful weeks, to be replaced by "Relentless." . . . The Music Hall and Egyptian theatres held Saturday morning birthday parties to augment their showings of "Donald Duck's Birthday Party." All children attending the shows were given candy bars. . . . A new film club is being sponsored by the University of Washington. . . . Sterling Theatres has inagurated a new competition for houses in its circuit.

ST. LOUIS

Something new will be added to exhibitors' interests when Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois holds its first regional meeting at Hannibal, Mo., January 29. Up for full discussion is an agenda including the subjects of taxes—local, state and federal—road show films, Ascap demands, local checkers, percentage pictures, preferred playing times and selective buying. Fred Wehrenberg, chairman of the TOA executive committee, will attend. . . . A holdup man took $125 from the Circle theatre January 24. . . . Personnel changes: Sam Garber is resigning from the Warner sales staff to enter the grocery business. Republic Pictures, according to word here, has officially named John Houlihan to manage its Cleveland, O., office where he has been acting manager. Nat Steinberg will take on Houlihan's old duties as St. Louis manager. . . . George Phillips and Herman Gorelick are leaving Eagle Lion to take over Andy Dietz' interest in Screen Guild Productions of St. Louis, Inc. Dietz will devote his entire time to Cooperative Theatres and his duties as MPTO field man.

TORONTO

Cold weather, with the temperature below zero, cut deeply into Toronto first run receipts just when seven theatres were introducing new programs after lengthy holdovers. The margin above average business accordingly was narrow in all such cases. The Imperial had an adult picture in "Nightmare Alley," while Shea's theatre broke out with "Daisy Kenyon" after three weeks of "Road to Rio" and a British feature, "While the Sun Shines," went into the Tivoli and Eglinton after a four-week run of "The Bachelor and the Bobby-Soxer." Loew's theatre held "Green Dolphin Street" for a fourth week, and Loew's Uptown kept "Sleep My Love" for a second week. The Capitol and Victoria had the only double bill, which was topped by "Riff Raff." . . . The Royal Alexandra, playing stage shows mostly, announced the coming two-week engagement of RKO's "Mourning Becomes Electra" at $1.80 top, the highest for any of the film roadshows thus far. . . . President J. J. Fitzgibbons, vice-president R. W. Bolstad, and James R. Nairn, of Famous Players, were in Vancouver, B. C., January 26 for the final of three regional dinners in observance of the fourth birthday of the company's 25 Year Club. . . . Charles Dentelbeck, theatre-maintenance supervisor at Famous Players' headoffice; Jack Laver, manager of Famous Players' Alhambra theatre, Toronto, and Howard Elliott, manager of the Odeon Fairlawn, have been hospital cases.

VANCOUVER

Doug Calladine of the Rex theatre was elected president of Projectionists Local 348, IATSE, succeeding Bert Pollock, resigned. Local B-72, covering British Columbia doormen, cashiers, ushers and cleaning staffs, has been chartered by IATSE. . . . First run theatre business was tops the past week, after the fogs left town. Local patrons went big for "Road to Rio" in its three-week run at Capitol. Receipts were at an all time high at the Capitol's present admission prices. "Red Stallion," at Orpheum, also good, and a revival of "The Great Waltz," at Strand, is playing to capacity and holds over. "Mark of Zorro" and "Drums Along the Mohawk" gave the International Cinema an excellent week's business. "Upturned Glass," at Vogue, on its second week was very good. . . . The Canadian issue of Warners' newsreel is being released in Vancouver in two downtown Famous Player theatres, the International Cinema and Dominion. . . . Vancouver visitors: Dave Griesdorf, president and general manager of International Film Distributors; Harold Warren, Port Alberni; Myron McLeod, Powell River, and Sherla BeJay, manager of Hymie Singer's Rio theatre at Victoria.

WASHINGTON

Business was mild, with the only holdovers in town being in the "art" houses. The Little and the Hippodrome both reported fifth week holdovers for "Great Mr. Handel" and "I Know Where I'm Going," respectively. New openings included "Treasure of Sierra Madre," at the Warner; "Slight Case of Murder," at the Metropolitan; "Road to Rio," at the Palace; "Secret Beyond the Door," at the Capitol, and "Out of the Past," at RKO Keith's. Carryover for the week was "Good News," at the Columbia. . . . The K-B Apex theatre booked "Brief Encounter" for a two-day play. . . . The Variety Club's 1948 committees have been meeting to map out plans for the year. Among meetings held have been Wade Pearson's entertainment committee; W. Vincent Lougherty's women's committee; Fred Kogod's welfare committee; Robert Denton's luncheons, speakers and distinguished guests committee; and Nathan D. Golden's executive Committee. . . . The Variety Club will hold open house on January 31. . . . The Washington *Daily News* on January 21 had an entire column on the local Variety Club Tent.

Mexico to Enact No Restrictions On Remittances

Mexico City Bureau

Exhibitors and others in the trade who feared enactment of laws restricting the sending of film remittances out of the country have been relieved by the assurance of the Ministry of Finance that no such action will be taken. Mexico's dollar and general monetary stocks are satisfactory and, the Ministry believes, any such prohibitive action would amount, almost, to national economic suicide.

The dwindling dollar stock is being stemmed, Ministry officials explained, by prohibitions and restrictions on imports.

The Ministry further explained that restrictions on remittances would kill the tourist trade, which has become an important business for Mexico—U. S. visitors alone are estimated to have spent about $125,000,000 in this country during 1948. One Ministry official went so far as to say that such restrictions would disrupt Mexican economy, radically change the Mexican system of living, provoke a dangerous black market in dollars, and generally ruin the country economically.

Paramount Named in Albany Complaint on Clearance

The Capitol City Theatre Company, operating the Eagle theatre at Albany, N. Y., filed a clearance action against Paramount Pictures last Wednesday claiming it suffered "double clearance" on the Delaware theatre, a Warner neighborhood house, and the Colonial, operated by Freedman and Orson of Yonkers, N. Y. Paramount was given seven days in which to answer the complaint.

New York Bill Would Permit Referendum on Ticket Tax

A bill to amend the New York State law which enables municipal governments to impose special levies, including a five per cent tax on amusements, has been introduced at Albany by Assemblyman Orlo Brees, Republican of Endicott. It calls for a referendum when empowered city and county governing bodies vote special taxes. Governor Thomas E. Dewey, in his message to the legislature this year, recommended extension of the permissive taxing power to areas not now included.

Philadelphia Tax Up

The Philadelphia City Treasurer announced this week receipts from the city amusement tax for 1947 totaled $4,447,700, compared with $3,284,699 for 1946. The tax rate was four per cent for six months of 1946 and then was raised to 10 per cent.

LATE REVIEW

Black Bart

***Universal-International*—Another Western**

The wide open spaces—impressive, too—provide a sweeping background for a perfunctory Western melodrama shy on the sweep of its Technicolored scenery in this Yvonne de Carlo-Dan Duryea vehicle which relies on an original by Luci Ward and Jack Natteford.

Duryea is liar, cheat and highwayman who is pushed further west by the law until he reaches California at the time of the Gold Rush. There, he conspires with John McIntire to undermine up-and-coming Wells Fargo by robbing its stagecoaches of their cash until the express company's resources crack under the strain. At that point, the conspirators figure on taking over. Duryea becomes Black Bart and the plot is well on its way toward nefarious success.

Then along comes Lola Montez, toast of the various continents, and it's love. Duryea decides to go straight with the final job just shy of completion, He, along with Jeffrey Lynn who once was his associate in banditry-at-large, is shot to death by a hidden posse. This story, routine and lacking in conviction, is told by Percy Kilbride, who also appears throughout the film as another of Duryea's one-time companions at law-breaking.

Efforts at injecting humor are only partially successful. Dialogue is without relieving distinction and performances never more than standard. But the riding is hard and expert. Miss de Carlo sings one number and dances two. Where her earlier films have demonstrated strength, it seems reasonable to assume her new one may as well.

Leonard Goldstein produced. George Sherman directed.

Reviewed at the home office. Reviewer's Rating: Fair.—RED KANN.

Release date, not set. Running time, 80 min. PCA No. 12678. General audience classification.
Lola Montez .....Yvonne de Carlo
Charles Boles .....Dan Duryea
Jeffrey Lynn, Percy Kilbride, Lloyd Gough, Frank Lovejoy, John McIntire, Dan Beddoe, Ray Walker

Three Pennsylvania Cities Prepare Amusement Taxes

The City Council at Harrisburg, Pa., is considering an ordinance establishing a 10 per cent amusement tax on all admissions to theatres, sports events and other places charging admission. The ordinance, which will come up for final reading February 12, would become effective March 11 and is expected to bring the city $117,000 for the remainder of this year. In Allentown, Pa., the City Council has passed a new measure placing an eight per cent tax on all admissions to amusement places, while the City Council at Reading, Pa., is scheduled to take final action shortly on a new ordinance calling for a 10 per cent tax on ticket sales for all types of amusements.

Canadian Amusement Tax Receipts Show Increase

Canadian amusement tax collections for the third quarter of 1947 were higher than for the corresponding period of 1946. October collections amounted to $1,372,649; November, $1,266,079, and December, $1,150,380. Figures for the corresponding months of 1946 were $1,335,054, $1,242,254 and $1,062,349.

TOA to Resume Talks on Ascap Rate Revisions

The Theatre Owners of America will undertake a series of meetings with executives of the American Society of Composers, Authors and Publishers in a resumption of negotiations on proposals to modify the Society's new formula on music tax rates. This was announced last Friday in New York following a luncheon meeting at the Metropolitan Club attended by Ted Gamble, TOA president; S. H. Fabian, chairman of the executive committee, and Robert W. Coyne, executive director.

Meanwhile, following the introduction of a bill into Congress early last week by Representative Earl R. Lewis which would require Ascap to deal directly with the film producers rather than exhibitors, the society is understood to have favored such a move for some time.

Assertedly Ascap's preference for dealing directly with the producers was predicated on the fact that it simplified the collection of music license fees from thousands of theatres.

However, several industry spokesmen in New York feel that the exhibitor will benefit but little if the bill ever becomes law. One executive, terming the bill "ill-thought out," said that the measure would save exhibitors exactly nothing, "because it would cost the producers hundreds of thousands of additional dollars," and "they'll simply pass that on in increased rentals."

To keep TOA members informed of the history and developments in the Ascap case, Herman M. Levy, general counsel of TOA, issued a bulletin last week which pointed out that "the principal reasons the court gave for holding that Ascap had not complied was that a certain percentage of the Ascap repertory filing cards were improperly filled out and that some of them listed songs in the public domain. . . ."

Paramount Sets Dividend

The board of directors of Paramount Pictures, Inc., last Friday declared the regular quarterly dividend of 50 cents per share on the common stock, payable March 24, to stockholders of record March 4.

Canada Postpones Ban

The Canadian Government has postponed for one month—until March 1—the ban on structural steel imports from the United States to allow completion of theatres and other structures now in the building stage.

Sell Theatre Magazine

Theatre Arts magazine, the monthly publication devoted to stage and screen, has been sold to another periodical, *Stage*. The two magazines will be merged and the first issue published in April.

REPORT EIRE TAX RUINING GROSSES

by T. J. M. SHEEHY

in Dublin

At the end of the first week of higher admissions, caused by the increased entertainment taxes which went into effect January 16, Irish cinemas reported a serious decline in attendance.

For the first time in many years, Dublin was without the large queues normally waiting for seats at weekend night performances. A similar fall in the box office was experienced in other Eire cities and in the country districts.

Government officials hope that attendance will increase as patrons get accustomed to the new price scales, but exhibitors are confident that no improvement will take place as long as the new admissions tax and resulting higher prices remain at current levels.

Exhibitors are keeping careful tally of attendance and will forward monthly figures to the Department of Finance, hoping to persuade the Minister to lower the taxes at the next budget hearings.

Meanwhile, friction is developing between the exhibitors and renters because the latter, so far, have not joined in the trade fight against the tax increase. The renters plead that the dispute is a domestic one in which representatives of overseas firms can hardly intervene.

Present taxes, in many cases, amount to well over 100 per cent of the admission price.

BELGIUM

by AN TYS

in Brussels

The Belgian Government is creating a commission to bring together all ministerial officials having to deal with motion pictures as an industry, an art or an educational medium. This commission will deal with taxes, international conventions regulating the manufacture and distribution of motion pictures, the interests of the Belgian film and picture industries, and with the manufacture and distribution of films for schools and elsewhere where they will promote education and culture.

SWITZERLAND

by KURT EMMENEGGER

in Zurich

The Swiss Film Chamber has again been given official status as the sole government department handling motion picture questions for the whole of Switzerland. The Chamber was given constitutional standing January 1 for a period of only one year. Previously it had been given official standing for three-year periods. However, a reorganization of the Chamber is imminent, hence the one-year period. The Chamber is not a legislative body, but only a consultative one. It consists of a president, a permanent secretary and 24 members, 12 representing cultural organizations and 12 representing the picture industry. All members are elected by the Federal Government.

▽

New limits on the amount of newspaper advertising which can be taken by exhibitors have been decreed by Zurcher Lichtspieltheater-Verband, the local exhibitors' organization. It has ruled that advertisements for Sunday morning performances of cultural and documentary films must be limited to the *Neue Zurcher Zeitung,* the *Tagblatt der Stadt Zurch* and *Tages-Anzeiger,* the three largest dailies.

Previously, the organization had set weekly maximums for newspaper advertising space which must be adhered to by all exhibitors. If one week's maximum is exceeded, the surplus must be subtracted from the next week's quota.

▽

A new motion picture monthly, *International Film Review,* is being published in Basle. It is written in German, French and English and is edited by Edwin Wieser, Victor Lenz and Michael Arthur.

MEXICO

by LUIS BECERRA CELIS

in Mexico City

The studios that were established at Churubusco by RKO and Mexican interests headed by Emilio Azcarraga are only functioning part time. This is partially due to a demand by the Picture Production Workers Union that for every picture made there in English one must be made there in Spanish. The union is soon expected to modify its demand since the below par production means less work for union members.

▽

An un-named English producer—rumored to be J. Arthur Rank—is making plans to establish a studio for his own services in or about this city, according to an announcement from Jose Angel Ceniceros, chairman of the Mexican Government's Foreign and Domestic Investments Board. He made the announcement following a long interview with President Miguel Aleman.

▽

Mexico's Variety Club celebrated its first anniversary January 16 with a luncheon at which Mario Moreno, known as "Cantinflas," was the principal speaker.

▽

Francisco Somohano, Villahermosa exhibitor, is the new president of the National Exhibitors Association. He was elected at the bi-annual convention here which chose as his aides: Manuel Angel Fernandez and Guillermo Santibanez, vice-presidents; Eduardo Chavez Garcia, treasurer, and Jose A. Quiroga, secretary.

▽

Eagle Lion has established headquarters here at Paseo de la Revorma, No. 153.

▽

"Duel in the Sun," playing in three theatres simultaneously, started its sixteenth week here January 8. The picture opened September 15 in four first runs. The local Selznick office estimates that 238,672 people have seen the picture.

ITALY

by ARGEO SANTUCCI

in Rome

An additional duty of five lira (about one cent) is expected to be added soon to Italian admission fees and remain in effect until March 31, 1948. The duty will be contributed to the National Fund for Aid to Unemployed Workers which the Italian Government has recently decided to establish. The Government has accepted this proposal to add to admissions and an order to that effect is now expected.

▽

Dr. Giovanni De Berardinis and Rodolfo Raoul Chiodelli, have been appointed managing directors of the G. D. B. Distributing Company, distributors of Monogram Pictures here. Dr. Vicenzo Maia has been appointed member of the board of the company.

▽

Dr. Alfredo Messineo has been appointed managing director of Stabilimenti Cinematografici Cinecitta (Cinecitta Studios) by the board of directors.

▽

According to a recently signed agreement between Italy and Jugoslavia, payment for imported and exported pictures will be made in Italian lira. All amounts for Italian pictures exported to Jugoslavia will be withdrawn from a special "Jugoslavian account" here.

URUGUAY

by PAUL BODO

in Montevideo

A new distributing company to handle Spanish productions in South American countries and South American productions in Spain has been established by a group of Uruguayan capitalists of Spanish descent. The company is Cinematografica de Espana y America and its general manager is Dr. Leonardo Alonso.

▽

Estudios Filmadores Rioplatenses, a producing company formed last year, has begun shooting its first full length picture, "Esta Tierra es Mia" ("This Land Belongs to Me"). Martinez Arboleya is directing.

▽

Alfredo Smith has opened his new theatre, the York, here. It is the first theatre in the city to employ only women.

MGM Receive Council Award

MGM Tuesday was presented the first annual Protestant Motion Picture Council Award for the Best Picture of the Year. The award, presented at luncheon in the Waldorf-Astoria Hotel, New York, was for "The Yearling" as the best film of 1947, and was accepted by J. Robert Rubin, vice-president and counsel of Loew's, Inc

Mrs. Jesse Bader, chairman of the Council, presented the award. Principal speakers were Eric A. Johnston, president of the Motion Picture Association of America, who stressed the need of the industry for self-regulation through codification; Dr. Daniel A. Poling, editor of *The Christian Herald*, who presided, and others.

Among those on the dais were the Right Reverend Charles K. Gilbert, Episcopal Bishop of New York; the Right Reverend G. Bromley Oxnam, Methodist Bishop for New York; Father Patrick Masterson, director of the Legion of Decency; Howard Dietz, vice-president of MGM in charge of promotion; Francis Harmon, MPAA vice-president.

Mr. Johnston also stressed Hollywood's current "travail", but said the studios are "reconverting without panic and without fear" amid "an atmosphere which is far more conducive to sound picture making than some past practices."

Short Product in First Run Houses

CAPITOL: Bowling Tricks ..... ***MGM***
Cradle of a Nation ..... ***MGM***
Feature: If Winter Comes ..... MGM

CRITERION: Ski-Demons ..... ***Columbia***
Short Snorts on Sports ..... ***Columbia***
Feature: T-Men ..... Eagle Lion

GLOBE: Now That Summer Is Gone ***Warner Bros.***
Feature: Body and Soul ..... United Artists

PALACE: Pen Games ..... ***RKO Radio***
Wide Open Spaces ..... ***RKO Radio***
Feature: Night Song ..... RKO Radio

PARAMOUNT: Monkeyshines ..... ***Paramount***
It Could Happen to You ..... ***Paramount***
Super Lulu ..... ***Paramount***
Feature: I Walk Alone ..... Paramount

ROXY: Hitch Hikers ..... ***20th Cent.-Fox***
Ski-Thrills ..... ***20th Cent.-Fox***
Feature: You Were Meant for Me ..... 20th Cent.-Fox

STRAND: So You Want to Hold Your Wife ***Vitaphone***
Gorilla My Dreams ..... ***Vitaphone***
Celebration Days ..... ***Vitaphone***
Feature: Treasure of Sierra Madre ..... Warner Bros.

WARNER: Action in Sports ..... ***Warner Bros.***
Two Gophers from Texas ..... ***Warner Bros.***
Feature: The Voice of the Turtle ..... Warner Bros.

WINTER GARDEN: Tex Williams and His Western Cowhands ..... ***Universal***
Feature: A Woman's Vengeance ..... Universal

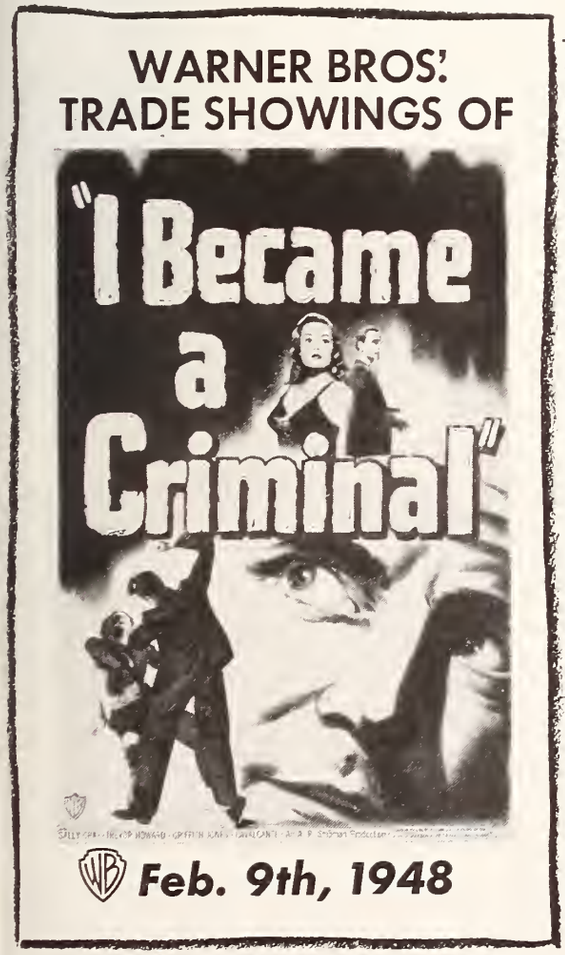
Republicans Discuss Plans For 25 Campaign Films

Washington Bureau

Republican Senators are pressing for their party to launch a vast film-making program. The plan, which has been recommended by the Republican Senatorial Campaign Committee, will be laid before William C. Murphy, Jr., Republican publicity chief. No details have been decided on, but talk in Washington mentions 25 films before November, with an expenditure of $50,000 to $100,000. Most of the pictures would center around the accomplishments of the 80th Congress, and there's even talk of animation of illustrated charts and graphs in color. Meanwhile, both Republican and Democratic national committees toy with plans for large purchases of 16mm projectors to send to local groups for showings to boost political rally attendance.

German, Schwalberg Head Brotherhood Week Groups

William German will be chairman for the laboratory and allied groups division for American Brotherhood Week, February 22-29, and Al Schwalberg will be chairman for independent producers and associates, J. Robert Rubin, national chairman for the amusement division, announced in New York last week. American Brotherhood Week is sponsored by the National Conference of Christians and Jews.



CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	20th Century-Fox Sc. Rm.	197 Walton St. N.W.	2:30 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin Street	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	2:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Universal Sc. Room	517 No. Illinois St.	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	20th Century-Fox Sc. Rm.	151 Vance Ave.	10:00 A.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	Warner Screening Room	1000 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	1:30 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee St.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Warner Screening Room	230 No. 13th St.	2:30 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney St.	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Room	2318 Second Ave.	10:30 A.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Astor

SCARFACE: Paul Muni, George Raft—Old reissue, but a good picture. Did well with the old baby. Good for those patrons who like plenty of action and gun play. Don't pass this one up. Played Wednesday, Thursday, Dec. 24, 25.—Roy Mathews, Palace Theatre, Wilmington, N. C.

Columbia

CORPSE CAME C.O.D., THE: George Brent, Joan Blondell—My Sunday patrons enjoyed this murder story plus the combination of Brent and Miss Blondell. Played Jan. 11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DEAD RECKONING: Humphrey Bogart, Lizabeth Scott—Played during the coldest weather of the season. Below average draw. If I could have played it on Sunday it would have outdrawn the two days we played it. Played Monday, Tuesday, Jan. 12, 13.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

DOWN TO EARTH: Rita Hayworth Larry Parks—Disappointing at the box office as well as to the patrons. Not nearly so good as its predecessor, "Here Comes Mr. Jordan." Played Sunday, Monday.—Hobart H. Gates, Garlick Theatre, Custer, S. D.

LAW OF THE CANYON: Charles Starrett, Smiley Burnette—The Durango Kid series continues to be a big hit with us. Played Friday, Saturday, Jan. 9, 10. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Eagle Lion

CODE OF THE PLAINS: Buster Crabbe, Al "Fuzzy" St. John—A streamlined Western that pleased everyone. We need more of this type in Gray. Buster Crabbe and Al St. John make an ideal combination. Played Friday, Saturday, Jan. 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RED STALLION: Robert Paige, Ted Donaldson—Perfect small town picture. The outdoor Cinecolor is especially good. Word-of-mouth advertising was the best in a long time. Played Sunday, Monday.—Robert H. Gates, Garlock Theatre, Custer, S. D.

Film Classics

SPIRIT OF WEST POINT: Felix Blanchard, Glenn Davis—If you're in a good football area this will click. The two stars, Blanchard and Davis, help to boost this. Good football scenes. Played Sunday, Jan. 4.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Metro-Goldwyn-Mayer

THE ARNELO AFFAIR, THE: John Hodiak, George Murphy—The trailer was better than the show. It was slow moving and the story was rather weak. Drew better than expected. Strictly "B" material. Hodiak is popular here. Would make good double bill material. Played Monday, Jan. 5.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

GOOD NEWS: June Allyson, Peter Lawford—I opened with this picture Sunday afternoon and had a line of patrons half around the city block. It is easily one of the best pictures I've ever shown. This Technicolor musical starring Peter Lawford, June Allyson and Mel Torme blended with a collegiate background has all the ingredients of a top box office picture.—Virgil Long, VonDee Theatre, Seymour, Ind.

LIVING IN A BIG WAY: Gene Kelly, Marie MacDonald—A light comedy that delighted my Sunday patrons. Played Dec. 28.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SONG OF LOVE: Katharine Hepburn, Paul Henreid—Very, very definitely for the long hairs, and our audience are not that type. I know to most of them the prolonged piano solos were just so much finger exercises that Junior used to do, or daughter. And if you sit through two hours and not recognize a single thing they are putting over, then you have "Song of Love," and you can have it.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

SONG OF THE THIN MAN: William Powell, Myrna Loy—So far as I am concerned the title might well have been "Swan Song.' I thought this to be the poorest of all in this series. Business poor.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

REPORT FROM ENGLAND

G. S. Lomas, Plaza Cinema, Gloucester, England, would like American readers of What the Picture Did for Me to know the English opinion of American features. His is the first contribution to this department from that country. Mr. Lomas offers this verdict on RKO's "Tarzan and the Huntress":

"We played this with 'Way Out West', a Laurel and Hardy picture. What would normally be a quiet Christmas week, turned out to be the best holiday possible. Children from school came here from miles around. Ideal program for kiddies."

Monogram

IT HAPPENED ON FIFTH AVENUE: Don De Fore, Ann Harding—A remarkable picture that shows what Hollywood can do when it wants to. Although no big names, any exhibitor should be proud to play a feature of this type. Played Tuesday, Wednesday, Jan. 5, 6.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

SWEETHEART OF SIGMA CHI: Elyse Knox, Phil Regan—A lovely little program picture. Very refreshing. It should do well in most small towns. We doubled it with a Western to satisfaction.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Paramount

ADVENTURE ISLAND: Roy Calhoun, Rhonda Fleming—No good for business. Played it in adverse weather conditions. Business poor.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

BLAZE AT NOON: Anne Baxter, Sterling Hayden —This didn't go over at all. Sonny Tufts meant nothing in our town. Although a top picture, it proved to be a disappointment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

BLUE SKIES: Bing Crosby, Fred Astaire—This picture has all you can ask for in entertainment, but it didn't do business. Played too late and the weather was against us.—Harland Rankin, Eire Theatre, Wheatley, Ont., Can.

NORTH OF THE RIO GRANDE: William Boyd, George Hayes—We played this on a weekend to satisfaction. Cassidy films are quite popular with us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—This is a natural for any situation. The acting is fine, and the comedy is O.K. It is entertaining. Play this and it will be sure to bring in the dough. It grossed as much as any feature we have ever had for two days. Played Saturday-Monday, Jan. 10-12.—O. Fomby, Paula Theatre, Homer, La. Small town patronage.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—This was all right for our trade. Good business and good reaction. Played Sunday, Monday, Jan. 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

KID FROM BROOKLYN, THE: Danny Kaye, Virginia Mayo—Played late but business above average on this excellent color comedy. Danny is the funniest man on the screen to all ages around here. Played Saturday, Jan. 3.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

MY PAL WOLF: Jill Esmond, Sharyn Moffett— Good weekend picture. Doubled with a Western.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

NOCTURNE: George Raft, Lynn Bari—Adult entertainment pictures spell no business for us. This was no exception.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Republic

DRIFTWOOD: Ruth Warrick, Walter Brennan—This is a good little action picture and, as with all these action pictures, it did somewhere near normal business. It seemed to be what the public wanted. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

I'VE ALWAYS LOVED YOU: Philip Dorn, Catherine McLeod—The story is weak, star names nil and decidedly too much music for a small town audience. Definitely too drawn out. A half hour could be cut from the running time. Acting not particularly good, either. Not worth the buildup given. Played Friday, Saturday, Jan. 2, 3.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

TWILIGHT ON THE RIO GRANDE: Gene Autry, Adele Mara—A very good action-packed Western, with Gene at his best. Played Friday, Saturday, Jan. 16, 17.—James C. Balkcom, Jr., Gray Theatre, Gray Ga.

TWILIGHT ON THE RIO GRANDE: Gene Autry, Adele Mara—This was very much below the Autry standard. Used on double bill with "Moss Rose." Business good. Played Friday, Saturday, Jan. 16, 17. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Screen Guild

GOD'S COUNTRY: Robert Lowery, Helen Gilbert —It might have been "God's Country" on the screen, but it was murder for the colored trade. Weather was good. Played as a single with a serial. Played Wednesday, Thursday, Jan. 4, 5.—Roy Matthews, Palace Theatre, Wilmington, N. C.

NORTHWEST TRAIL: Bob Steele, Joan Woodbury Coloring in this picture was good. Bob Steele did well as a Royal Mountie. Played to fair business. No good for a single bill. Weather cloudy and cold. Payed Sunday, Jan. 11.—Roy Matthews, Palace Theatre, Wilmington, N. C.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—This was picked up by our newspaper as the best action picture of the year.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

FOREVER AMBER: Linda Darnel, Cornel Wilde —This was not a sensational draw, but it seemed to please the majority. I want to know why nearly all of the big road shows have a bad ending. Beautiful costumes plus Linda Darnell help make this an above

(Continued on following page)

(*Continued from opposite page*)
average show. Played Monday, Tuesday, Dec. 29, 30. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

HOME SWEET HOMICIDE: Lynn Bari, Randolph Scott—This aroused much enjoyment although the crowd was below average. This is a good family picture. More of this kind would be appreciated. Would make good double bill material, although we used it as a single. Played Monday, Dec. 28.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

KISS OF DEATH: Victor Mature, Brian Donlevy —I personally thought this was a good picture of its type as it had plenty of action and suspense, but Saturday's gross was the poorest in the past year and a half. Played Friday, Saturday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

MOSS ROSE: Victor Mature, Peggy Cummins—The English accent was objectionable to a good many of our customers. Business was good. Acting of all characters was splendid. Played Friday, Saturday, Jan. 16, 17—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

13 RUE MADELEINE: James Cagney, Annabella—Just a bit too strong for some of our customers, but Cagney still has a good following and business was above average for midweek. Played Wednesday, Thursday, Jan. 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WAKE UP AND DREAM: John Payne, June Haver—A lovely musical. If you have people who like musicals, this is a good bet. Didn't take in our situation.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

United Artists

FOOL'S GOLD: William Boyd, Andy Clyde—My Western fans can't understand how an old man can always whip three or four young men. They all laughed when Hoppy rescued a man the same age and the man said to Hoppy, "Thank you, young man." I thought this to be a very entertaining Western. Played Friday, Saturday, Jan. 2, 3.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RED HOUSE, THE: Edward G. Robinson, Lon McCallister—Play this picture in any situation and you won't be afraid to meet them coming out. Splendid acting by all members of the cast, and the photography and sound were above average. Played Saturday, Jan. 10.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

Universal

MAGNIFICENT DOLL: Ginger Rogers, David Niven—The holiday plus Royal Tour helped to draw a packed house. However, this feature is not very good. The story is pretty thin and the action slow. It is decidedly too talky. Stars help to draw. I'd avoid this if possible. Played Thursday, Jan. 1.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

VIGILANTES RETURN, THE: Jon Hall, Margaret Lindsay—Nice color plus a shoot 'em up made this a good small town natural. Played Thursday, Jan. 1. —James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Warner Bros.

CITY OF CONQUEST: James Cagney, Ann Sheridan—Although fair entertainment, Cagney doesn't seem to have the drawing power as he used to have in the past. Business only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEEP VALLEY: Ida Lupino, Dane Clark—Well done picture of a convict with a few moments of freedom. Both stars turn in good performances. Business about average. Played Friday, Saturday.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

NEVER SAY GOODBYE: Errol Flynn, Eleanor Parker—This was a surprise hit and drew a packed house. Comments were very favorable. More of this type from Warners would be welcome instead of so many serious dramas. Patti Brady was a little brattish, but did her role quite well. Worth playing. Played Friday, Jan. 9.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

PURSUED: Teresa Wright, Robert Mitchum—Too cold for this picture. Business was below normal. The picture and weather were against us.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

Short Features

Metro-Goldwyn-Mayer

HENPECKED HOBOS: MGM Technicolor Cartoon. Plenty of laughs for the kids as well as the adults. As usual, George and Junior are at their best. Good print.—Roy Matthews, Palace Theatre, Wilmington, N. C.

LOOKING AT LONDON: Fitzpatrick Traveltalks —Enjoyed by all the ex-service men. Nice color.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Paramount

SMOOTH SAILING: Musical Parade—Nice two-reel musical that took well.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

DONALD'S DAY OFF: Walt Disney Cartoons—Donald Duck is always a favorite.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

LOUIS-WALCOTT FIGHT: If you haven't played this, you'd better do so if you want your cash box to jingle. Held over for an extra day. Played Friday-Sunday, Jan. 9-11.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

Twentieth Century-Fox

NEWS: Used for 10 years satisfactorily. No regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner-Vitaphone

HOUSE HUNTING MICE: Merrie Melodies Cartoon. Warner shorts, on the whole, are good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

In Western Electric Post

Dennis L. Smith has been appointed assistant manager of Western Electric Company's Caribbean area. He will be in charge of the company's Caracas, Venezuela, office, supervising motion picture equipment distribution and service. He formerly was with the company in India.

COLUMBIA PICTURES
ANNOUNCES THAT PRINTS OF THE FOLLOWING PICTURES
ARE NOW AVAILABLE IN OUR EXCHANGES FOR SCREENING

in TECHNICOLOR
LARRY PARKS
in
The SWORDSMAN
with ELLEN DREW
GEORGE MACREADY · EDGAR BUCHANAN
RAY COLLINS · MARC PLATT
Original screenplay by Wilfrid H. Pettitt
Directed by JOSEPH H. LEWIS · Produced by BURT KELLY

Franchot TONE · Janet BLAIR
in
I LOVE TROUBLE
with
JANIS CARTER · ADELE JERGENS · GLENDA FARRELL
STEVEN GERAY · TOM POWERS
An S. SYLVAN SIMON Production
Screenplay by Roy Huggins from his novel, "The Double Take"
Produced and directed by S. SYLVAN SIMON

Alexandre Dumas'
The PRINCE of THIEVES
in CINECOLOR starring JON HALL
with PATRICIA MORISON · ADELE JERGENS · ALAN MOWBRAY
MICHAEL DUANE · H. B. WARNER · LOWELL GILMORE
Screenplay by Maurice Tombragel
Directed by HOWARD BRETHERTON · Produced by SAM KATZMAN

THE WRECK OF THE HESPERUS
with
Willard PARKER · Edgar BUCHANAN · Patricia WHITE
Written by Aubrey Wisberg · Suggested by a story by Edward Huebsch
Based upon the poem by
HENRY WADSWORTH LONGFELLOW
Directed by JOHN HOFFMAN · Produced by WALLACE MacDONALD

FOREIGN REVIEWS

A LOVER'S RETURN
LE REVENANT

(*Westport International—French with English subtitles*)

Louis Jouvet, who had prominent roles in the recent "Volpone" and "Jenny Lamour," heads the cast in another importation from France. As the successful ballet producer who returns to his native city to ruin the lives of a woman who left him and the two men who attempted to murder him 20 years before, M. Jouvet gives a restrained but excellent performance, although he is somewhat handicapped by a complicated story. As a secondary theme there has been incorporated an illicit romance between the son of one of the men and a ballerina of questionable character—a romance engineered by Jouvet to bring disgrace to the boy's family. Supporting the star are Gaby Morlay as the woman who has married another, Francois Perier, the son who brings ruin to his family, and Ludmila Tcherina as the ballerina appearing with the ballet of Monte Carlo. Christian Jaque directed. Running time, 96 minutes. Adult audience classification. *Good.*—G. H. S.

FURY
FURIA

(*Film Classics-Westport International. Italian with English subtitles*)

Italy here offers the American public a production sure to arouse controversy and resentment. The film has realism and excellent performances, but it falls far below the mark set by such Italian pictures as "Open City" and "To Live in Peace." In chosing the delicate subject of irrepressible passion and marital infidelity, Goffredo Alessandrini, responsible for both the direction and the screenplay, has mingled art with a forthright bid to the audience's lower instincts, an appeal that includes scenes which have no place on the screen.

The theme will arouse sharp resentment in many who come to the theatre to be entertained. Scenes wherein a married woman parades up and down for long minutes, clad only scantily and bent obviously on seduction, cannot be classed as recommendable film fare. The picture has already been cut 20 minutes. It could stand more severe trimming.

The story tells of beautiful and sensuous Isa Pola, wife of Gino Gervi, a breeder of horses. Isa is in love with Rossano Brazzi, young and handsome stud-keeper. She also likes to taunt Umberto Spadaro, a dim-wit stableman, who gives the picture's best performance. When Gervi's daughter, Adriana Benetti, comes home, Gervi gets suspicious of Isa. He surprises her at home while she is with Brazzi, but the lovers are warned by Adriana who accepts Isa's shame and is banned from home, marrying Rossano. Gervi dies in an accident and Isa urges Brazzi to resume their illicit relationship. In the end she is killed by Spadaro. Running time, 90 minutes. Adult audience classification. *Poor.*—F. H.

THE IDIOT

(*European Copyrights & Distribution—French with English subtitles*)

Based on a novel of the same title by the noted Russian novelist, Dostoievsky, this film presents an interesting story in which the characters use different means in their search for happiness. The central personage, the prince, portrayed by Gerard Philippe, is suffering from a mental illness. His child-like simplicity is shattered when he realizes that he cannot bring peace to others. Two women, one a young girl who is being forced to marry a man she doesn't love, and the other seeking to escape from her past, come to the prince for aid. The young girl is unhappy because the prince does not love her and the other woman finally is stabbed to death by her lover. Philippe gives a sympathetic and appealing performance and is supported by Edwige Feuillere, Marguerite Moreno and Lucien Coedel. Georges Lampin directed and Charles Spaak wrote the screenplay. It was produced in France in 1947 by Sacha Gordine. The English subtitles are satisfactory. Running time, 90 minutes. Adult audience classification. *Good.*—M.R.Y.

FANNY

(*Siritzky International—French, with English subtitles*)

This film is part of a trilogy made several years before the war and consisting of "Fanny," "Caesar" and "Marius." Marcel Pagnol takes credit for both the screenplay and production. "Fanny," like most good French pictures, has a simple story and involves simple people. They reflect the best in French character and their portrayal is brilliant. They are as good, as mean, as understanding and as boisterous as any people who live their lives in restricted environments as part of the French middle-class. The late Raimu is superb as the selfish and bullish, yet tender and understanding father. The performances of warm and lovable Charpin and of the excitable Pierre Fresnay are of top caliber. Orane is due to have an illegitimate child by Fresnay, the son of Raimu. Charpin knows this and, since Pierre has sailed away, he marries the girl. Fresnay comes back and, knowing that Orane still loves him, wants Charpin to give up both her and the baby. Raimu, seeing the injustice, makes him depart. This is excellent as art theatre film material. Adult audience classification. Running time, 124 minutes. *Excellent.*—F. H.

THE WINE OF LOVE
L'ELISIR D'AMORE

(*Superfilm—Italian with English subtitles*)

Another film in the experiment of bringing opera directly to the screen, "The Wine of Love" has progressed farther perhaps than any previous attempt, for the producers have not only taken Dinizetti's comic opera of a tri-cornered romance but show how an opera of the stage can be enhanced by the clever use of the camera. In this Prora Film has made full use of close-ups, long distant shots, fadeouts, lights and shadows and other cinema devices, thus overcoming the disadvantages present when an opera is photographed directly from the stage. Starring in the picture is the photogenic Nelly Corradi as the village maiden toying with the hearts of Gino Sinemberghi, an inarticulate youth, and Tito Gobbi, the romantically aggressive army sergeant. Milton Cross, the announcer, does the narrating. It was directed by Mario Costa who also wrote the screenplay with C. Castelli. Running time, 85 minutes. General audience classification. *Very good.*—G. H. S.

FOREIGN FILMS HOLD PLACE

With some 190 French, Italian, Russian and German productions destined to reach the American market during 1948 through 25 companies, pictures released during 1947 still are doing good business in the still comparatively few selected spots across the country serving the carriage trade.

The number of art theatres is growing steadily, however, and by now this development has spread to towns outside the key areas. In 1946 some 100 houses across the nation—a large majority situated in New York and Los Angeles—catered to foreign product. During 1947 their number rose to more than 250 and is still rising.

Following is a listing of foreign features, reviewed in MOTION PICTURE HERALD *since June, 1947, with the American distributor named and the date and page number of the* HERALD *review. All are in the original language with English subtitles except where indicated.*

ITALIAN

Title and Distributor	Date	Page
Anything for a Song—Superfilm	Aug. 9,'47	23
Barber of Seville, The—Excelsior	June 7,'47	41
Cavalleria Rusticana—Superfilm	Jan. 17,'48	38
Elixir of Love—Film Rights	Dec. 6,'47	39
Farewell, My Beautiful Naples—Saturnia	Jan. 17,'48	38
Fury—Film Classics—Westport	Jan. 31,'48	34
Great Dawn, The—Superfilm	June 7,'47	48
King's Gesture, The—Superfilm	June 7,'47	41
Marco Visconti—Film Rights	Jan. 17,'48	38
Miracle of Monte Cassino—Simplex Co.	June 7,'47 / Dec. 6,'47	41
Return, Most Beloved—Grandi Film	Dec. 6,'47	39
Revenge—Distinguished	Dec. 6,'47	39
Schoolgirl Diary—Film Distributor	Dec. 13,'47	37
Shoe-Shine—Lopert	Aug. 30,'47	41
To Live in Peace—Times Film	Jan. 17,'48	38
Tosca—Superfilm	Jan. 17,'48	38
Two on a Vacation—Hoffberg	Jan. 17,'48	38
Wine of Love, The—Superfilm	Jan. 31,'48	34

FRENCH

Title and Distributor	Date	Page
Beauty and the Beast—Lopert	Dec. 6,'47	39
Blue Veil, The—Leo Cohn	Jan. 17,'48	38
Cage of Nightingales, A—Lopert	June 7,'47	41
Colonel Chabert—Siritzky	Aug. 30,'47	41
Devil's Story, The—Superfilm	Dec. 13,'47	37
Fanny—Siritzky	Jan. 31,'48	34
Idiot, The—European	Jan. 31,'48	34
La Vie de Boheme—Superfilm	Dec. 6,'47	39
Lover's Return, A—Westport	Jan. 31,'48	34
Midnight in Paris—Distinguished	Jan. 17,'48	38
Murderer Lives at Number 21, The—Mage Films	Aug. 30,'47	41
Panic—Tricolore	Dec. 6,'47	39
Queen's Necklace, The—Siritzky	June 7,'47	41
She Came Back at Dawn—J. Millard	Aug. 30,'47	41
Star Without Light—Cine Classics	Aug. 9,'47	23
Symphonie Fantastique—AF Film	Jan. 17,'48	38
Volpone—Siritzky	Jan. 17,'48	38

RUSSIAN

Title and Distributor	Date	Page
Nuremberg Trial, The—Artkino	June 7,'47	41
Road Home, The—Artkino	June 7,'47	41
Russian Ballerina—Artkino	Dec. 6,'47	39
Vow, The—Artkino	Aug. 9,'47	23

INDIAN

Title and Distributor	Date	Page
Humayun—Mehboob	June 7,'47	41
Shakuntala—Mayer-Burstyn	Jan. 17,'48	38

BELGIAN

Title and Distributor	Date	Page
We Lived Through Buchenwald—Mage Films	Aug. 30,'47	41

Venice Film Exposition Set for August 11 to 26

The Ninth International Exhibition of Cinematographic Art will be held in Venice August 11 through 26, the Department of Commerce has announced in Washington. The exhibition, which will be held in the Exposition theatre and in the Garden of Illumination Fountains on the Lido, will be presided over by Dr. Vincenzo Calvino.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE SENATOR WAS INDISCREET (Univ.)

First Report:

Total Gross Tabulated	$413,200
Comparative Average Gross	406,900
Over-all Performance	101.0%

BALTIMORE—Keith's	121.6%
BUFFALO—Lafayette	136.9%
CHICAGO—Palace, 1st week	154.1%
CHICAGO—Palace, 2nd week	104.1%
DENVER—Denver (DB) Mary Lou (Col.)	84.4%
DENVER—Esquire (DB) Mary Lou (Col.)	73.5%
KANSAS CITY—Tower	77.8%
KANSAS CITY—Uptown	91.8%
LOS ANGELES—Guild, 1st week (DB) The Chinese Ring (Mono.)	93.3%
LOS ANGELES—Guild, 2nd week (DB) The Chinese Ring (Mono.)	73.3%
LOS ANGELES—Iris, 1st week	146.6%
LOS ANGELES—Iris, 2nd week	93.3%
LOS ANGELES—Iris, 3rd week	73.3%
LOS ANGELES—Ritz, 1st week	154.0%
LOS ANGELES—Ritz, 2nd week	110.0%
LOS ANGELES—Ritz, 3rd week	85.0%
LOS ANGELES—Studio, 1st week	154.9%
LOS ANGELES—Studio, 2nd week	105.6%
LOS ANGELES—Studio, 3rd week	84.5%
LOS ANGELES—United Artists, 1st week (DB) The Chinese Ring (Mono.)	80.2%
LOS ANGELES—United Artists, 2nd week (DB) The Chinese Ring (Mono.)	72.9%
LOS ANGELES—United Artists, 3rd week (DB) The Chinese Ring (Mono.)	50.0%
NEW YORK—Criterion, 1st week	106.6%
NEW YORK—Criterion, 2nd week	133.3%
NEW YORK—Criterion, 3rd week	93.3%
NEW YORK—Criterion, 4th week	66.6%
SAN FRANCISCO—Orpheum, 1st week	131.2%
SAN FRANCISCO—Orpheum, 2nd week	90.6%
SAN FRANCISCO—Orpheum, 3rd week	71.8%

MY WILD IRISH ROSE (WB)

Final Report:

Total Gross Tabulated	$951,900
Comparative Average Gross	922,500
Over-all Performance	103.1%

ATLANTA—Fox	118.6%
ATLANTA—Roxy, MO 1st week	114.5%
BALTIMORE—Stanley, 1st week	115.6%
BALTIMORE—Stanley, 2nd week	100.0%
BOSTON—Metropolitan (DB) The Chinese Ring (Mono.)	88.6%
BOSTON—Fenway, MO 1st week (DB) The Chinese Ring (Mono.)	111.1%
BOSTON—Fenway, MO 2nd week (DB) The Chinese Ring (Mono.)	101.8%
BOSTON—Paramount, MO 1st week (DB) The Chinese Ring (Mono.)	118.6%
BOSTON—Paramount, MO 2nd week	111.1%
BUFFALO—Buffalo	107.5%
BUFFALO—Hippodrome, MO 1st week	88.5%
CINCINNATI—RKO Albee, 1st week	157.6%
CINCINNATI—RKO Albee, 2nd week	84.2%
CINCINNATI—RKO Shubert, MO 1st week	85.7%
CLEVELAND—Warner's Hippodrome, 1st week	169.3%
CLEVELAND—Warner's Hippodrome, 2nd week	105.8%
CLEVELAND—Warner's Lake, MO 1st week	83.3%
DENVER—Denver (BD) Blondie's Anniversary (Col.)	129.8%
DENVER—Webber (BD) Blondie's Anniversary (Col.)	128.5%
DENVER—Aladdin, MO 1st week (BD) Blondie's Anniversary (Col.)	90.0%
DENVER—Rialto, MO 2nd week (DB) Blondie's Anniversary (Col.)	97.3%
INDIANAPOLIS—Circle, 1st week	130.7%
INDIANAPOLIS—Circle, 2nd week	88.4%
INDIANAPOLIS—Keith's, MO 1st week	62.5%
KANSAS CITY—Paramount	165.3%
LOS ANGELES—Warners Downtown, 1st week	122.1%
LOS ANGELES—Warners Downtown, 2nd week	96.5%
LOS ANGELES—Warners Downtown, 3rd week	76.7%
LOS ANGELES—Warners Hollywood, 1st week	112.6%
LOS ANGELES—Warners Hollywood, 2nd week	92.7%
LOS ANGELES—Warners Hollywood, 3rd week	64.9%
LOS ANGELES—Warners Wiltern, 1st week	125.9%
LOS ANGELES—Warners Wiltern, 2nd week	107.9%
LOS ANGELES—Warners Wiltern, 3rd week	70.5%
MINNEAPOLIS—Radio City	101.7%
MINNEAPOLIS—Century, MO 1st week	113.6%
MINNEAPOLIS—Century, MO 2nd week	80.3%
MINNEAPOLIS—Lyric, MO 3rd week	69.0%
NEW YORK—Strand, 1st week (SA) Ink Spots and others	88.0%
NEW YORK—Strand, 2nd week (SA) Ink Spots and others	109.5%
NEW YORK—Strand, 3rd week (SA) Ink Spots and others	80.2%
NEW YORK—Strand, 4th week (SA) Ink Spots and others	76.3%
OMAHA—Paramount	156.0%
OMAHA—Omaha, MO 1st week (DB) The Crimson Key	78.4%
OMAHA—Omaha, MO 2nd week (DB) The Crimson Key	56.9%
PHILADELPHIA—Mastbaum, 1st week	176.4%
PHILADELPHIA—Mastbaum, 2nd week	135.5%
PHILADELPHIA—Mastbaum, 3rd week	65.2%
PITTSBURGH—Stanley, 1st week	110.4%
PITTSBURGH—Stanley, 2nd week	92.4%
PITTSBURGH—Warner, MO 1st week	55.5%
SAN FRANCISCO—Paramount, 1st week	127.3%
SAN FRANCISCO—Paramount, 2nd week	66.0%
ST. LOUIS—St. Louis, 1st week (DB) The Chinese Ring (Mono.)	130.4%
ST. LOUIS—St. Louis, 2nd week (DB) The Chinese Ring (Mono.)	119.4%
ST. LOUIS—St. Louis, 3rd week (DB) The Chinese Ring (Mono.)	81.5%

THE SWORDSMAN (Col.)

Intermediate Report:

Total Gross Tabulated	$395,900
Comparative Average Gross	387,000
Over-all Performance	102.3%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	104.7%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	94.2%
CHICAGO—Garrick	170.0%
CINCINNATI—RKO Albee	73.3%
DENVER—Denver (DB) Glamour Girl (Col.)	97.4%
DENVER—Esquire (DB) Glamour Girl (Col.)	73.5%
DENVER—Aladdin, MO 1st week (DB) Glamour Girl (Col.)	50.0%
INDIANAPOLIS—Loew's (DB) Glamour Girl (Col.)	117.6%
KANSAS CITY—Midland (DB) Blondie's Anniversary (Col.)	125.7%
NEW YORK—Capitol, 1st week (SA) Gertrude Niesen and others	105.5%
NEW YORK—Capitol, 2nd week (SA) Gertrude Niesen and others	89.4%
PHILADELPHIA—Boyd, 1st week	137.0%
PHILADELPHIA—Boyd, 2nd week	111.8%
PHILADELPHIA—Boyd, 3rd week	68.0%
PITTSBURGH—Harris	98.4%
SAN FRANCISCO—Orpheum, 1st week (DB) Blondie's Anniversary (Col.)	100.0%
SAN FRANCISCO—Orpheum, 2nd week (DB) Blondie's Anniversary (Col.)	84.3%
ST. LOUIS—Ambassador (DB) Main Street Kid (Rep.)	121.2%

Observe Fiftieth Anniversary

International Ticket Co., Newark, N. J., will observe its fiftieth anniversary this year. Charles Manshel, founder, is still active.



Leo Brecher
president, 58th Street Plaza Theatre, Inc. New York, says:

"WE CONSIDER ALTEC SERVICE AS REAL FRIENDS OF SHOW BUSINESS"

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THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY

Expediter Sees No Need to Hold Building Curbs

Washington Bureau

Housing Expediter Tighe Woods testified at rent control hearings held Monday by the Senate Banking and Currency Sub-Committee that theatre and other entertainment construction was, comparably, an "insignificant" part of the building picture and that he would not "feel too badly if the curbs were dropped."

Officially, Mr. Woods said, he had to urge continuation of the current Federal controls on theatre and other amusement building so that his office could not be accused at a later date of wrecking the housing program. He is expected to repeat this stand when he submits to the sub-committee a written statement later this week.

Asked how he felt about the controls personally, Mr. Woods admitted, however, that he did not feel very strongly one way or the other and that he could not prove the limitation had done any good at all.

The chairman of the House Banking and Currency Committee, Jesse P. Wolcott, who probably will have the final decision in extending the rent control law past its February 29 expiration date, has said he would favor dropping the limitation power over theatre building if it could be shown that such construction was minor.

The committee was told that the housing expediter, from July 1 to January 16, had turned down 300 theatre projects worth $40,979,281, and approved 310 projects valued at $11,730,529.

Jack Sichelman Dies

Jack Sichelman, 63, assistant to Clarence Hill, manager of branch operations for Twentieth Century-Fox, died in New York January 23. He had been with the company for 30 years.

Frank Kerr

Frank Kerr, 67 veteran British Columbia theatre operator and owner of the Edison theatre at New Westminster, died of a heart attack January 20. He was a charter member of the Vancouver branch of Canadian Picture Pioneers and had been in the theatre business 45 years.

Harry Keller

Harry Keller, 52, former Universal Pictures publicist, died in Jewish Hospital, Cincinnati, January 22. Services were held Monday in Floral Park, L. I., N. Y.

Bill Cody

Bill Cody, 57, star of numerous silent Westerns, died in Hollywood January 24. Services were held January 28 at Blessed Sacrament Church, Hollywood. He is survived by his widow and two sons.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 7—Petrillo defends musicians' union. . . . Twenty men play 400 harmonicas. . . . Supersonic rocket car. . . . Navy fliers test immersion suits in icy waters. . . . Basketball. . . . Skiing.

MOVIETONE NEWS—Vol. 31, No. 8—Stassen-Pauley clash. . . . Jerusalem today. . . . Gandhi ends fast. . . . Chinese mass wedding. . . . Voice of America to tell the world about U. S. . . . Feller signs 1948 contract. . . . Ice-boat in Canada. . . . Bauers—a real golfing family.

NEWS OF THE DAY—Vol. 19, No. 241—Petrillo testifies. . . . All-harmonica orchestra. . . . "New look" in beach mode. . . . Rehearsal for winter Olympics. . . . Jet-sled rides at 1,019 miles per hour.

NEWS OF THE DAY—Vol. 19, No. 242—Stassen vs. Pauley. . . . Tense days in Holy Land. . . . Ghandi breaks fast. . . . Mass weddings in China. . . . Voice of America. . . . Ice-boat regatta. . . . Golden Gloves.

PARAMOUNT NEWS—No. 44—Secret Nazi papers bared. . . . Japan makes toys out of beer cans. . . . Anti-freeze sailor suit. . . . New dress styles. . . . Petrillo before Congress. . . . Figure-skating champions.

UNIVERSAL NEWS—Vol. 30, No. 111—Petrillo before House committee. . . . Rocket-powered sled hits 1,019 miles per hour. . . . Play 400 harmonicas. . . . Display latest swim suits. . . . Ski school. . . . Sportsmen's show at Chicago.

UNIVERSAL NEWS—Vol. 30, No. 112—Clay warns of German unrest. . . . Gandhi ends fast. . . . U. S. information program explained. . . . Milk ship sails. Pirate gold in Florida. . . . Mass wedding in China. . . . Baseball school in Florida. . . . Ice boat regatta.

WARNER PATHE NEWS—No. 46—Hitler Stalin plan revealed. . . . Car hits 1,019 miles per hour. . . . Swim styles. . . . Petrillo testifies. . . . Mouth-organ band. . . . Surf carnival in Australia. . . . Great American: Robert E. Lee.

WARNER PATHE NEWS—No. 47—China economizes on weddings. . . . Elizabeth shares wedding gifts. . . . Convertible hat. . . . Europe to get facts on U. S. . . . Gandhi ends fast. . . . Pauli and Stassen clash. . . . "Killer"-"Butch" 40 lb. thriller.

TELENEWS DIGEST—Vol. 2, No. 4—Pauley answers Stassen. . . . Petrillo testifies. . . . "Nickle magnets" at convention. . . . Voodoo doctor trapped. . . . Waldorf entertains strange guests. . . . Pagan death rite. . . . Textile smugglers trapped. . . . Climbers scale peak in Chile. . . . Inside the Kremlin. . . . Harness racing in France. . . . Chicago Bears sign Lujack. . Toreador gored in Mexico bullfight

William S. Friedberger

William S. Friedberger, 38, assistant manager of Walter Reade's St. James theatre in Asbury Park, N. J. died January 22 when the automobile in which he was driving to Florida, crashed and burned near New Brunswick, N. J. He had served four years with the Signal Corps during the war.

Edward P. Strong

Edward P. Strong, 64, who built up a Cleveland theatre circuit in association with Fred Desberg and Emanuel Mandelbaum, died January 21 in Hollywood, Fla., of a heart attack. His circuit is now operated by Loew's. In recent years, Mr. Strong held interests in drive-in theatres and an amusement park.

Guy McRae

Services for Guy McRae, Paramount employee for 28 years, were held at noon January 28 in New York City. He died January 24 at New York Hospital. He had been in charge of the maintenance unit for the Paramount Building.

Maury Nunes

Maury Nunes, 50, independent producer for the past two years, died in Hollywood January 21. Services were held in Brookline, Mass.

Mark Reissues, Better Business Bureau Urges

Kansas City Bureau

A drive to persuade exhibitors here to adhere to the Federal Trade Commission's requirement that reissues be identified as such in advertising and promotion has been reopened by the Kansas City Better Business Bureau.

According to the Bureau, "complaints are again being received from patrons that some theatres showing old films fail to indicate that they are reissues or that the word 'reissued' was in such small type that it was not observed until later.

"This matter was taken up with theatre managers in February, 1946, following similar complaints that patrons selected a show to attend from advertising and learned after the picture was on the screen that they had seen it several years before," the Bureau's statement, released this week, continued.

The Bureau reminded exhibitors and copy writers that the FTC has ruled that advertising matter for reissues released under new titles should set forth the old title, "clearly, definitely and distinctly".

NBC's Television Plans Advanced Four Months

The National Broadcasting Company's television plans for Chicago have been advanced four months and the company expects to be on the air by September 1, E. I. Showerman, NBC vice-president in charge of the central division, has announced. The programs will be televised over WNBY, the network's midwestern television outlet. The new date supersedes an earlier plan to be on the air by the end of the year.

Williams Named Acting President of AMPA

Phil Williams of *Fortune* magazine, who had resigned as vice-president of the Associated Motion Picture Advertisers in New York, withdrew his resignation last weekend at the request of the board of directors, and will be acting president during the absence of Arnold Stoltz, who was to leave New York this week for an extended visit to Hollywood. Max E. Youngstein was nominated for the presidency, but his term will not begin until May.

Groen Sales Manager

A picture caption in the HERALD of January 24 inadvertently referred to Louis Groen as manager of the Motion Picture Export Association in Holland. This was in error as Arnold Childhouse is the managing director there. Mr. Groen is MPEA sales manager in the territory.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

THERE'S no denying the fact. We are getting more usable material for the Round Table, and a better quality of entries for the Quigley Awards, from abroad than from our domestic market. Might as well face it, but showmanship within these United States has been running on the downside the last six months. We get more *quantity*, there are more contenders for the Awards; but we get less *quality*, because there is a distinct lack of enterprise—or inspiration?

Perhaps it is coincidental that about six months back, there was a tendency to cut corners in the costs of exploitation, and perhaps, we are now just feeling the impact. Debate continues as to whether "business" is off, or whether "pictures" are off, at the source. But, certainly, showmanship is off, and, we hope, only temporarily. Current films may bring back old times.

From Australia, by airmail, comes a copy of the editorial page of *The Film Weekly*, where argument has been raging about the relative value of ballyhoo. They miss it, too. In England, where things are difficult, showmen have become skilled at doing much with little. Here, let us hope, we can swing back to showmanship.

Elmer Rhoden, out in Kansas City Fox Midwest theatres, and the Wometco circuit, down in Florida, are using a twist on the March of Time's "Presidential Year" short film, recently released. They conduct a straw vote, a poll of presidential candidates, in the theatre, through the run of the picture, and post the cumulative audience vote from day to day. In the March of Time release, all potential candidates for the Presidency are seen and given a chance to speak for themselves. Following the outline of the reel, the theatre prepared their own straw ballots, which are deposited in a lobby box. Interest is accumulative as the run progresses, and rivalry between candidates becomes lively material for a newspaper story or street ballyhoo where these returns are posted. Politics can be dangerous when you take sides, but helpful when you catch a free ride on the train of current events.

THIS IS GOOD NEWS

Bill Ferguson is conducting five field meetings of his exploitation staff for Metro-Goldwyn-Mayer, starting this week in Cincinnati, at the Netherlands Plaza Hotel, where J. E. "Watty" Watson, Cincinnati; Harold Marshall, Indianapolis; Charles Dietz, Detroit; Charles Deardourf, Cleveland, and Bernie Evens, Kansas City, will be present.

The second meeting, at the Blackstone Hotel, in Chicago, will have Metro's exploitation men, Bill Bishop, Warren Slee, Norman Pyle and Louie Orlove in attendance, with Metro executives of the Chicago area. Three remaining sessions will be set up on Bill Ferguson's return to the home office. Each of the meetings will last two days and will consist of a survey of exploitation plans for the immediate future in each section.

More good news for exploiteers is the announcement by Max E. Youngstein that Eagle Lion will continue its policy of sharing with all theatres advertising and promotion costs, dollar for dollar, over normal house budgets on every major picture to be released by the company. Mr. Youngstein reaffirmed the policy at exploitation meetings held in Dallas for the south and west, last week. Which rates three rousing cheers in this department.

Phil Williams tells us a good trick that he has seen in use in his suburban town of Hartsdale, N. Y., to stimulate interest in a coming attraction. The high school students are encouraged in a contest to design a handbill on the picture. The kids compete with each other to create the most professional job, highlighting what they consider the salient points, sketching what they choose out of material shown to them in the pressbook. It not only teaches them something about advertising, but sells the picture to a waiting audience, at a cost of a few modest prizes.

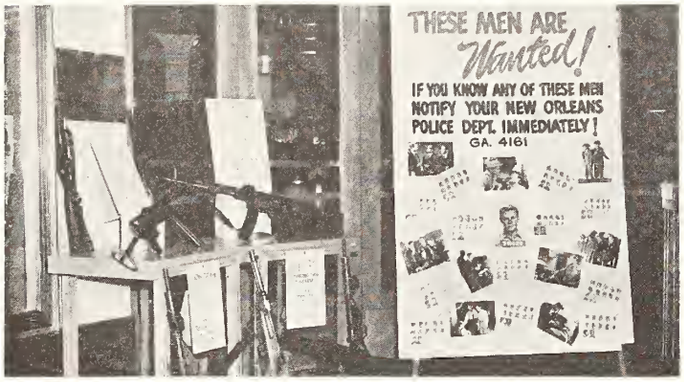
There are two ways to win patronage from school sources. One is to solicit their purchase of tickets at the boxoffice in the usual fashion; the other is to invade the school with your own basis of cooperation. It pays oftener, and better, to meet school authorities and school pupils on their own premises, with your obvious intention to be part of their community life. Too often, "the picture show" is below the level of the public library and the local newspaper.

Lou Smithgal, in our old home town theatre, the Rialto, Canton, Pa., has boosted her regular ad copy from the old one-column measure to a wide two-columns. That's better—and it won't cost any more in the long run, for you get MORE display in one inch across two columns than you do in two inches down one column. For top attractions, the two-column space has room enough to spread the word around, with better showmanship. Now, we urge Lou to try still another idea: Give the *Sentinel* some publicity mats to illustrate those long reading notices. A picture would lift the advertising value of this free space and give readers of the best-newspaper-in-four-counties something to look at while picking the pictures.

—*Walter Brooks*

"T" FOR TOP EXPLOITATION

Not in a long time has there been an exploitation picture like Eagle Lion's "T-Men", shown on this page in a variety of ideas from key cities. The opportunity to work with banks as sponsors of advertising is unusual; the chance for cooperation with the United States Treasury is exceptional. There's money in "T-Men", as an accessory before, during and after the fact. Many managers will be printing their own green money, using a pressbook mat, and numbering the bills for free tickets.





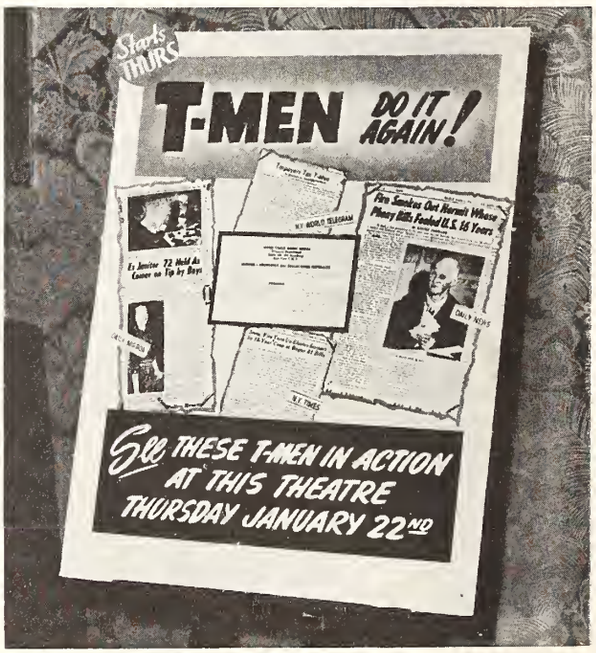
Lobby and window displays for the showing of "T-Men" at the Joy theatre, New Orleans, included confiscated weapons and police posters, above, and the showing of counterfeit money, at left, both arranged with Treasury Department cooperation. No limit to the number of such displays possible in any town, large or small, if you contact the bank or local police officials.

Everett Callow built the showing of "T-Men" in Philadelphia with this impressive front display at the Warner - Stanton theatre, below, as his key situation.





A fistful of brand new $1.00 bills, for sale at 50¢ each, in the lobby of the Stanton theatre, Philadelphia, with no takers! The same idea is being used in other first-run cities.



Lobby display at the Criterion theatre, on Broadway, New York, had clippings of new exploits of "T-Men" as a timely tiein with current events.

"T-Men" Tieups Total A Truly Terrific Take

Six theatre opening of "T-Men" in Los Angeles is being closely studied by theatres in every part of the country as an example of the well-rounded campaign established by Max Youngstein to set promotion standards for this picture in every situation. The six houses, top deluxe theatres of the Fox West Coast chain, were supported by the posting of 325 twenty-four sheet posters, 650 six-sheets and over 2,000 three-sheets, covering the entire Los Angeles trading area. Other promotions with Bank of America and Elmer Irey's "Treasury Agent" radio show plugged the picture.

In New Orleans, promotion for the picture at the Joy theatre included an impressive and crowd stopping display of arms and weapons. Under the law, souvenir weapons held by any ex-GI must be deactivated and registered by the Treasury's "T-Men." Exhibits headed "Know Your Money" and "Wanted" posters from local police headquarters supplemented the displays and obtained local newspaper comment. Chicago's run of the picture, starting January 8th, has been held over indefinitely as a result of the exploitation-advertising campaign.

Keynote of Everett Callow's campaign at the Warners' Stanton theatre in Philadelphia was the stunt of offering $1 bills at 50c each to passers-by on important street corners and in the lobby of the theatre. Manager Elmer Pickard reports the trick won widespread publicity, but not one Philadelphian would buy a bill, refusing to believe that anybody could be such a sucker. A frosty-faced guy muttered out of the side of his mouth: "Beat it, bub, there's a cop coming!"

Making Use of Old Reliable Snowbirds

Mollie Stickles, of Loew's Palace theatre, Meriden, Conn., is the first this winter to report taking advantage of a snow drift by sticking an exploitation poster in it. With the stuff piled high all over town, she found plenty of places for a placard. We recall an old exploiteer who said that if you couldn't do this at least once each winter, the climate must be changing. Mollie used big laughing heads as street ballyhoo, with the line "Calling All Sourpusses" to enjoy this comedy. She also used the ballyhoo, "I Laughed My Head Off" which is always good in small situations where the budget won't stand much strain.

Car Giveaway Was Good

Ron Failes, manager of the Laurel theatre, Long Beach, N. Y., wants it known that his car giveaway was something to write home about, a sensation of the winter season in that resort town.

SHOWMEN IN ACTION

Bill Reisinger writes us four letters, all dated January 15th, and all about the personal appearance of Audrey Totter at Loew's Dayton theatre on January 16. Hmmmmm!!!!

▼

Loew's Poli theatres in New England tossing a cocktail party for Jose Iturbi in Hartford last Sunday to promote press response for "Three Darling Daughters."

▼

Jim Barnes sends a memo to say he's transferred from Warners' Oklahoma City theatre to Warners' Forum theatre in Los Angeles, and promises to write soon.

▼

Morgan Duval placed a 24-sheet in the lobby of the Palace theatre, Duncan, Oklahoma; caused a mild sensation in his town with a display 6 feet high and 35 feet long.

▼

Correction! Bill Reisinger writes us five *more* letters, a total of nine, about that personal visit of Aubrey Totter to Loew's Dayton. Bill, you're breaking our heart. We can't all *afford* such luxury items.

▼

Phil Williams, member of this club, and erstwhile Judge in both quarterly and annual Quigley Awards, getting a nice promotion in his new post with *Fortune*.

▼

Al Hatoff, manager of the Globe theatre, Brooklyn, used "a barrel of dough" as an eye-catcher with the sign "This is not real money, but if you want a million dollars worth of laughs, see Red Skelton."

▼

Fred Greenway, manager of Loew's Poli-Palace, Hartford, Conn., planted a good contest idea with the local newspaper on "What was the best Good News you ever received?"

▼

The "Welcome Stranger" campaign presented by Alice Gorham of United Detroit Theatres at the United Artists theatre, was adjudged the best publicity campaign for 1947 by the Women's Advertising Club of Detroit.

▼

Pearce Parkhurst, well known New England theatre manager and member of the Round Table, has accepted the position as publicity director for R. S. Wallace's Tri-State theatres in Alliance, Ohio.

▼

Harry L. Minor, manager of the Wilma theatre, Coeur d'Alene, Idaho, writes in to say he is sending his first campaign to the Round Table as a contender for the Quigley Awards.

▼

Mell Brown, manager of the Peachtree Art theatre, Atlanta, Ga., had powerful support from the daily papers in publicizing the opening of "Shoe Shine." The *Journal* gave it a page in the Sunday magazine, plus a Monday editorial mention.

Jack Randall, manager of the Strand theatre, Vancouver, B. C., highlites an all-out campaign for "Life With Father," using a "saturation" radio hook-up and street ballyhoo "Father" wearing magnificent mustache.

▼

Nate Wise mounted huge cut-out letters spelling out "Tycoon" on the rising orchestra pit at the Palace theatre, Cincinnati, which was spotted with lights as it rose into view at every performance.

▼

Shirley Allen, publicist at the RKO Allen theatre, Cleveland, awarded a prize for her "Know Your Cleveland Tycoon" contest and tieup with Greater Cleveland Safety Coun cil, to advertise the showing of "Tycoon."

▼

Manager Mark Alling of RKO's Golden Gate theatre, San Francisco, holding a "New Look" contest, with a picture of Laraine Day, showing only part of her skirt, and contestants asked to guess the actual and proper length.

▼

In case you've forgotten or overlooked the fact, M-G-M gets out a press sheet on short films, with ad mats and everything that's worth getting and using regularly.

▼

Lou Mayer, publicity director for the RKO Palace theatre, Chicago, has landed a longe-range advance promotion for "A Double Life" with the Pennsylvania Railroad's Chicago division 1948 safety campaign.

▼

There's fake money around town, but it's valuable. If you happen to get a phony "T-Men" bill with the right numbers it will pass you in to see the picture at the Criterion theatre on Broadway. Very convincing advertising dollars.

▼

Bulletin! Four more letters from Bill Reisinger, enclosing tear-sheets of newspaper raves on the personal appearance of you-know-who at Loew's Dayton theatre. That makes thirteen epistles in this personality marathon.

▼

Norman Lofthus, manager of Warners California theatre, Santa Barbara, using a post-card to music lovers to sell them "Song of Love" and "The Great Mr. Handel" on a double bill.

▼

Maurice Wilson, manager of the Moorhead theatre, Moorhead, Minn., says his house is second run to Fargo, N. D., just across the river, but he's making good with British Prestige pictures, with seats reserved for "Henry V."

▼

West Coast premiere of RKO's "Night Song" at the Golden Gate theatre, San Francisco, put over with all the excitement of a typical Hollywood opening and sponsored by the San Francisco *Call Bulletin*, with ten days of heavy publicity.

TEN BEST OF THE YEAR AS SHOWMEN DO IT

The austere *New York Times* refers casually to "the most fanciful exhibits of unblushing press agentry in the year just past," and includes such examples as that perpetrated by Irving Levin, San Francisco theatre manager, who mailed out live turtles to advertise his new noiseless popcorn bag, probably inspired by something he read in a Warners' Pressbook on "The Voice of the Turtle." And down in Sarasota, Florida, another manager had a young deer to exploit "The Yearling," the animal becoming so enamored with the picture that it returned to stand in the aisle and watched every every performance on the screen.

Difficult to Choose Best

Among members of this association of motion picture showmen, it would be difficult to point effectively to the ten best, because there are so many more than ten, and all best for different reasons. But for the purposes of this page, we rise to defend those who practice press agentry the year around, for profit, and who live rather for the practical result obtained than the exotic method. We are in an enviable position, for we have the opinion and judgment of the Quigley Awards competition through four quarters of 1947 to look back upon, to say nothing of pleasant memory of letters in the mail, before these entries were sorted and selected and shaken down to size.

Without attempting to list our choice in showmen, either alphabetically or chronologically, we will drift backwards through 1947, beginning with Len Chant, manager of the New Victoria, Preston, England, who surprised the judges and ourselves, winning the overseas citation for the fourth quarter with an entry which was described in these pages only last week. And that reminds us of Percival B. Singh, of the Deluxe theatre, Port O'Spain, Trinidad, who did an equally good job with the same picture, "The Jolson Story," to win the overseas citation for the second quarter. And Stanley Hodnett, of the Gaumont Palace, Middlesbrough, England, who did it in the third quarter.

Then, there's Willis E. Shaffer, of the Fox Atchison theatres, Atchison, Kansas, who has twice won the quarterly silver desk plaque in 1947 and who excels in his handling of advertising and publicity in the Kansas town where he has two theatres and a friendly competitor who is becoming a Round Table member, in self defense. We can't decide whether "Shaf" or Pierce McCoy, of the Miller theatre, Augusta, Ga., leads in civic and community relations, but it's close, with maybe a shade the best of it for McCoy. Or, Mildred Fitzgibbons, at the Skouras Broadway theatre, Flushing, L. I., for Mildred was a close rnuner-up last quarter for top honors.

Stanley Gere, manager of the Rialto theatre, Racine, Wisconsin, took Abbott and Costello's "Buck Privates Come Home" and turned it into a municipal holiday, best example of that order ever to reach this desk, but Stanley hasn't done it again, and it's sustained showmanship that counts towards awards. Jack Matlack, winner these many years, turned in a marvelous job with the opening of a new theatre for foreign films out in Portland, Oregon, but he doesn't hit these pages as often or as hard as he used to, from the records. Fred Perry, down in Schune's Liberty theatre, Cumberland, Md., is a specialist of the first quality, hitting regularly on all twelve cylinders.

We had a laugh at the "Mitty" pictures which Bob Case had printed in the Kingston newspapers, showing the remodeling of the city of Kingston, by trick photography, in his "Mitty" dreams. And Bill Novak, who turned Winnipeg inside-out to turn in the premiere of "Welcome Stranger" for Canada, at the Capitol theatre. Or Lester Pollock, of Loew's Rochester theatre, who is consistently in front with displays to advertise his attractions. And Jules Landfield, out in the Melrose theatre, Melrose Park, Ill., who keeps the midwest on its toes with good showmanship.

Among Round Table Members

Or, consider the two "Phils"—who accomplish so much in neighborhood theatres; Phil Katz, at the Kenyon theatre, Ptitsburgh, and Phil Chaiton, at the Tuxedo theatre, in the Bronx, who won applause for his birthday parties and for filming his own street parades as an audience attraction. And there's Elmer Adams, down in Shawnee, Oklahoma, who is a frequent prize-winner, and Carlos Giacheri, at the Astor theatre, Turin, first to show us how professional was the job of showmanship in Italy.

That's more than ten? We haven't any more than started, and there isn't space enough to list them all.

Toy Train for Lobby Display

Manager F. P. Gloriod of the Varsity and Rodgers theatres, Carbondale, Ill., discovered a good idea in the use of a toy train in his lobby, to advertise a "train of coming attractions." He promoted the electric train from a young boy, for passes, and the operation of the railroad was the added responsibility of regular theatre employees.

Children Give Toys to Needy

Gerry Savoie, manager of the Paramount theatre, Brattleboro, Vermont, had a month-long promotion plan that created plenty of good-will while providing toys for children. The American Legion put on a campaign for the needy; Gerry offered free tickets to children who would bring in their old toys to be donated to the less fortunate.

Iowa Managers Win Praise For Campaign Ideas

William Singer, manager of the Brandies theatre, Omaha; Harry Dearmin, manager of the Strand in Marshalltown, and Raymond Langfitt, manager of the Orpheum in Dubuque, are winners in a contest for the best campaign on "Tycoon" conducted by Harry Mandel in RKO Iowa theatres.

Aside from the usual radio, newspaper and window tieups, each town had many original stunts applicable to their special situations. In Omaha, for instance, Mr. Singer tied in with the Chamber of Commerce and the U. S. Army Engineers, honoring as "Tycoon" General Pick of the U. S. Army Engineers in connection with the Pick-Sloan plan to make the Missouri River navigable, which is hot news in that vicinity.

In Marshalltown, Mr. Dearmin took advantage of historical dates, such as "V-E" Day and "V-J" Day, to exploit "T-Day," which naturally referred to the opening of "Tycoon." All advertising carried this theme, even to "Tycoon" sandwiches and "Tycoon" sundaes, which were all over the town. In Dubuque, Mr. Langfitt tied in with a radio "Man in the Street" show to ask the question, "What's the difference between a tycoon and a typhoon?", with amusing answers. A smartly dressed man, for street ballyhoo, was introduced as a "Tycoon," just for a sample.



Manager Harold Perlman, of the RKO Palace theatre, Chicago, offered two memberships in the desirable "Dress of the Month Club" through a tieup with station WCFL in a radio contest to advertise "The Lost Moment". Pretty girls were "planted" at busy hours in front of this lobby poster to ask (and answer) questions about the contest, and to explain the club idea. All expense borne by the cooperating station.

A New Selling Approach
REVIEW OF CURRENT PRESSBOOKS

"MY WILD IRISH ROSE"—Warner Bros. In Color by Technicolor. In Your Wildest Dreams, You've Never Seen Such Color, Comedy and Dancing Colleens. It's McNificent! And there's sixteen song hits to work with, including "My Wild Irish Rose"—"A Little Bit of Heaven" and "Mother Machree" with a special record album available that will make you plenty of tieups. You can't go too strongly on music that so many millions love. Dennis Morgan has an ear for a tune and an eye for a wild Irish Rose; the ladies will be chasing him. Posters are gay and Gaelic, especially the 24-sheet which has a lilt to it; like the 6-sheet, it sells music. Newspaper mats are all okey, with plenty to choose from in three columns or less width, and some you can cut down to size. Trailer copy keys the selling approach, aimed at that big interested audience, who have been presold on these tunes since they were babes in arms. There's a cooperative newspaper ad suggested in layout form, but no special mat, unless you take the pressbook to your newspaper man and dope something out. Naturally, lots of radio and other song tieups; also cooperation to be expected from Irish societies and florists, who sell wild Irish roses. Merchant tieups are numerous and you can use window cards to good advantage with many possibilities. Story is life of Chauncey Olcott, so you can promise everything nostalgic, romantic and authentic. (Mailman just arrived with a bit of the oud sod, direct from Ireland by Pan-American Airways, to exploit this picture!)

"TYCOON" — RKO Radio Picture. In Color by Technicolor. Thrills Galore Are In Store! RKO's Story of Love and Adventure In the Andes! She's Romantic, He's Rugged, Together They're Dynamite! Slogans from the pressbook set the pace for this picture of love, dynamite, flames and flood. Go ahead and blast! Posters, and display materials, from 24-sheet down to the herald, are alike in style, so look them over and pick the best for your purpose. The 6-sheet has a lot of punch and is good for cut-outs or lobby display. Picture has had the benefit of unusual preselling by color advertising in key cities. Newspaper mats are generally good and with more variety in styling than the display material. A set of teaser ads are forceful, all in two-column width, but sold separately. There is an interesting mat, No. 402, which you can buy as a four-column mat for 60c but cut it up into two separate ads or arrange it differently, with the cooperation of the composing room foreman at your newspaper office. Too many big ads, you may get by with the one-column mats that are provided so ungenerously. So many theatres use smaller sizes; so few, use big ones! Tieup stills are available in National Screen Service Sets. A novel teaser puzzle mat, No. 3-X, is clever. Free transcriptions feature the voices of the cast for spot announcements. Especially recommended are good ideas developed by Iowa theatre managers in handling "Tycoon" which will be found elsewhere in this issue of the Round Table. The title is not easy to sell.

Cooperative Programs For February Holidays

Irving Schwartz, manager of the Allerton theatre, Bronx, New York, has arranged with his local Firestone store to underwrite a special Lincoln's Birthday show, with 500 gifts to be awarded in stage contests. With this so successfully financed, he immediately went to ten other cooperatig merchants, who were anxious to get on board with the financing of a Washington's Birthday Show along the same lines. Special cartoon and comedy programs are provided, with all expenses paid by the merchants.

Write a Harrowing Humdinger!

Joe Samartano, manager of Loew's State theatre, Providence, running a limerick contest to advertise "Sleep, My Love," in which he solicits blood curdling rhymes for his unfinished verse, containing words like "dreams", "screams," "desire" and "eerie." Should convince 'em the picture is not one to sleep through.

Promotes Street Parade For "Red Stallion"

Herschel A. Wheeler, manager of the Pace theatre, Gordon, Nebraska, says his town has only 2,100 population, but there wasn't anyone in the countryside who didn't know he was playing "Red Stallion" after a three-weeks campaign. He used 3-column ads in his local newspaper, and a reader illustrated with a scene mat, together with his monthly calendar, special bread wrappers, window displays, contest in the high school, and free tickets to everyone who came to the opening performance on a horse, the riders thus forming a free street parade.

Reissue Gets Exploitation

Sid Kleper, manager of Loew's College theatre, New Haven, found plenty of good exploitation in the reissue title, "You Only Live Once." He placarded 100 taxicabs, front and back, with bumper strips, and tied-in various ways to "drive safely" and "look twice before crossing streets."

Manager Submits 13 Campaigns For Awards

Among newer members of the Round Table, and eager contender for the Quigley Awards, is Edward N. Brown, manager of the Gayety theatre, in the steel mill district of South Chicago. His first campaign book carried the announcement that a complete series of 13 campaigns would be submitted in the Awards competition. With the arrival of Book No. 8, we must admit, the manager's job is not an easy one, where you follow 95 per cent of Chicago's theatres, and patronage must be won and held on a basis of showmanship and community relations.

The Gayety circulates a weekly program, advertises in *The Daily Calumet,* a neighborhood newspaper, expands both media on special occasions, but it is in practical, personal methods that one builds business for this 850-seat theatre. You have to fight for it, and Ed Brown's campaigns show him in there, fighting. In Book No. 2, we notice a group picture, with John F. Burnham, Quigley Silver Award winner for 1938, standing alongside, so there's an old strain of showmanship on these premises. It shows clearly in the results obtained. Burnham, with Chief Harry F. Clineen, of Chicago's Fire Department, were judges in a school contest for Fire Prevention Week.

Ed Brown makes the most of every community opportunity. He works closely with public and parochial schools, conjures up contests and prizes from civic minded local merchants. He offers plenty of give-away novelties for children (mostly obtained from Reed & Associates, Chicago) and enjoys a complete sell-out of children's performances in his neighborhood. City and State officials cooperate in making civic occasions important to both children and parents. Photographs of his "hold out" crowd show a lobby jam-packed with kids, waiting to get in.

Through all his campaigns is the ever-present proof that he works materials over and over again, saves money as he makes money. He has come to the conclusion that a large and special ballyhoo front is the best exploitation he can use, and in thirteen weeks he has built 40 of these fronts, each one different from any that have been used before. He says, these 13 weeks represent the biggest business in the history of the theatre, and we can readily see why.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

SALESMEN WANTED TO HANDLE AS SIDE-line inexpensive premium toy novelties for children's matinees. BOX 2192, MOTION PICTURE HERALD.

PERSONNEL ASSISTANT, COLLEGE GRADuate experienced in personnel techniques for New York theatre circuit. BOX 2191, MOTION PICTURE HERALD.

WANTED: MANAGERS FOR PERMANENT THEatre positions, available at Philadelphia, Binghamton, Albany. Salaries range $60 to $150 weekly, depending upon man's capabilities. Write NEIL HELLMAN, Paramount Theatre, 378 Clinton Ave., Albany, N. Y.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 USED SPRING cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

STRONG, 1 KW. LAMPHOUSES AND RECTIfiers, rebuilt, $625; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers, $114.50; complete booth equipment consisting of Simplex rear shutter mechanisms, pedestals, magazines, Peerless lamphouses, rectifiers, lenses, RCA sound, all recently rebuilt, $1065. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

SPARES FOR YOUR BOOTH. SIMPLEX FRONT shutter mechanisms, $79.50; Simplex double bearing mechanisms, $104.50; Simplex rear shutter mechanisms, $165; Simplex single bearing movements, $4.95; double bearing movements, $29.50; 30 ampere rectifiers, $50; amplifiers from $29.50. All above in good condition. STAR CINEMA SUPPLY, 459 W. 46th St., New York19.

THOUSANDS INVESTED LATE ARMY SURplus equipments, more DeVry H.I. arc sound projectors available, $2495; RCA MI-9050 Soundheads $325; 50, 65 & 70 Ampere High Intensity Hertner, Roth, Robins, Stabilarc Generators, panel, ballasts, starters from $395; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size Theatres and Drive-Ins, $995 up. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

AIR-CONDITION YOUR THEATRE THIS SUMmer at fraction of new price. Used blower and air-washer and purifier, complete with all motors, etc., for air-cooling 1000 seat theatre. Now in operation. For details and price write GUST CONSTAN, Avon Theatre, Decatur, Ill.

REMOVAL SALE — WHY PAY INFLATED prices? Booth Shutters, 8" x 8", $7.95; 12" x 14", $10.95; Simplex rewinder sets, $6.95; U.R.C. Soundheads, $50; guaranteed rebuilt General Ticket Registers, 2 unit, $195; 3 unit, $257.50; Simplex BB Movements, $39.50; Simplex 2000' magazines, upper, $11.50; lower, $16.50; double film shipping cans, $2.95; Sound Projectors, 35mm, $89.50 up; 16mm, $149.50 up. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

POSITIONS WANTED

THEATRE MANAGER, 19 YEARS' EXPERIence, all type operation, available at once. Address BOX 1, 1601 Poplar St., Kansas City, Mo.

WANTED ASSISTANT THEATRE MANAGERS job. Anywhere in New England. S. B. TROIANELLO, 191 Jackson St., Lawrence, Mass.

WHAT HAVE YOU TO OFFER EXECUTIVEsecretary, thoroughly familiar booking features, shorts. Capable handling theatre help, meeting public, keeping things running smoothly, with inborn love of theatre work. Have excellent position small circuit. Offer must be good and interesting. New England, preferably near Boston. BOX 2196, MOTION PICTURE HERALD.

PROJECTIONIST, THOROUGHLY EXPERIenced on all types of equipment. Go anywhere. Available immediately. BOX 2197, MOTION PICTURE HERALD.

NEW EQUIPMENT

AIR CONDITIONING EQUIPMENT FOR THEAtre. 1—40 H.P. Motor and Compressor, 1—60 H.P. Motor and Compressor, coils, valves, controls, switches, etc. All new modern equipment, save over 50%—price $7.000. REYNOLDSBURG LOCKER SERVICE, Reynoldsburg, Ohio.

BRIGHTEN UP YOUR SCREEN. RESURFACE IT yourself. Restore it to its original brilliance with Arctic Blanch, the wonder screen paint. A guaranteed product, $9.80 per gal. with instructions. Sold at leading supply dealers or write NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

30 AMP. RECTIFIERS, $63.30; 2000' reels, wire welded, $2.19; Aluminum, $2.95; Reel Alarms, $4.95; Splicers, $4.95; Pyrene type extinguishers, $7.95; Bowl Heaters, $2.95; GE ¼ HP. Motors, $22.50; 10" Exhaust Fans, $10.78; GE 6 amp. Tungars, $2.95; Flashlights, single cell, 29c; 2 cell, 79c. Send for Bargain Catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Eyemo, Arriflex, Akeley, Cineyhon. Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders, Moviolas, Editors, Griswold Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

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New York State Rejects "Devil in the Flesh"

The French-made feature, "Devil in the Flesh" ("Diable au Corps") which was brought to the United States by Paul Greatz in association with Universal-International, has been refused a New York State license for exhibition by the State Education Department, it was announced last Friday by Dr. Ward T. Bowen, director of the motion picture division. When the advance print on the picture arrived in New York from France last year, it was held up by the Collector of Customs but was admitted later on the producers' appeal to Washington. The film won the Brussels Film Festival award last year.

Immerman Installed as Chicago Club Barker

Walter Immerman, vice-president and general manager of Balaban & Katz, Chicago, was formally installed as new chief barker of Tent No. 26 of the Variety Club of Illinois last Friday evening at the Sheraton Hotel.

THEATRE SALES



LEADING THE PATRONS TO PLACES TO SPEND

SALES STRATEGIES

How displays lure the loose change

THE VENDER VANE

SELLING STRATEGIES

devices for trapping the dime along the box office trail

SNARING THE LOOSE CHANGE



A UNIQUE Mullin & Pinanski operation at the Allyn theatre, Hartford: the candy stand, as seen, is part of the box office. Supplied by the firm's candy subsidiary, Standard Candy, the stand is part of the box office structure, and it has been so successful in supplying a need, that the theatre on weekends sets up a table loaded with candy in the standing room area. Whereas the stand shown here is a standard counter, the stand's "annex" usually has a girl standing next to it, with a cash box.

MAKING DEAD SPACE COME ALIVE



Berlo Photo

ONE OF THE TWO eight-foot circular counters at Warners' Hippodrome, Cleveland, an excellent example of space utilized in the lobby of an old house. One is at each end of a lobby that extends through from Euclid to Prospect Avenues. The red leather tufted bases fit the theatre's decorating scheme. Set between pillars and walls, they do not obstruct traffic.

CATCHING THE KIDS

Don Jacocks' B. & Q. Associates circuit has been having its face lifted; that is, its theatres are being modernized. Part of that modernization is a replacement and a refurbishment of the candy service. Modern, with wood finished in blonde maple effect, and with overhead spotlighting, the stands are conservative in appeal and in selling—in keeping with the theatres housing them. In the house illustrated here, the stand specializes in candy. The Wareham, Wareham, Mass., seen here, was acquired by the circuit last year, subjected to a complete renovation, exterior and interior.



AS THEY ENTER

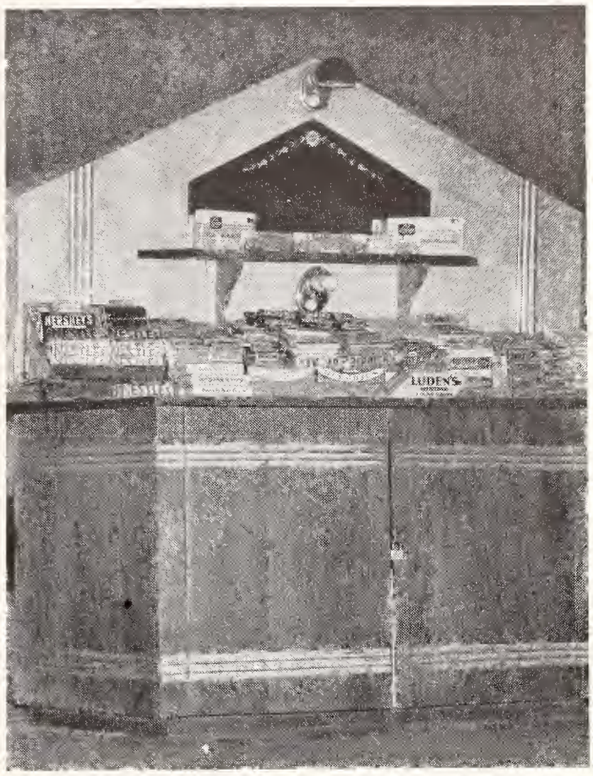


E. HAROLD STONEMAN'S large Interstate Circuit of New England is not only in the candy business; it is in it in the modern selling manner. For instance, the stand above, at the Modern theatre, Brockton. The candy counter, semicircular, of glittering attractiveness, dazzles the customers even while they hand their tickets to the doorman.

BY THE TICKET-TAKER



ATTRACTIVE DESIGN

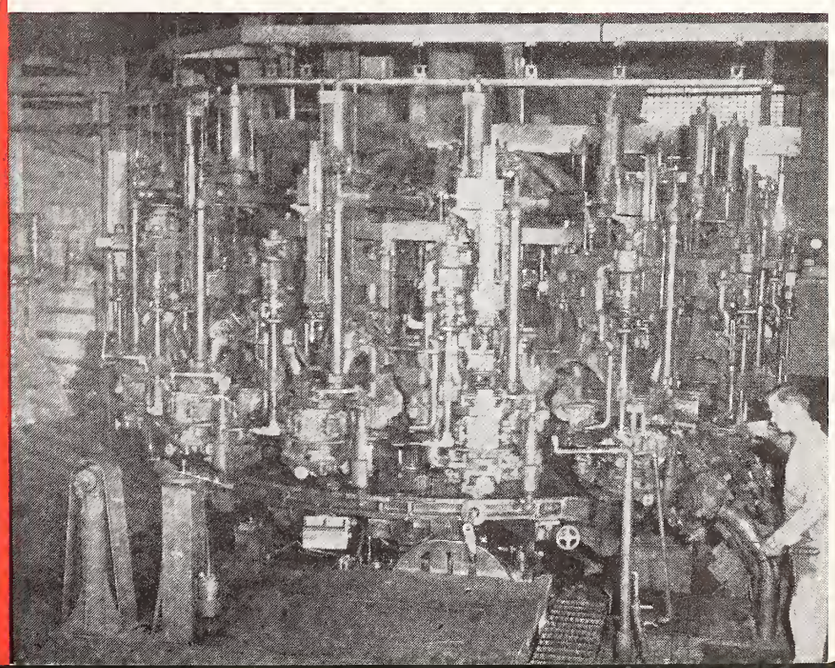


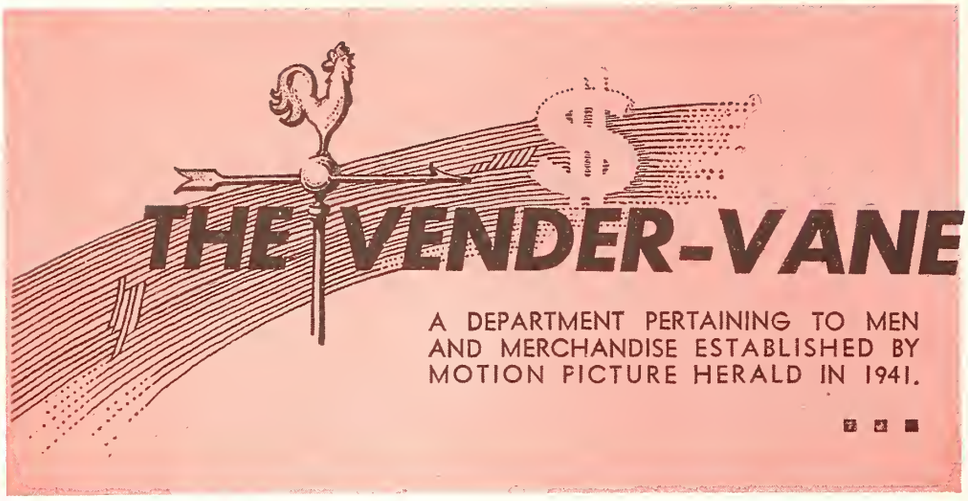
***THIS COMPLETELY** self-contained and attractively designed stand, selling candy only, greets the customer of P. J. DiModica's Buzzards Bay theatre, at Buzzards Bay, Mass., as he gives his ticket ta the doorman. Small, the stand is fitted to a very small standing raom area. Because af such limitatians, the cash is handled by a girl statianed at the stand's side. The success story of the stand above is that "each custamer buys a piece of candy". As with most of the E. M. Loew stands, this ane carries a complete line of edibles ta be cansumed an the premises; candy of all types, and, of caurse, popcarn.*

***WHEN E. M. LOEW** a year ago set about to put his own candy business into his 50-odd theatres, he was faced with a major problem: how to fit stands which would sell the product adequately into structures which had not been built with the extra-sales idea. The Loew's theatre, Hartford, above, is an example of the meeting of the challenge. Placed in the outer lobby, above a slight rise of steps, the stand, in relation to the auditorium doors and ticket box, cannot be missed. It makes the most of opportunity with glass bricking and fluorescent and recessed lighting. Although Buzzards Bay in winter, when this picture was made, is a shell of its prospering summerself, the theatre on a Sunday afternoon had an ample crowd, many of whom stopped en route to the auditorium to buy the snack that goes with the enjoyment of the screen fare.*

THAT'S HOW BOTTLES ARE MADE

***THE MACHINE MAKES** BOTTLES, in a steady stream and vast quantity. Such machines have as many as 15 "orms", each holding a blank mold which it dips into a furnace to gather a slug of molten glass in the manner in which a hand craftsman gathers glass at the end of his blowpipe. The scene is at the Owens-Illinois Glass Company, Toledo, Ohio.*





NEW DISPENSER FOR THEATRES

THE DRINCOLATOR CORPORATION is now marketing a specially designed carbonated beverage dispenser for theatres. It is so simple that it can be operated anywhere and it does not exceed in height the average candy stand in theatres, measuring only 26 inches in width and 27 inches in depth. It has three moving parts and has a constant flow valve which delivers the same amount of syrup and water whether a six-ounce drink or twelve-ounce drink is dispensed. Any two drinks can be sold.

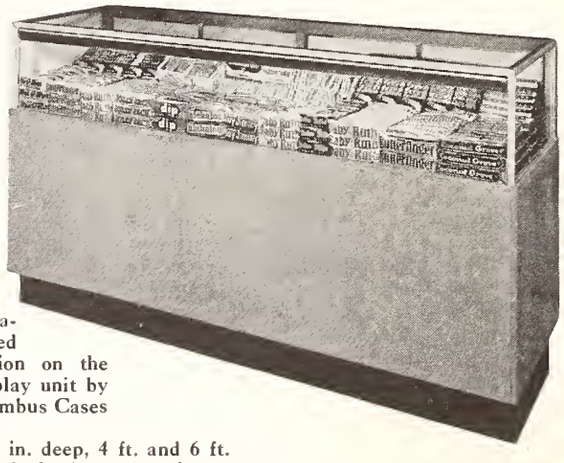
PRONTO POP CORN SALES, INC., has announced a new kind of lighted motion picture display to increase sales. The machine has a brilliantly lighted plastic cone, inside of which is a whirling continually flashing spray of popcorn. Pronto claims an increased volume of pop corn sales automatically results from the increased attention gained by the display. The machine is very compact and can be placed at almost any desired point for maximum sales results.

GENERAL VENDING Machine Corporation claims to have the only post-war models of bottle venders out and available on the general market. They have a supply of large capacty single-flavor venders as well as a Jumbo two-flavor bottle vender which has been available for some time.

THE SELB Manufacturing Company has a new compact refrigerated display case aimed at boosting sales of candy in theatre lobbies, which affords refrigeration and display at the same time. The front is non-fogging crystal clear glass and the unit is made entirely of Bonderized steel construction.

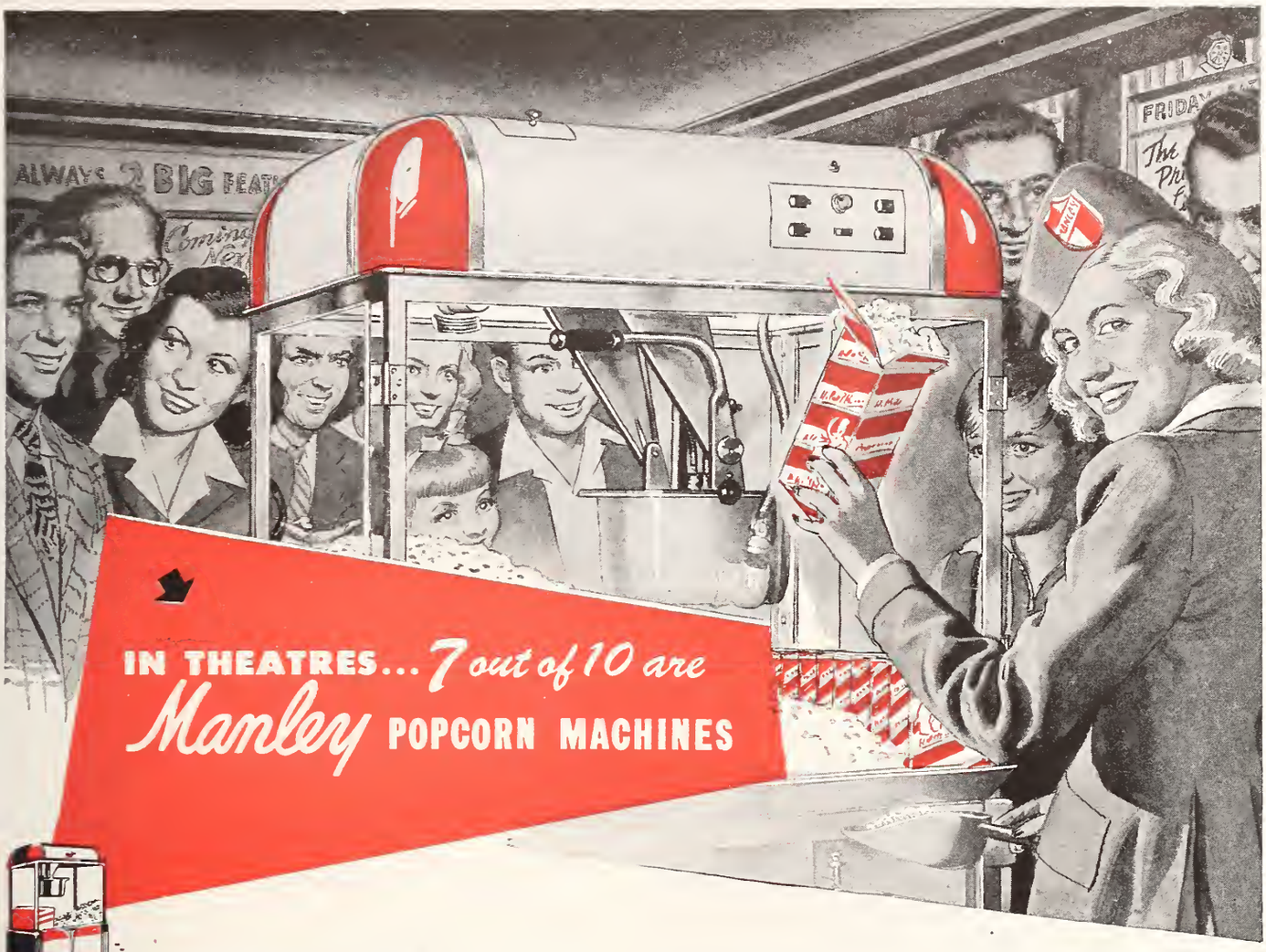
THE D. L. CLARK COMPANY, which makes the famous Clark Bar, has published a booklet "Looking Into the Candy Business." While part of it is devoted to the growth of the D. L. Clark Company, a major portion of it gives the complete story of candy, its development and candy economics, including facts regarding consumption and the importance of display methods.

GAINING
IN POPULARITY EVERY DAY
5¢
Boston Baked Beans
5¢
Chocolate Confetti
10¢
Jordan Maid Almonds
10¢
Chocolate Almonds
Write for Samples and Prices
FERRARA CANDY CO. NOT INC.
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NOW READY TO INCREASE YOUR PROFITS
COLUMBUS M-707 THEATRE CANDY CASE AVAILABLE FOR IMMEDIATE DELIVERY

Increase your Theatre's profits by selling candy and other confections. Columbus Cases are ideal for displaying these extra income items. Beautiful cabinet wood base and frame invite patronage — fluorescent illuminated display section focuses attention on the items on sale. Each case, a display unit by itself, combines with other Columbus Cases to make a larger department.
M-707 Case is 40 in. high, 22 in. deep, 4 ft. and 6 ft. lengths. Side-sliding doors with lock, drawers and storage space below in rear.
Write, wire or 'phone for immediate shipment. Additional literature on request.
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COCONUT OIL POPCORN SEASONING


...has that rich golden color that makes 'em buy!
For those states where colored oil is not sold — use Simko brand.
By the makers of POPSIT PLUS!
Simonin of Philadelphia



HERE'S WHY Smart exhibitors know that everyone likes hot, fresh and delicious popcorn and that for every 2½ admission tickets, they will probably sell at least one box of corn. They also know that the Manley Popcorn Machine, with its sparkling-bright and immaculate appearance, will attract more attention; its many exclusive automatic features will handle big crowds faster and that Manley quality supplies (such as Corn, Boxes and Bags, Seasoning and Salt) bring the same customers back again and again. For over 25 years Manley Machines, Manley Merchandise and Methods have been making money... BIG MONEY... for successful exhibitors everywhere. You can't miss with Manley! So —why not get the facts and get started in an extra-profit business where your returns are over 400%. Mail the coupon below for our new 64-page booklet, "HOW TO MAKE BIG PROFITS FROM POPCORN."

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It takes the best merchandise to win the largest profits. Manley Popcorn is quality controlled —grown from company-furnished seed—to high company standards. Pop it in Manley Popcorn Seasoning and use only Manley's Popcorn Salt. Serve in a Manley Carton or Bag and *you'll make more money with Manley.*

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Manley has compiled a valuable booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during our twenty-five years of acknowledged leadership. A copy is yours for the asking. Use the handy coupon. Mail it today and *make more money with Manley.*

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DISPLAY VITAL, HEIDE INSISTS

The exhibitor's discovery that candy for his customers is not only appreciated but nowadays demanded, was emphasized the other day by two pioneers of the candy manufacturing business, Herman Heide, president of Henry Heide, Inc., and Walter Keefe, the general sales manager.

Speaking at their New York headquarters after a visit to the Paramount theatre with Loyal Haight, new director of the candy sales department of Paramount Theatres Service Corporation, the two men cited the past 10 years as the period in which candy was "moved from a corner of the theatre into a stand where the customers could feast their eyes.

"The stands are obviously being recognized now by showmen for their greater sales potentiai," Mr. Heide commented. "It has gotten so theatres now give great consideration to placement of all types of candy.

"The theatre man now knows that the customer comes primarily to be entertained; that the candy business is a *plus* business, an *impulse* business; and that where the stand hits the eye is the important thing," Mr. Keefe added.



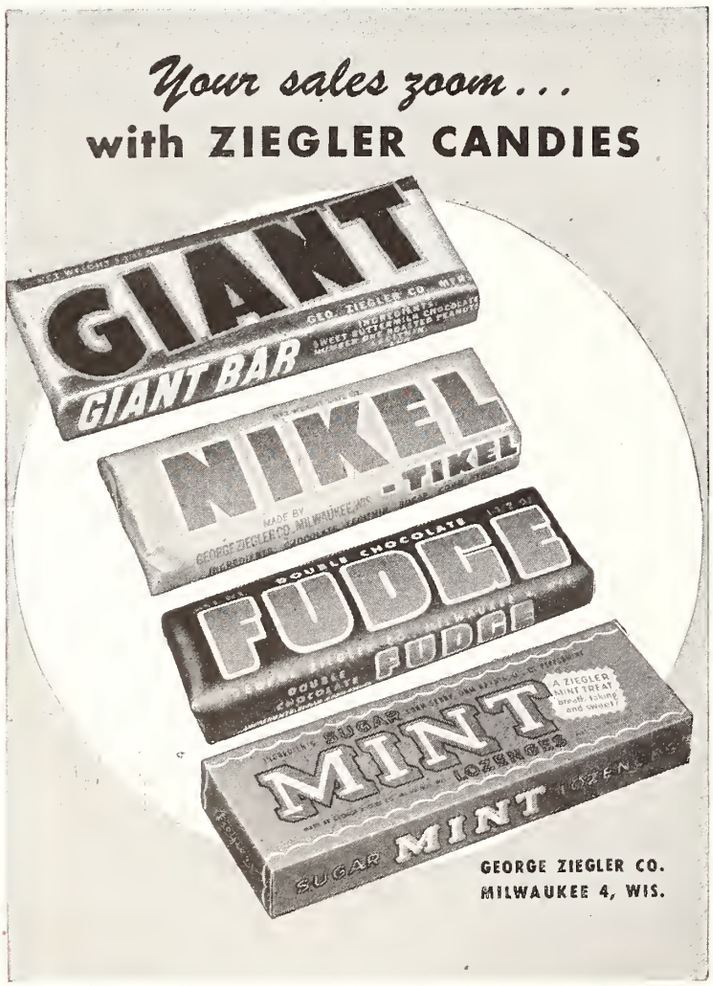
***CANDY OPERATIONS** at the Paramount theatre, New York, are studied by Walter R. Keefe, left, and Herman Heide, center, general sales manager and president, respectively, of Henry Heide, Inc., New York, candy manufacturers. They are seen with Loyal Haight, director of Paramount Theatres' candy sales division.*

Mr. Heide noted that with a good candy stand location, attractive stands and proper packaging, for point-of-sale and ultimate consumer acceptance, the manufacturer more than before has to stick to his pledge of quality. "It's consumer approval he needs in the long run," he said.

"The public has gotten back to looking for the brand name, and the theatre owner has disposed of his 'emergency' goods," Mr. Keefe observed.

The firm, Henry Heide, Inc., manufactures all types of candy; but its favorites in

(*Continued on page 52, column 2*)



READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about . . . . . .

. . . . . .

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. . . . . .

(*Name*) _____

(*Theatre*) _____

(*City*) _____

E. M. Loew Sells Candy in All of Circuit Houses

Elias M. Loew, the New England circuit owner whose interests have gone beyond theatres—but always with showmanship—into drive-in houses, nightclubs, real estate and hotels, is now selling candy. In his houses, of course. Approximately a year old, the candy department, under the guidance of Henry Gorshel, operates stands now in all of the circuit's 50-odd houses.

Mr. Gorshel, who had retired as an attorney and was enjoying himself in Florida, was induced by Mr. Loew to come back to Boston to handle some of the Loew business affairs—and, lately, to organize and expand the candy business. A business which, if the Loew enterprises run to form, will expand beyond the mere maintenance of candy stands.

"Only a Beginning"

For one thing, Mr. Gorshel, while preferring to keep his silence about the expansion contemplated, did say that in his estimation, the stands were "only a beginning."

"As I see it," he said the other day at the circuit's Boston headquarters, "we are in the business of operating a store. I think we can sell anything in it. I feel right now we can certainly sell magazines. It's all a radical departure for us. We're feeling our way. Eventually, the character of our stands will change."

One problem, Mr. Gorshel said he faced was the accommodation of stands in theatres where the eventuality was not envisioned. "We make the best of existing circumstances," he said, "and we plan stands as integral in new theatres."

An illustration of accommodation was the Plaza, Salem, Mass. "We only had room for a stand. No room for a warmer. No room for an ice cream chest. So we broke through the wall, in the parking space area, and erected a little house. We actually entered the construction business to accommodate candy sales. We also broke through a wall at the Capitol, in Lynn."

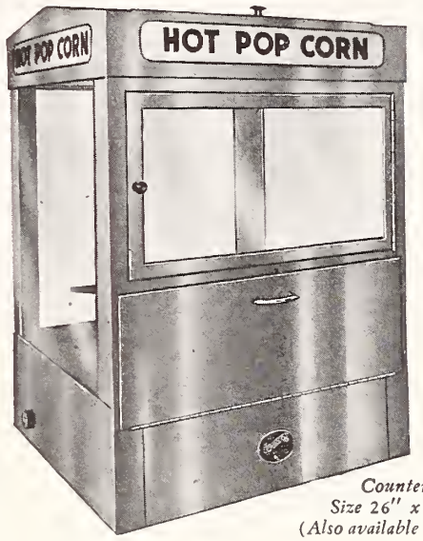
Business at the candy stands has tripled since the Loew circuits took them over a year ago. Mr. Gorshel called the concessionaire type of operation lackadaisical.

An Impulse Business

"This is an impulse business," he said. "No one comes into a theatre to buy candy. They come in to see a movie. So that stand's got to hit them. A 10-foot difference in location may make a 20 per cent increase in business.

Mr. Gorshel is enthusiastic about ice cream, especially in the form in which he sells it.

The stand at the National, Boston, is being abandoned in favor of a completely modernistic and very much larger stand in the outer lobby to face the customer as he enters.



Counter Model
Size 26" x 24" x 38"
(Also available in floor model)



MAKE EXTRA PROFITS

With a Handsome New

PRONTO POP CORN WARMER

THE Pronto Pop Corn Warmer is the best machine for your theater lobby because it offers the *latest modern method* of selling pop corn. You make extra profits by eliminating old fashioned methods.



PRONTO SALES MASTER

New, Plastic Motion Display

(Patent applied for)

Sprays continuous pop corn fountain inside brilliantly lighted, yellow and red banded plastic cone. Helps build amazing pop corn sales. Ask about SALES-MASTER, *today!*

The Pronto reduces fire hazard, cuts your labor and insurance costs, eliminates objectionable cooking odors. Moreover, when you use the Pronto Pop Corn Warmer you sell *heated pop corn* which is the most delicious pop corn you can offer your customers. It is vastly superior in crispness and taste to pop corn which is popped and sold without heating.

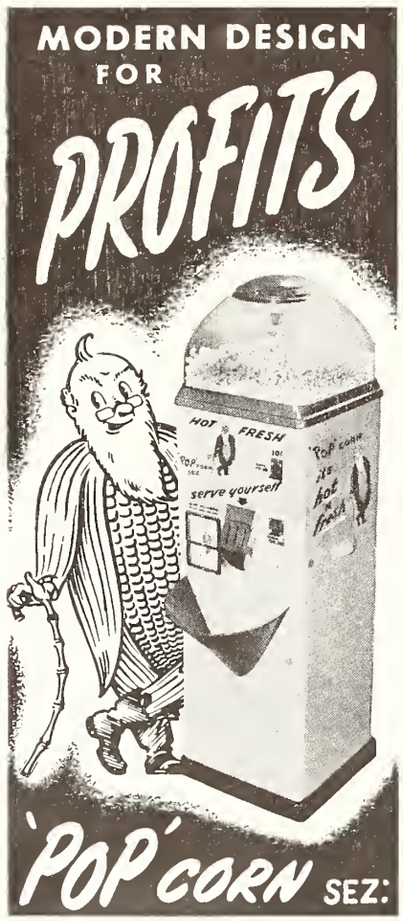
YOU SELL FASTER WITH THE PRONTO POPCORN WARMER

Has a capacity of about 260 full-size servings. Patented air recirculating system cuts operating costs. Beautifully polished stainless steel exterior plus brilliant lighting attracts extra customers for you. Counter model illustrated. Also available in floor model.

Write for prices and full information without obligation.

PRONTO POP CORN SALES, INC.

700 Beacon Street PRONTO **Boston 15, Mass.**



Here's one of the slickest, easiest ways to big profits you've ever seen!

My popcorn vending machines are fully automatic . . . easy to operate . . . no levers . . . no attendant standing by.

Modern design attracts the customers . . . hot 'n fresh popcorn at the peak of flavor keeps them coming back.

Drop the coupon in the mail and you get the whole story.

Auto-Vend, inc.
FORMERLY T. & C. CO.
P. O. BOX 5998
DALLAS, TEXAS

SEND THIS COUPON

Auto-Vend, Inc. Dept. D
Box 5998
Dallas, Texas
Gentlemen: Rush me profit-proof on 'POP' CORN SEZ AUTOMATIC VENDING MACHINES. Who is my nearest distributor? No obligation.
NAME_____
ADDRESS_____
CITY_____ STATE_____



Light refreshments are provided in this restaurant on the mezzanine floor of the Kent theatre in Montreal. Manager Art Bain has installed a juke box in the large, brightly decorated room to attract the 'teen-agers.

DISPLAY VITAL

(*Continued from page* 50)

theatres are Jujyfruits and Jujubes, Mr. Keefe pointed out. These two items, he noted, fulfill theatre requirements of small, popularly priced units, easily consumed on the premises.

"They are gum type candies," he said. "This type of candy was popular in our childhood, and such habits persist. They are also priced at a nickel; and the public wants to spend a nickel. They are, in addition, in whole pieces, unwrapped; so the public can consume as it watches the entertainment.

"We do not intend to go into larger units, such as pound candy, because we are firmly convinced that the public doesn't go to the theatre candy counter to take candy home."

The Heide company plans no new candies at the moment. The flow of supplies is just sufficient for its current brands, Mr. Keefe said. Nor does the company plan to enter vending.

"We've been in business 80 years," he added, "and we find candy today retains its popularity. We are interested only in furtherance of the products we make; and in that respect we expect greatly increased sales from the manner in which theatres are going into the business of selling candy or of making present stands more attractive.

"I think we can rest safely on the assumption that the theatre business and the candy business now are like corned beef and cabbage—they go together."

The New PATENTED SPEED-SCOOP



The PERFECT POPCORN SCOOP

FILL BAGS FASTER AND EASIER with the SPEED-SCOOP
FEATHERLITE • COOL WOOD HANDLE
Only $2.50 at your
NATIONAL THEATRE SUPPLY
OR DIRECT POSTPAID SPEED-SCOOP 109 THORNTON AVE. SAN FRANCISCO, CAL.

popsit plus!
LIQUID SEASONING
costs you LESS
per bag of popcorn!



Because, ounce for ounce, Popsit Plus pops more corn than any other seasoning you've ever used!

Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Holiday Camp

***U-I - Prestige*—In Pursuit of Happiness**

Reminiscent of the play and film, "Having a Wonderful Time" of several seasons ago, J. Arthur Rank's latest presentation to American audiences through Prestige Pictures is a smooth, well-knit story which has for its background a British holiday camp. Here Mr. and Mrs. Average Citizen join others like them in a quest for the pleasures their humdrum existence has failed to provide.

Centering around the activities of a husband and wife, their widowed daughter, and their adventurous son, the pattern of the story also introduces the many people who have as many different reasons for taking their week's vacation at this particular camp. There is the young, unmarried couple about to become parents; a sadist eluding Scotland Yard and bent upon further criminal escapades; two would-be gamblers making expenses; the husband-seeking spinster, and finally, the middle aged matron on her first vacation after many years of taking care of an invalid mother.

With Flora Robson heading the cast as the matron; Dennis Price as the mentally-warped murderer; Jack Warner, the adventurous youth, and Hazel Court as the young widow, producer Sydney Box and director Ken Annakin have kept the multi-faceted theme straight on the path and, thus, have emerged with a picture which is not only entertaining with its touches of romance, comedy and mystery, but which is easy to follow despite its seemingly complicated story.

The screenplay was written by Mr. Box, Muriel Box and Peter Rogers from an original story by Godfrey Winn.

Reviewed at the Universal-International projection room in New York. Reviewer's Rating: Very Good.—GEORGE H. SPIRES.

Release date, January, 1948. Running time, 97 min. PCA No. 12388. Adult audience classification.
Esther Harman .....Flora Robson
Squadron Leader Hardwick .....Dennis Price
Joe Huggett .....Jack Warner
Joan Huggett .....Hazel Court
Emrys Jones, Kathleen Harrison, Yvonne Owen, Esmond Knight, Jimmy Hanley, Peter Hammon, Esme Cannon, John Blythe, Patricia Roc, Jeannette Tregarthen

Panhandle

***Allied Artists - Champion*—Top Level Western**

People old enough to remember the great Westerns of the Thomas H. Ince—William S. Hart era, and perhaps even more importantly those people who are too young to have known Westerns of that stature, are in for a happy 84 minutes with this sepia-toned production in that rich tradition. Rod Cameron, recalling the Hart of the period when his name on a marquee was all it took to pack a theatre, moves through this solidly constructed story with the calm assurance and complete command of situation which a moving tale filmed against a vast terrain requires. With Reed Hadley similarly competent as the heavy in the piece, a well delegated cast ably directed by Lesley Selander imparts rare realism and conviction to what goes on. It's a top level Western in every respect.

Produced by John C. Champion and Blake Edwards, who also shared the writing job (the latter likewise playing a role in the picture), the film opens with Cameron, a former killer famed for having made Billy the Kid back down, emerges from retirement to hunt down the murderer of his brother. This requires outshooting a friendly but resolute sheriff, whipping an assigned assailant in a "Spoilers" type brawl, fighting a Hart-type street duel with three gunmen, and finally a split-second exchange of lead with the killer he's been seeking. It ends with him determined to pay his debt to society and return to marry a girl he has met up with meanwhile.

Previewed at the Ritz theatre, Beverly Hills, where it played splendidly. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, February, 1948. Running time, 84 min. PCA No. 12735. General audience classification.
John Sands .....Rod Cameron
Dusty Stewart .....Cathy Downs
Reed Hadley, Anne Gwynne, Blake Edwards, Dick Crockett, Rory Mallinson, Charles Judels, Alex Gerry, Francis McDonald, Henry Hall, Stanley Andrews, Jeff York, James Harrison, Charles LaTorre, Frank Dae

The Smugglers

***Eagle Lion - Rank*—British Action**

This is a fine British film, shot in excellent Technicolor and embodying many a scene which should endear it to action-loving American audiences. Its cast, headed by the capable Michael Redgrave, the lovely Joan Greenwood, and a talented newcomer, Richard Attenborough, all do well under the expert direction of Bernard Knowles.

The film was produced by Muriel and Sydney Box, who also are responsible for the screenplay, from the novel "The Man Within," by Graham Greene. It is regrettable that in the American version a good deal of footage must have been deleted. These cuts serve to confuse the last part of the picture.

The British film makers here go to some length to achieve realism and, with the aid of color and very good photography, they succeed. The film starts with Attenborough, about 17, undergoing torture to relate certain happenings to the police. Told in flashback, there are blood-curdling scenes of the boy being lashed, and exciting sequences of his flight from the smugglers. But through all this runs a current of deeper thought, a psychological development.

Richard betrays the crew of the smuggler ship on which he is sailing as well as its master and his guardian, Redgrave, to the British police. Some of the smugglers are caught. Redgrave, until then very fond of the boy who, however, he believes is a coward, hunts him down. The boy seeks refuge in the cottage of Joan Greenwood, who urges him to give testimony against the smugglers in court. Summoning his courage, he does so. Redgrave, recognizing this as an act of courage, catches up with Richard, but does not revenge himself. Redgrave finally is caught, but despite torture, Richard refuses to identify him and the boy goes free while his guardian faces the gallows.

Seen at a New York projection room. Reviewer's Rating: Very Good.—FRED HIFT.

Release date, January 31, 1948. Running time, 89 minutes. PCA No. 12367. General audience classification.
Carlyon .....Michael Redgrave
Lucy .....Jean Kent
Elizabeth .....Joan Greenwood
Richard Attenborough, Frances L. Sullivan, Felix Aylmer, Ronald Shiner, Basil Sydney, Ernest Thesiger, Allan Jeayes, Ralph Truman

Campus Honeymoon

***Republic*—College Romance**

When two veterans attempt to enter college they find there are no housing facilities for single people. They become involved with twin sisters in the same predicament. The four are then mistaken for two married couples and are provided with living quarters. Complications follow.

Directed by Richard Sale, the story then takes the tried and proved formula of the kids attempting to outwit the college authorities, the exposure of their ruse, and finally a happy ending when a legal technicality solves all problems.

With Lyn and Lee Wilde as the twins, and Richard Crane and Hal Hackett as the ex-GI's, the story, although using a contemporary theme, is dependent upon trite situations and dialogue for its telling, while the comedy never quite attains the effect for which it strives.

Mr. Sale and Jerry Gruskin wrote the screenplay from an original story by Thomas R. St. George. Fanchon was the associate producer.

Reviewed at the home office projection room. Reviewer's Rating: Fair.—G. H. S.

Release date, February 1, 1948. Running time, 61 min. PCA No. 12771. General audience classification.
Skipper Hughes .....Lyn Wilde
Patricia Hughes .....Lee Wilde
Robert Watson .....Richard Crane
Richard Adams .....Hal Hackett
Adele Mara, Wilson Wood, Stephanie Bachelor, Teddy Infuhr, Edwin Maxwell, Boyd Irwin, Kay Morley, Charles Smith, Edward Gargan, Maxine Semon, Wm. H. Simon, Jr.

Fighting Mad

***Monogram*—Joe Palooka Series**

Showmen who've been doing well with the Joe Palooka series may reasonably expect to do better with this offering, and therefore with the next one on the strength of it. This is easily the best of the series, a solid story brightly told

(Continued on following page)

(*Continued from preceding page*)

and ably enacted, with suspense building steadily from beginning to end.

This time the screenplay, by John Bright from a story by Ralph S. Lewis and Bernard D. Shamberg, opens with heavyweight champion Joe Palooka winning a fight but losing his vision in the process. His blindness is kept secret, and an operation restores his sight, but he is ordered to remain inactive for a year, and so announces his retirement. His manager buys a share of another heavyweight, who is being manipulated by gangsters, and Joe goes on a vaudeville tour with a torch-singer, to the distress of his sweetheart. When the manager discovers he has become a partner in a crooked setup, and determines to air the truth, complications pile up which terminate in Palooka's return to the ring in a battle which has everybody's welfare and the manager's life riding on the outcome.

Produced by Hal E. Chester and directed by Reginald Leborg, the picture is strong in central interest, rich in amusing dialogue, and altogether shipshape.

Previewed at studio. Reviewer's Rating: Good.—W. R. W.

Release date, February 7, 1948. Running time, 75 min. PCA No. 12744. General audience classification.
Knobby Walsh .....Leon Errol
Joe Palooka .....Joe Kirkwood
Elyse Knox, John Hubbard, Patricia Dane, Charles Cane, Wally Vernon, Frank Hyers, Jack Shea, Jack Roper, Horace McMahon, Jack Overman, Sarah Padden

Slippy McGee

Republic—Reformed Racketeer

Donald Barry, Dale Evans and Tom Brown handle the chief parts in this drama of a racketeer who reforms. While the plot of this film is not unusual, there is action to interest audiences.

As the film opens a group of holdup men complete a job, and their boss, Slippy McGee, played by Donald Barry, gives his orders. They separate to wait to make plans for their next robbery. Just after Barry arrives in a small town, he saves a young boy from being killed by a truck. Barry's leg is broken and the parish priest, played by Tom Brown, takes the stranger into his house. Dale Evans, as a nurse, takes care of Barry and eventually falls in love with him. Everything goes along smoothly until the local bank is held up by Barry's two partners. He had nothing to do with that but is taken into custody by the constable. The girl promises to wait for him and leniency is promised because of the ex-racketeer's goodwill.

Norman S. Hall and Jerry Gruskin's screenplay is based on the novel by Marie Conway Oemler. Lou Brock was the associate producer, and Albert Kelley directed.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, January 15, 1948. Running time, 65 min. PCA No. 12735. General audience classification.
Slippy McGee .....Donald Barry
Mary Hunter .....Dale Evans
Father Shanley .....Tom Brown
Harry V. Cheshire, James Seay, Murray Alper, Dick Elliott, Maude Eburne, Raymond Largay, Eddie Acuff, Michael Carr, George Nokes

The Naked City

Universal-Mark Hellinger Prod.
A Gem Set in New York

Films backgrounded in New York have been made time without number, but it took the late Mark Hellinger to catch its many moods, its changing face, its racing pace and its exciting dynamics as, perhaps, no previous attraction has ever succeeded. As a native-born son who has spent most of his days here, this reviewer begs leave to set himself up as an authority, for this once at any rate, in staking such a claim on behalf of "The Naked City."

Hellinger is on the narrative track, introducing the personalities identified with the making of this story about the routine of the Police Department's famed and efficient Homicide Department. Where Homicide is concerned, the murder of a beautiful girl is all in a day's work. The case goes to Barry Fitzgerald, police lieutenant, and from him to his various assistants, notably Don Taylor.

How they work from a jigsaw puzzle base with practically nothing to guide or to help them in running down clues until the pieces fit perfectly comprises the story provided by Malvin Wald and developed by him and Albert Maltz into a tight and arresting script translated into scenes of never-flagging interest under magnificent direction by Jules Dassin.

It turns out to be a case of infatuation by a well known society doctor for the murdered model, leading from there to jewel robberies and death when thieves fall out. The principals include House Jameson as the doctor gone wrong; Howard Duff, as one of the brains of the gang, and Ted De Corsia as the trigger man on whom the finale drops in a gun battle which sends him to his death from a tower of the Williamsburg Bridge.

But what makes "The Naked City" a saga of the real New York is the manner of its development. This might have been just another crime story, but it isn't. From the broad canvas of the city's steel and slums, as well as its less shabby side, the penetrating camera of William Daniels has caught a brilliant assortment of authentic atmospheres which go to make New York what it is. A film of this authority could only have come through as this does by drawing on the real thing. Thus, "The Naked City" was made almost entirely in the city of its telling.

In it, Fitzgerald does some of his best work as the wise and seasoned hunter of criminals. The professional cast surrounding him is excellent, yet one of the strengths of this attraction is drawn from the unprofessional bit players passing in parade in the normal flow and ebb of the metropolis at work and at play.

Hellinger has described this as just one story about a city of 8,000,000 people. It goes on all the time, he says, and, of course, it does. The difference is that it has not been told as this attraction succeeds in doing.

Jules Buck was associate producer.

Reviewed at home office. Reviewer's Rating: Excellent.—RED KANN.

Release date, February, 1948. Running time, 96 min. PCA No. 12860. General audience classification.
Lt. Dan Muldoon.....Barry Fitzgerald
Frank Niles .....Howard Duff
Jimmy Halloran .....Don Taylor
Ruth Morrison .....Dorothy Hart
Garzah .....Ted De Corsia
House Jameson, Anne Sargent, Tom Pedi, Enid Markey, Frank Conroy, Adelaide Klein, Grover Burgess

(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES

A MIRACLE CAN HAPPEN
(United Artists)

PRODUCERS: Benedict Bogeaus and Burgess Meredith. DIRECTORS: King Vidor and Leslie Fenton. PLAYERS: Paulette Goddard, James Stewart, Henry Fonda, Dorothy Lamour, Fred MacMurray, Burgess Meredith, Victor Moore, Harry James, William Demarest, Hugh Herbert, Eduardo Ciannelli.

COMEDY. Burgess Meredith takes up an assignment as a roving reporter and seeks to find how a child influenced the lives of various people. He questions Henry Fonda and James Stewart to find that these two were ruined as leaders of an orchestra because a "baby," who in this case was six-foot Dorothy Ford, ran off with their band. Fred MacMurray and William Demarest missed jail by a fraction of a second in their escapade with a young hoodlum; while Dorothy Lamour and Victor Moore found shining success in Hollywood through the good auspices of a young juvenile star.

Meredith, himself, is most influenced when his wife, Paulette Goddard, discloses that he will soon become a father. The revelation causes Meredith to win success in his chosen profession—the newspaper field.

GREEN GRASS OF WYOMING
(20th-Fox)

PRODUCER: Robert Bassler. DIRECTOR: Louis King. PLAYERS: Peggy Cummins, Charles Coburn, Robert Arthur, Lloyd Nolan, Geraldine Wall, Burl Ives.

ACTION DRAMA: Roving, big white stallion, Thunderhead, causes consternation among Wyoming ranchers when he lures their blooded racing mares away to join his harem in the hills. Escaping gunfire, he runs off one night with a young rancher's mare, possible winner of the Governor's Stake trotting race. The mare is recaptured from Thunderhead and entered in the race to compete against a horse owned and driven by the father of the girl who is the young rancher's sweetheart. The love affair nearly goes on the rocks because of this rivalry. All turns out well when the girl's father's horse wins the deciding heat after the boy's horse collapses, and it is discovered she is in foal by Thunderhead.

ANOTHER PART OF THE FOREST
(Universal-International)

PRODUCER: Jerry Bresler. DIRECTOR: Michael Gordon. PLAYERS: Fredric March, Ann Blyth, Dan Duryea, Edmund O'Brien, Florence Eldridge, Dona Drake, John Dall.

SOUTHERN PERIOD DRAMA. This is the early history of the Hubbards, that family of Southern schemers portrayed in a former motion picture, "The Little Foxes." It concerns Marcus Hubbard, the most hated man of the town, his retiring wife, their daughter who is in love with a Confederate captain, and two sons. When one of the sons discovers a family secret, which, if revealed, would result in his father's lynching, he threatens to disclose it unless his father signs over to him all of his wealth. When he gets the money, the son turns against his entire family, refusing to aid any of them. His mother, unable to stand her son's attitude, returns to her former home.

THE TENDERFOOT
Monogram (Allied Artists)

PRODUCERS: Frank and Maurice King: DIRECTOR: Kurt Neumann. PLAYERS: Eddie Albert, Gale Storm, James Gleason, Gilbert Roland, Binnie Barnes, Barton MacLane, Douglas Fowley.

WESTERN COMEDY. Daniel Bone (Eddie Albert) leaves his shop on the Bowery to go West, and on the train he meets Liz, also heading West, where her father had been murdered after discovering a gold mine. The Pecos Kid tries to steal Liz's map to the mine, but is foiled by Dan'l. After a quarrel, Liz and Dan'l part, but meet again in Arsenic City, where the mine is located. Dan'l again comes to Liz's rescue and saves the mine, and they marry.

SMART WOMAN
Monogram (Allied Artists)

PRODUCER: Hal. E. Chester. DIRECTOR: Edward A. Blatt. PLAYERS: Brian Ahearne, Constance Bennett, Barry Sullivan, Michael O'Shea, James Gleason, Otto Kruger, Isobel Elsom, John Litel, Selena Royle.

DRAMA. A brilliant woman criminal lawyer, Paula Rogers, loses to the special prosecutor Larrimore in a political corruption case, with the District Attorney as the culprit and his partner in crime, Frank McCoy. Larrimore and Paula eventually fall in love, and Paula tries to get out of her deal with McCoy, who has a mysterious hold on her. The DA is killed and McCoy is indicted for murder. Paula defends him and when she finds herself again losing in court to Larrimore, she takes the stand in McCoy's defense and discloses that she is his ex-wife. It develops that the only witness to the crime has testified incorrectly. McCoy is freed; his hold on Paula is broken; and she and Larrimore decide to marry.

ADVANCE SYNOPSES *and information*

ADVENTURES OF CASANOVA
(Eagle-Lion)

PRODUCER: Leonard Picker. DIRECTOR: Roberto Gavaldon. PLAYERS: Arturo de Cordova, Noreen Nash, Lucille Bremer, Turhan Bey, John Sutton, George Tobias, Lloyd Corrigan.

PERIOD DRAMA. In 18th Century Sicily, Casanova, a young patriot, upon learning of the murder of his father and sister, immediately returns to Palermo and engages in guerilla tactics against the forces of the Governor. The Governor's daughter, in love with one of the patriots, wishes to escape from her father's palace and her lady-in-waiting enlists Casanova's aid. He rescues them and takes them to the partisan quarters. After many daring feats, the patriots are victorious and most of the Governor's men are captured. The Governor's daughter, free to marry, makes plans for her marriage to the patriot, and Casanova and the lady-in-waiting have similar intentions.

FURY AT FURNACE CREEK
(20th Century-Fox)

PRODUCER: Fred Kohlmar. DIRECTOR: Bruce Humberstone. PLAYERS: Victor Mature, Coleen Gray, Reginald Gardner, Glenn Langan, Albert Dekker.

PERIOD MELODRAMA. The son of an Army general, unjustly accused of giving orders which resulted in a massacre in 1880, visits the boom town of Furnace Creek seeking evidence of his father's innocence. His brother, in town for the same reason, is brought to trial when a captain, from whom he had obtained a confession clearing his father, is murdered. He is found guilty but manages to escape the frenzied mob, taking the confession to a nearby city. The other brother shoots it out with the hostile crowd and, though wounded, succeeds in killing the leaders of the syndicate which controlled the town.

HALF PAST MIDNIGHT
(20th Century-Fox - Wurtzel)

PRODUCER: Sol Wurtzel. DIRECTOR: William Claxton. PLAYERS: Kent Taylor, Peggy Knudsen, Joe Sawyer, Walter Sande, Gil Stratton, Jr.

MELODRAMA. At a night club, a young man with an affinity for trouble meets a girl in distress. She becomes involved in the murder of a Spanish dancer and both of them become major suspects. The couple, eluding the police, succeed in capturing the dancer's partner, who confesses his guilt.

DEEP WATERS
(20th Century-Fox)

PRODUCER: Samuel G. Engel. DIRECTOR: Henry King. PLAYERS: Dana Andrews, Jean Peters, Cesar Romero, Anne Revere, Dean Stockwell, Ed Begley.

DRAMA. A Maine lobster fisherman refuses to give up his work to become an architect. His fiancee, a welfare worker, finds a home for a twelve-year-old ward of the state. The little boy and the fisherman become close friends but the fiancee, fearful of the dangers of sea life, forces the fisherman to restrict the boy from helping him on the boats. The boy, denied the life he loves, steals a camera and is sent to a reform school. The fisherman, with the help of his sweetheart, who finally realizes her mistake in keeping the boy from the sea, succeed in getting a petition granted to adopt the boy.

ARE YOU WITH IT?
(Universal-International)

PRODUCER: Robert Arthur. DIRECTOR: Jack Hively. PLAYERS: Donald O'Connor, Olga San Juan, Martha Stewart, Lew Parker, Pat Dane.

MUSICAL COMEDY: A young executive of an insurance company is known for his infallibility. When he is told that he has made a mistake, he joins a traveling carnival. With his knowledge of mathematics, he becomes assistant at the wheel of fortune. His fiancee begs him to return to his job but he refuses. She joins the carnival and becomes a strip-tease artist. When he attempts unsuccessfully to drag her off the stage, a melee ensues and the entire troupe is arrested. The carnival is sold but the young executive reveals that the new owner has conspired to defraud the insurance company. The company has to accept the carnival in payment of what they owed and the young man and his fiancee are allowed to stay with it and help run the carnival.

SITTING PRETTY
(20th Century-Fox)

PRODUCER: Samuel G. Engel. DIRECTOR: Walter Lang. PLAYERS: Robert Young, Maureen O'Hara, Clifton Webb, Richard Haydn, Larry Olsen, Anthony Sydes.

COMEDY: The Kings, a married couple with three children, advertise for a resident baby-sitter. They hire one, Lynn Belvedere, who turns out to be a man. He becomes complete master of the household and turns it into a smooth-running machine. However, local gossips mistakenly link Mrs. King with the baby-sitter and she leaves her husband and home. At this point, however, Belvedere becomes the author of an overnight best-seller which unmercifully portrays some of the town's leading residents. Mr. King is fired by his law firm but is re-hired by Belvedere to defend him in case of lawsuits. The Kings are reunited and Belvedere assures them that he will continue as their baby-sitter.

SCUDDA HOO, SCUDDA HAY
(20th Century-Fox)

PRODUCER: Walter Morosco. DIRECTOR: F. Hugh Herbert. PLAYERS: June Haver, Lon McCallister, Anne Revere, Walter Brennan, Henry Hull, Robert Karnes, Natalie Wood.

REGIONAL DRAMA. Two stepbrothers, who have always been antagonistic, live on a mid-west farm. One of them takes a job as hired hand for a neighbor with whose daughter he is in love. He buys two mules to add to his income. His stepbrother attempts to disable the mules, but is foiled. Later the young farmer uses the mules to rescue his employer from a quagmire. Thereupon the latter gives the young man permission to marry his daughter.

HERE COMES TROUBLE
(United Artists)

PRODUCER-DIRECTOR: Fred Guiol. PLAYERS: William Tracy, Beverly Lloyd, Emory Parnell, Jean Woodbury, Joe Sawyer.

MELODRAMA. When a newspaper publisher is blackmailed by a burlesque queen, he sends one of his police reporters to hush the girl. The girl is murdered, and the reporter, the publisher, and the publisher's daughter are all suspected. The true culprit is eventually tracked down.

STATE OF THE UNION
(MGM-Liberty)

PRODUCER-DIRECTOR: Frank Capra. PLAYERS: Spencer Tracy, Katharine Hepburn, Van Johnson, Angela Lansbury, Adolph Menjou.

POLITICAL DRAMA. An airplane manufacturer, with the aid and influence of a newspaper magnate's daughter, becomes Republican nominee for President of the United States. During the course of a cross-country campaign tour, the manufacturer speaks frankly to the people and does not follow the party line as expected by his political backers. Alarmed at his actions, the newspaperman's daughter persuades him to pull his punches for a final all-important speech. At a dinner party, however, his wife drops all pretenses and tells everyone attending the truth about themselves. She succeeds in making her husband realize that the thing worth working and fighting for is the people, not the party.

THE LONG GREY LINE
(Paramount)

PRODUCER: Robert Fellows. DIRECTOR: John Farrow. PLAYERS: Alan Ladd, Donna Reed, Harold Vermilyea, Conrad Janis, George Coulouris, Tom Neal, Dick Hogan.

WEST POINT DRAMA. A cadet captain, student of the U. S. Military Academy at West Point, is summoned before a Congressional Board of Investigation to face serious charges brought against him by the father of a former West Point cadet. It is revealed at the hearing that the cadet captain, a World War II hero, is suffering from a guilt complex that he was responsible for his commanding officer's death. With the help of the latter's widow, with whom he has fallen in love, and the testimony of a fellow West Pointer, the guilt-ridden cadet is vindicated of the death of his captain and cleared of the charges brought against him at the hearing.

THE SNAKE PIT
(20th-Fox)

PRODUCERS: Robert Bassler and Anatol Litvak. DIRECTOR: Anatol Litvak. PLAYERS: Olivia de Havilland, Leo Genn, Mark Stevens, Celeste Holm, Minna Gombell, Frank Conroy, Howard Freeman, Glenn Langan, Queenie Smith, Beulah Bondi, Ann Doran, Betsy Blair, Ruth Donnelly, Isabel Jewell, Tamara Shayne, Lee Patrick.

DRAMA: An aspiring young woman writer, with a father fixation and a consuming sense of guilt that she is responsible for her fiance's death in an auto accident, meets and falls in love with a young editor. While on a "date" she suddenly leaves him and disappears. Long afterward he finds her again and they marry. She grows mentally worse and the husband takes her to a mental hospital. There, under the patient treatment of an understanding and kindly psychiatrist she slowly returns to normalcy. But not until she has seen and felt the whole horror of an insane asylum, from which she goes forth determined to help the inmates from the outside with her writings.

THE HUNTED
(Mono.-Allied Artists)

PRODUCER: Scott R. Dunlap. DIRECTOR: Jack Bernhard. PLAYERS: Belita, Preston Foster, Pierre Watkins, Edna Holland, Michael Browne.

MELODRAMA. On parole, after being imprisoned on a jewel-theft charge of which she claims innocence, a girl returns to her sweetheart, a policeman who had sent her to prison. The policeman, finally convinced that she may be innocent, gets her the lead part in an ice show. Her attorney is killed and she runs away. Realizing he loves her, the policeman resigns from the force in order to help her, but a thief confesses to the murder disclosing that the victim was the leader of a gang of jewel thieves with whom the girl had been falsely implicated.

SHORT SUBJECTS CHART

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U6-4	Rhapsody in Wood (9)	12-19-47	4020
	POPEYE (Color)		
E7-1	All's Fair at the Fair (8)	12-19-47	4020
E7-2	Olive Oyl for President (8)	1-30-48	....
E7-3	Wigwam Whoopee (8)	2-27-48	....
E7-4	Pre-Hysterical Man (8)	3-26-48	....
	POPULAR SCIENCE (Color)		
J7-1	Radar Fisherman (10)	10-17-47	3918
J7-2	Desert Destroyers (11)	12-26-47	4020
	SPEAKING OF ANIMALS		
Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	3994
Y7-3	Monkeyshines (9)	12-12-47	4020
	SPORTLIGHTS		
R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	3994
R7-3	Five Fathoms of Fun (10)	11-28-47	4020
R7-4	Stop, Look and Guess 'Em (10)	12-5-47	4020
R7-5	All-American Swing Stars (10)	1-16-48	....
R7-6	Double Barrelled Sport (10)	2-20-48	....
	MUSICAL PARADES (Color)		
FF6-5	Midnight Serenade (18)	11-21-47	4020
FF6-6	Jingle, Jangle, Jingle (20)	1-2-48	4020
FF7-1	Samba-Mania (18)	2-27-48	....
FF7-2	Footlight Rhythm (18)	4-9-48	....
	LITTLE LULU (Color)		
D6-3	A Bout with a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	3994
D6-5	The Baby Sitter (7)	11-28-47	4020
D6-6	Dogshow-Off (7)	1-30-48	4041
	NOVELTOONS (Color)		
P7-1	Santa's Surprise (9)	12-5-47	3994
P7-2	Cat O' Nine Ails (8)	1-9-48	....
P7-3	Flip-Flap (8)	2-13-48	....
P7-4	We're In the Money (8)	3-19-48	....
P7-5	The Bored Cuckoo (8)	4-9-48	....
P7-6	There's Good Boo's Tonite (9)	4-23-48	....
	PACEMAKERS		
K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	3994
K7-3	Bundle from Brazil (11)	1-2-48	4041
	SCREEN SONGS		
X7-1	The Circus Comes to Clown (7)	12-26-47	....
X7-2	Base Brawl (7)	1-23-48	....
X7-3	Little Brown Jug (7)	2-20-48	4041
X7-4	The Golden State (7)	3-12-48	....
X7-5	Winter Draws On (7)	3-19-48	....
	NEWS SPECIAL		
....	1947, Year of Division (20)	12-30-47	4019

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	CARTOON (Color)		
761	It's a Grand Old Nag (8)	12-20-47	....

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
74,107	Mickey's Delayed Date (7)	10-3-47	3907
74,108	Foul Hunting (8)	10-31-47	3876
74,109	Mail Dog (7)	11-14-47	3943
74,110	Chip an' Dale (7)	11-28-47	3985
74,111	Pluto's Blue Note (7)	12-26-47	3994
74,112	They're Off (7)	1-23-48	....
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	4020
	SPORTSCOPES		
84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	4019
84,304	Pin Games (8)	12-12-47	....
84,305	Racing Day (8)	1-9-48	....
	EDGAR KENNEDY		
83,401	Mind Over Mouse (18)	11-21-47	....
83,402	Brother Knows Best (18)	1-2-48	....
83,403	No More Relatives (18)	2-6-48	....
	LEON ERROL		
73,706	The Spook Speaks (18)	12-5-47	3985
83,701	Bet Your Life (18)	1-16-48	....
	FLICKER FLASHBACKS		
84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (10)	12-5-47	4001
	THIS IS AMERICA		
83,101	Border Without Bayonets (18)	11-14-47	3956
83,102	Switzerland Today (18)	12-12-47	3994
83,103	Children's Village (19)	1-9-48	....
	MUSICAL FEATURETTES		
73,204	Carle Comes Calling (18)	9-12-47	3862
	RAY WHITLEY WESTERN MUSICALS (Reissues)		
83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985
83,504	Prairie Spooners (13)	12-19-47	4021
	JAMBOREE SERIES (Reissues)		
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington (8)	11-28-47	3966
84,405	Jerry Wald & Orch. (9)	12-26-47	....
84,408	Ray McKinley (8)	1-23-48	....
84,407	Dick Stabile & Orch. (9)	2-20-48	....
	TWO REEL DRAMAS		
83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
8252	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8253	Jungle Closeups (8)	12-12-47	....
8254	Copenhagen Pageantry (8)	1-48	....
	SPORTS REVIEW (Color)		
8302	Olympic Class (10) (Mel Allen)	2-48	....
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8) (Mel Allen)	1-48	....
	TERRYTOONS (Color)		
8501	One Note Tony (7)	2-48	....
8505	The First Snow (7)	10-10-47	....
8506	Super Salesman (7)	10-24-47	....
8507	A Fight to the Finish (7)	11-14-47	....
8508	The Wolf's Pardon (7)	12-5-47	....
8509	Swiss Cheese Family Robinson (7)	12-19-47	....
8510	Hitch Hikers (7)	12-12-47	....
8511	Lazy Little Beavers (7)	12-26-47	....
8512	Felix the Fox (7)	1-48	....
8513	Talking Magpies in Taming the Cat (7)	1-48	....
	MARCH OF TIME		
V14-2	T-Men In Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You! (18)	11-28-47	....
V14-5	The Presidential Year (18)	12-26-47	4019
V14-6	The Cold War (18½)	1-48	4041
	DRIBBLE PUSS PARADE		
8901	Album of Animals (8)	11-21-47	3876
	FEMININE WORLD		
8601	Something Old—Something New (8) (Ilka Chase)	2-48	....

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	LOEW MUSICOLOR		
....	Enchanted Lake (7)	12-47	4020
	DAFFY DITTY		
..	The Fatal Kiss (8)	11-47	....
	LANTZ CARTUNES		
....	The Band Master (7)	12-47	3994
....	The Mad Hatter (7)	2-48	....
....	Banquet Busters (7)	....	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	VARIETY VIEWS		
3342	Chimp Aviator (9)	11-17-47	3968
	NAME-BAND MUSICALS		
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3966
3303	Carlos Molina & Orch. (15)	12-31-47	....
	TWO-REEL SPECIALS		
2201	Fight of the Wild Stallions (20)	12-24-47	....
2202	Harnessed Lightning (17)	11-12-47	....
	THREE-REEL SPECIAL		
5555	Royal Wedding (29)	11-27-47	....
	THE ANSWER MAN		
3391	Wind, Curves and Trapdoor (10)	12-22-47	....
3392	Hall of Fame (10)	1-19-48	....
	TECHNICOLOR CARTUNES		
3321	Giant Killer (7)	12-15-47	....
	MUSICAL WESTERN		
3351	Hidden Valley Days (25)	2-5-48	....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
4802	Beautiful Ball (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3966
4804	What's Hatchin'? (10)	2-28-48	....
4805	Rhythm of a Big City (10)	3-27-48	....
	TECHNICOLOR SPECIALS		
3008	Sunset in the Pacific (20)	11-8-47	3943
4001	Celebration Days (20)	1-31-48	4041
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy, the Roughrider (20)	2-21-48	....
	FEATURETTES		
4101	Power Behind the Nation (20)	10-11-47	3931

Prod. No.	Title	Rel. Date	P.D. Page
	SPORTS PARADE (Color)		
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports (10)	12-13-47	3957
4503	A Nation on Skis (10)	2-14-48	....
4504	Sun Valley Fun (10)	2-14-48	....
4505	Trip to Sportland (10)	3-6-48	....
4506	Ride, Ranchero, Ride (10)	3-20-48	....
	BLUE RIBBON CARTOONS (Color)		
4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.) (7)	1-17-48	4041
4303	Little Pancho Vanilla (7)	3-20-48	....
	MELODY MASTER BANDS		
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-6-47	....
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	....
	MERRIE MELODIES CARTOONS (Color)		
3707	Doggone Cats (7)	10-25-47	3965
3708	Mexican Joy Ride (7)	11-29-47	3966
3709	Catch as Cats Can (7)	12-6-47	3966
3710	Horse Fly Fleas (7)	12-13-47	3966
3711	Two Gophers from Texas (7)	1-17-48	....
3712	Back Alley Oproar (7)	3-27-48	....
3713	What's Brewin', Bruin? (7)	2-28-48	....
3714	What Makes Daffy Duck? (7)	2-14-48	....
3715	Daffy Duck Slept Here (7)	3-6-48	....
3716	A Hick, a Slick, and a Chick (7)	3-13-48	....
	"BUGS BUNNY" SPECIALS (Color)		
3720	Slick Hare (7)	11-1-47	3966
3721	Gorilla My Dreams (7)	1-3-48	4021
3722	A Feather In His Hare (7)	2-7-48	...
	VITAPHONE VARIETIES		
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4021
4404	So You Want to Be a Gambler (10)	2-14-48	....
	MEMORIES FROM MELODY LANE		
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	4041
4204	Let's Sing Grandfather's Favorites (10)	3-13-48	....
	SERIALS		
	COLUMBIA		
9140	Brick Bradford (15 episodes)	12-18	4031
	REPUBLIC		
792	Dangers of the Canadian Mounted (12 episodes)		4031
....	Dick Tracy Returns (R)		....

SHORT SUBJECTS
reviews and synopses

THE COLD WAR (Twentieth Century-Fox)
March of Time (*Vol.* 14-6)

The producers of the March of Time present a timely and important subject dealing with Europe's problem of economic recovery and the struggle against the expanding pressure of Russia. The film indicates that the Communists lost their first test of strength in France when Premier Robert Schuman succeeded in breaking the strikes agitated by the Communists. Life in present day France, with its economic and political stress, is exemplified by a typical Parisian family that wants neither the extreme Left nor the extreme Right. They prefer the middle of the road party represented by Robert Schuman. The film concludes that the Marshall plan will stabilize European economics. This serious presentation of Europe's problem should interest audiences because of its topic and the clarity of presentation.

Release date, January 23, 1948 18½ *minutes*

CHARLIE BARNET & HIS ORCHESTRA (Columbia)
Thrills of Music (9955)

Charlie Barnet, one of the nation's top exponents of the saxophone, brings his famous band to the screen with a variety of good tunes including "Pompton Turnpike," "Stormy Weather," as sung by Jean Louise, and "Civilization." Disc Jockey Fred Robbins introduces the band and its leader.

Release date, January 15, 1948 10½ *minutes*

MAN OR MOUSE (Columbia)
All-Star Comedy (9436)

Being of frail constitution, Sterling Halloway falls in love with the daughter of a physical culture expert who demands that any son-in-law must be a fit match in a wrestling bout. Halloway dons an air-inflated suit to meet the old man. He accidentally wins the bout, but a nail deflates his suit. As usual there are a lot of laughs before the short ends.

Release date, January 15, 1948 18 *minutes*

RADIO ROMEO (Columbia)
All-Star Comedy (9435)

There are laughs a-plenty as Harry Von Zell's "advice to the lovelorn" program gets him into trouble with his wife. It all starts when one of his listeners is discovered in Harry's office—seeking advice. Harry's life is hectic as he sneaks into the apartment of his estranged wife, only to tangle with a fierce house-detective. All ends well, but not before the audience has its fun.

Release date, December 25, 1947 17½ *minutes*

RODEO THRILLS AND SPILLS (Columbia)
World of Sports (9805)

A host of the nation's top rodeo performers are featured in this short with commentary by Bill Stern. There are thrills and spills a-plenty as the contestants vie for honors in roping, busting and dogging. This is the kind of a rodeo show audiences should go for in a big way.

Release date, January 29, 1948 9½ *minutes*

SILLY BILLY (Columbia)
All-Star Comedy (9423)

Billie Burke invites the father of her daughter's fiance to her home, believing him to be the fiance. The meeting results in confusion and hilarity as well as love between the two. They decide on a double-wedding. Billy mixes up the lists and invites a gang of social-service cases, drunkards and thieves. The marriage finally takes place, but in jail.

Release date, January 29, 1948 17½ *minutes*

A VOICE IS BORN (Columbia)
Two-Reel Special (9451)

Here is the story of the Hungarian tenor, Miklos Gafni, who learned to sing while confined in a slave labor camp during the war and who made a successful New York concert hall debut. Mr. Gafni appears in his own story and sings "The Return to Sorrento," "Vesti la Guiba" and an Hungarian love song.

Release date, January 15, 1948 20½ *minutes*

WEDLOCK DEADLOCK (Columbia)
All-Star Comedy (9434)

Betty and Eddy are happy in their honeymoon cottage until some of the relatives barge in. They devour all edibles and spend their time criticizing. When Eddy's friends, Ruby and Dick, show up, they hit on the idea of driving the relatives out by pretending they are homicidal maniacs. They succeed but to the couple's chagrin, the boys announce they'll stay in the cottage till they can find an apartment.

Release date, December 18, 1947 16 *minutes*

BUNDLE FROM BRAZIL (Paramount)
Pacemaker (K7-3)

This short gives sports fans a chance to meet Red Barber, the famed Brooklyn sports broadcaster. In addition, they have a chance to acquaint themselves with a mischievous little coati-mundi, or ant bear, which roams the Barber household, having been presented to the radio man by some South American admirers. Red, his wife and daughter decide to investigate the origin of the little bear, but they end up comparing it to a possum and finding both equally ugly.

Release date, January 2, 1948 11 *minutes*

IN MY GONDOLA (Columbia)
Color Favorites (9604)

Another Technicolor reissue of an excellent short. It's a boy and girl story set in Venice where the gondolas are seen traversing the Venetian canals. Deft touches of comedy are added to heighten the interesting plot. It's a subject audiences will enjoy.

Release date, January 22, 1948 7½ *minutes*

LITTLE BROWN JUG (Paramount)
Screen Song (X7-3)

A very entertaining cartoon precedes the singing of the old favorite, "Little Brown Jug," by the audience. Blowing apples off the trees with the aid of an electric fan works so well that the cider mill breaks. The cider in the stream has odd effects on all the animals in the vicinity. A cow gives 100 proof milk and a fisherman's hook catches fish by the tail.

Release date, February 20, 1948 8 *minutes*

CELEBRATION DAYS (Warner Bros.)
Technicolor Special (4001)

Here are the colorful scenes presented at the Aquatennial held as part of the Minneapolis summer festival. The film unreels such events as a 450-mile aquatic steeplechase, hair-raising water-ski jumps and outboard motor races. The short uses the beautiful "Aqua Follies" to highlight the proceedings.

Release date, January 31, 1948 20 *minutes*

DOG SHOW-OFF (Paramount)
Little Lulu (D6-6)

Here Little Lulu helps one of her little friends to enter his dog in a show and to win a prize in an unconventional manner. First she has the mutt impersonate several different varieties of pedigreed pooch, but that does not work. Then she has him act out the part of a fox and all the dogs at the show chase him. Lulu then has him declared the winner because of lack of competition. The subject is in color.

Release date, January 30, 1948 7 *minutes*

HOBO GADGET BAND (Warner Bros.)
Technicolor Cartoon (4302)

Hoboes will remain hoboes, is the theme of this musical short. A group of hobos set up their unique musical instruments on a train, but are thrown off. They land in a broadcasting station, where they win an amateur contest and are signed to a contract. When they hear a train whistle in the distance, they tear up the contract and rush to board the freight.

Release date, January 17, 1948 7 *minutes*

LET'S SING A SONG ABOUT THE MOONLIGHT (Warner Bros.)
Memories from Melody Lane (4203)

Popular songs are used as the highlights in this short, which invites the audience to join in the fun. It is the story of a young song writer who turns out ballads like "By the Light of the Silvery Moon" and "Moonlight Bay Song." Other songs presented include "Shine on, Harvest Moon" and "In the Evening by the Moonlight."

Release date, January 24, 1948 10 *minutes*

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 4044.

Always Together (WB)
Audience Classification—General
Legion of Decency Rating—Class B

An Ideal Husband (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Bambi (Reissue) (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 17, p. 46.

Captain From Castile (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 17, p. 46.

Carnegie Hall (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 30, p. 48; Sept. 6, p. 51; Sept. 20, p. 45; Sept. 27, p. 45; Jan. 10, p. 42.

Devil Ship (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2

The Exile (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—98.4%
Round Table Exploitation—Dec. 13, p. 47.

The Flame (Rep.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Jan. 24, p. 44.

Fun and Fancy Free (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Oct. 25, p. 44; Nov. 22, p. 43; Jan. 17, p. 48.

The Gay Ranchero (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1

The Ghost and Mrs. Muir (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—93.9%
Round Table Exploitation—June 28, p. 45; Jan. 24, p. 47.

Golden Earrings (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—94.4%
Round Table Exploitation—Jan. 24, p. 48.

Good News (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Dec. 13, p. 43; Jan. 17, p. 49.

Green Dolphin Street (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—112.6%
Round Table Exploitation—Nov. 15, p. 40; Nov. 29, p. 40; Dec. 6, p. 46; Dec. 13, pp. 44, 46; Dec. 20, p. 49; Dec. 27, p. 49; Jan. 10, pp. 42, 44.

Heading for Heaven (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2

Her Husband's Affairs (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Nov. 8, p. 44; Jan. 17, p. 48.

I Love Trouble (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Keeper of the Bees (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Oct. 11, p. 56; Jan. 24, p. 47.

Love From a Stranger (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 10, p. 45.

Magic Town (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 1, p. 44; Jan. 10. p. 44.

My Wild Irish Rose (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 17, p. 44.

Out of the Blue (EL)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 1, pp. 40, 44; Nov. 15, p. 43; Nov. 22, p. 46; Dec. 20, p. 49; Dec. 27. pp. 47, 49; Jan. 24, p. 47.

The Paradine Case (Selznick)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 17, p. 46.

The Prince of Thieves (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Road to Rio (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—150.3%

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

The Secret Beyond the Door (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2

Secret Life of Walter Mitty (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—110.3%
Round Table Exploitation—Sept. 6, 51; Oct. 4; p. 56; Oct. 18, p. 44; Nov. 1, p. 43; Nov. 22, p. 42; Dec. 20, p. 46; Jan. 10, p. 46; Jan. 17, p. 49.

Sleep, My Love (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Spirit of West Point (FC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Nov. 22, pp. 42, 43; Jan. 24, p. 47.

Stage to Mesa City (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1

The Swordsman (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 10, p. 45.

Tenth Avenue Angel (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1

T-Men (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 24, p. 48.

The Treasure of the Sierra Madre (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Tycoon (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 17, p. 46.

Unconquered (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—154.5%
Round Table Exploitation—Oct. 25, p. 40; Nov. 1, p. 42; Jan. 17, p. 49.

Voice of the Turtle (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 17, p. 46.

Where There's Life (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—100.5%

Whispering City (Brit.) (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 24, p. 47.

RELEASE CHART
By Companies

This Chart lists feature product tradesnown or released since September 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
805	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie in the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 31,'47
961	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf in London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
962	Six-Gun Law	Jan. 9,'48
932	Tha Swordsman	Jan.,'48
933	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 16,'48
934	I Love Trouble	Jan.,'48
906	Mary Lou	Jan. 23,'48
...	The Wreck of the Hesperus	Feb. 5,'48
....	The Woman from Tangier	Feb. 12,'48
...	Phantom Valley	Feb. 19,'48
....	Relentless	Feb.,'48
....	To the Ends of the Earth	Feb.,'48

EAGLE LION

Prod. No.	Title	Tradeshow or Release Date
710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
530	Cheyenne Takes Over	Dec. 13,'47
804	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
527	The Fighting Vigilantes	Nov. 15,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
....	The Man From Texas	Dec. 27,'47
733	The Corsican Brothers (R)	Dec.,'47
....	South of Pago Pago (R)	Dec.,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers	Jan. 31,'48
813	Open Secret	Feb.,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48

FILM CLASSICS

Prod. No.	Title	Tradeshow or Release Date
....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Jan.,'48
....	Women in the Night	Jan.,'48
....	Devil's Cargo	Feb.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48

MGM

Prod. No.	Title	Tradeshow or Release Date
801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov.,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
....	The Bride Goes Wild	Mar.,'48
....	Three Daring Daughters	Mar.,'48
....	Alias a Gentleman	Mar.,'48

MONOGRAM

Prod. No.	Title	Tradeshow or Release Date
623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka in the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 6,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
4704	Jiggs & Maggie in Society	Jan. 10,'48
696	Song of the Drifter	Jan. 17,'48
4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 7,'48
4707	Perilous Waters	Feb. 14,'48
4710	Rose of the Rio Grande (R)	Feb. 28,'48
4705	Rocky	Feb. 21,'48
5	Panhandle (Allied Artists)	Feb.,'48
....	The Hunted (Allied Artists)	Apr. 3,'48
....	Smart Woman (Allied Artists)	Apr. 30,'48
....	The Tenderfoot (Allied Artists)	May 30,'48

PARAMOUNT

Prod. No.	Title	Tradeshow or Release Date
4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4704	Where There's Life	Nov. 21,'47
4705	Unconquered	(T) Nov. 7,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4788	I Walk Alone	Jan. 16,'48
4709	Albuquerque	Feb. 20,'48
4710	Saigon	Mar. 12,'48

REPUBLIC

Prod. No.	Title	Tradeshow or Release Date
829	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
652	Under Colorado Skies	Dec. 15,'47
752	Bandits of Dark Canyon	Dec. 15,'47
644	The Gay Ranchero	Jan. 10,'48
701	The Main Street Kid	Jan. 1,'48
702	Slippy McGee	Jan. 15,'48
753	Oklahoma Badlands	Feb. 22,'48
703	Campus Honeymoon	Feb. 1,'48
....	Bill and Coo	Not Set
....	Madonna of the Desert	Feb. 23,'48
654	California Firebrand	Mar. 15,'48
....	The Inside Story	Mar. 15,'48

RKO-RADIO

SPECIALS

Prod. No.	Title	Tradeshow or Release Date
851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Man About Town	
....	Mourning Becomes Electra	Not Set
852	The Bishop's Wife	(T) Nov. 14,'47
866	Tycoon	Dec. 27,'47

REISSUES

Prod. No.	Title	Tradeshow or Release Date
881	Gun Law	Oct. 3,'47
882	Border G-Man	Nov. 14,'47
883	Painted Desert	Dec. 19,'47
884	Lawless Valley	Jan. 30,'48
892	Bambi	Feb. 2,'48
885	Trouble in Sundown (R)	Mar. 2,'48

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BLOCK 1

Prod. No.	Title	Tradeshow or Release Date
801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47

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BLOCK 2

Prod. No.	Title	Tradeshow or Release Date
809	Dick Tracy Meets Gruesome	Dec. 6,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered	Jan. 10,'48
806	Night Song	Jan. 17,'48

SCREEN-GUILD

Prod. No.	Title	Tradeshow or Release Date
S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
HC13	The Frontiersman (R)	Nov. 8,'47
HC14	Sunset Trail (R)	Nov. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
HC15	Pride of the West (R)	Jan. 3,'48
4705	The Prairie	Jan. 10,'48
X-3	Miracle in Harlem	Jan. 24,'48
HC16	In Old Mexico (R)	Feb. 7,'48
4708	Trail of the Mounties	Feb. 21,'48

SELZNICK REL. ORG.

Prod. No.	Title	Tradeshow or Release Date
....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Portrait of Jennie	Not Set
....	Mr. Blandings Builds His Dream House	Not Set

20TH CENTURY-FOX

SPECIAL

Prod. No.	Title	Tradeshow or Release Date
733	Forever Amber	Oct. 22,'47
....	Gentleman's Agreement	Not Set

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Prod. No.	Title	Tradeshow or Release Date
724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance (Wurtzel)	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall (Wurtzel)	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder in the Valley	Nov.,'47
734	Roses Are Red (Wurtzel)	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
804	Dangerous Years (Wurtzel)	Not Set
....	An Ideal Husband	Not Set
805	Call Northside 777	Feb.,'48
802	You Were Meant for Me	(T) Jan. 21,'48
....	Deep Waters	Not Set
....	Scudda Hoo, Scudda Hay	Not Set
....	Fury at Furnace Creek	Not Set
....	Sitting Pretty	Not Set
....	Green Grass of Wyoming	Not Set
....	The Snake Pit	Not Set
....	Half Past Midnight	Mar.,'48

UNITED ARTISTS

Prod. No.	Title	Tradeshow or Release Date
....	Lured	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eva	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
...	Body and Soul	Nov.,'47
....	The Roosevelt Story	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil	Jan.,'48
....	A Miracle Can Happen	Feb.,'48

UNIVERSAL

Prod. No.	Title	Tradeshow or Release Date
624	Frieda (Brit.)	Sept.,'47
621	Something in the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
832	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
634	A Woman's Vengeance	Not Set
633	The Senator Was Indiscreet	Jan.,'48
626	The Lost Moment	Dec.,'47
....	Black Narcissus	Dec.,'47
....	Black Bart	Not Set
....	Captain Boycott (Brit.)	Jan.,'48
....	A Double Life	Not Set
....	All My Sons	Not Set
....	Casbah	Not Set
....	The Naked City	Feb.,'48
....	River Lady	Not Set
....	Tap Roots	Not Set
....	Up in Central Park	Not Set
627	Secret Beyond the Door	Dec.,'47
....	Another Part of the Forest	Not Set
....	Are You With It	Not Set

WARNER BROTHERS

Prod. No.	Title	Tradeshow or Release Date
701	Deep Valley	Sept. 1,'47
702	Life With Father	(Spcl.) Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
709	Anthony Adverse (R)	Dec. 13,'47
710	Jezebel (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
714	The Treasure of the Sierra Madre	Jan. 24,'48
713	Always Together	Jan. 10,'48
715	My Girl Tisa	Feb. 7,'48
....	I Became a Criminal (Brit.)	Mar. 6,'48
....	Adventures of Robin Hood (R)	Mar. 13,'48
....	Strange Meeting	Not Set
....	To the Victor	Not Set
....	Silver River	Not Set
716	Voice of the Turtle	Feb. 21,'48

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4040-4041, issue of January 31, 1948.

Feature product listed by Company on page 4043, issue of January 31, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	.....	....	4039	....
Adventures of Robin Hood (color) (Reissue)	WB	....	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	....
Alias a Gentleman	MGM	....	Wallace Beery-Tom Drake	Mar.,'48	....	.....	....	3717	...
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Not Set	....	.....	....	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	....	Leo Gorcey-Geneva Gray	Not Set	67m	Jan. 24,'48	4030	....	....
Another Part of the Forest	Univ.	....	Fredric March-Ann Blyth	Not Set	....	.....	....	4038	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	...
An Ideal Husband (color) (Brit.)	20th-Fox	....	Paulette Goddard-Michael Wilding	Not Set	96m	Jan. 17,'48	4017	4000	4042
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	..
Are You With It?	Univ.	....	Donald O'Connor-Olga San Juan	Not Set	....	.....	....	4039	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block I)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bad Men of Missouri (Reissue)	WB	704	Dennis Morgan-Jane Wyman	Oct. 4,'47	71m	Oct. 4,'47	3861	....	
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Nov. 14,'47	110m	Nov. 22,'47	3941	3702	4011
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	...
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Border G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	....	Van Johnson-June Allyson	Mar.,'48	....	.....	....	4021	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	...
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	...
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	..
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
† CALCUTTA	Para.	4612	Alan Ladd-William Bendix	May 30,'47	83m	Apr. 26,'47	3598	2884	3851
Call It Murder (Reissue)	SG	S-2	Humphrey Bogart-Richard Whorf	Sept. 13,'47	74m	Nov. 29,'47	3956	....	....
Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	....
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Captain Boycott (Brit.)	Univ.		Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4042
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	4042
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Not Set	....	.....	....	4010	....
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	.	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	...
Corpse Came C.O.D., The	Col.	839	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	3983
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	4011
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	....
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	....
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	....	Dana Andrews-Jean Peters	Not Set	....	.....	....	4039	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Feb.,'48	....	.....	....	4031	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Double Life, A	Univ.	....	Ronald Colman-Signe Hasso	Not Set	103m	Jan. 3,'48	4001	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
Drums Along the Mohawk (R.)	20th-Fox	741	Claudette Colbert-Henry Fonda	Oct. 10,'47	103m	Oct. 25,'47	3895	....	....
EACH Dawn I Die (Reissue)	WB	705	James Cagney-George Raft	Oct. 4,'47	84m	Sept. 13,'47	3830	....	....
Emperor Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	....	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4042
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	...
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	...
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	.
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	4042
Fury at Furnace Creek	20th-Fox	....	Victor Mature-Colleen Gray	Not Set	....	.....	....	4039	....
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	..
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	...
Gentleman's Agreement	20th-Fox	....	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	..
Ghost and Mrs. Muir, The	20th-Fox	715	Gene Tierney-Rex Harrison	May,'47	104m	May 24,'47	3641	3563	4042
Ghost of Frankenstein (R.)	Realart	1212	Lon Chaney-Evelyn Ankers	Jan.,'48	67m	Jan. 24,'48	4031	....	....
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	...
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	4042
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming	20th-Fox	....	Peggy Cummins-Chas. Coburn	Not Set	....	.....	....	4038	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805		3877
Half Past Midnight (Wurtzel)	20th-Fox	....	Kent Taylor-Peggy Knudsen	Mar.,'48	....	.....	....	4039	....
Hard Boiled Mahoney	Mono.	616	Leo Gorcey-Huntz Hall	May 10,'47	63m	Nov. 29,'47	3958	3488	..
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	4042
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	....
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Here Comes Trouble	UA	....	Wm. Tracy-Beverly Lloyd	Not Set	....	.....	....	4039	....
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
† High Barbaree	MGM	721	Van Johnson-June Allyson	May,'47	91m	Mar. 15,'47	3525	3238	3851
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	....	....

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High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4011
Holiday Camp (Brit.)	Univ.	....	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Honeymoon (Block 5)	RKO	721	Shirley Temple-Guy Madison	May 17,'47	74m	Apr. 19,'47	3585	3539	3877
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
†Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885	....	....
Hunted, The (Allied Artists)	Mono.	....	Balita-Preston Foster	Apr. 3,'48	85m	.....	....	4039	....
I BECAME a Criminal (Brit.)	WB	....	Sally Gray-Trevor Howard	Mar. 6,'48	....	.....	....	4031	....
I Cover Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	....	Eddie Cantor-Joan Davis	(T) Jan. 29,'48	....	.....	....	3475	....
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intermezzo (Reissue)	Selznick	....	Leslie Howard-Ingrid Bergman	Oct.,'47	70m	Sept. 20,'47	3841	....	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
It Had to Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	.....	....	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	....
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	4042
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer at Large	EL	717	Robert Lowery-Anabel Shaw	May 31,'47	63m	June 7,'47	3665	3655	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAST Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Law Comes to Gunsight, The	Mono.	672	Johnny Mack Brown-Raymond Hatton	May 24,'47	56m	June 7,'47	3665	3587	....
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell	(Spcl.) Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Grey Line, The	Para.	....	Alan Ladd-Donna Reed	Not Set	....	.....	....	4039	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4011
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Man of Evil	UA	....	James Mason-Phyllis Calvert	Jan.,'48	....	.....	....	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Mark of Zorro, The (Reissue)	20th-Fox	740	Tyrone Power-Linda Darnell	Oct. 10,'47	93m	Oct. 25,'47	3895	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	721	William Eythe-Stanley Holloway	July,'47	99m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Millerson Case, The	Col.	817	Warner Baxter-Nancy Saunders	May 29,'47	72m	Nov. 29,'47	3954	3587	....
Miracle Can Happen, A	UA	....	Paulette Goddard-Jas. Stewart-H. Fonda	Feb.,'48	....	.....	....	4038	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	717	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	....	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	....	Cary Grant-Myrna Loy	Not Set	....	.....	....	4010	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	....
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4042

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NAKED City, The	Univ.	....	Barry Fitzgerald-Dorothy Hart	Feb.,'48	96m	Jan. 31,'48	4038	4010	....
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	..
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	..
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	...	3735	
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	4011
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	..	3933
OKLAHOMA Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	....	.....	....	4021	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	...
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	5	Rod Cameron-Cathy Downs	Feb.,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Not Set	132m	Jan. 3,'48	4001	3666	4042
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Phantom Valley	Col.	....	Charles Starrett-Virginia Hunter	Feb. 19,'48	....	.....	....	4021	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	...
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Not Set	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	...
Prairie, The	SG	4705	Alan Baxter-Lenora Aubert	Jan. 10,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	...
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	...
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4011
Relentless (color)	Col.	....	Robert Young-Marguerite Chapman	Feb.,'48	93m	Jan. 17,'48	4017	....	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	...
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Ridars of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	...
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	...
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4042
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	...
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	...
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Feb. 21,'48	....	.....	....	3931	...
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725		...
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Rose of the Rio Grande (Reissue)	Mono.	4710	Movita-John Carroll-A. Moreno	Feb. 28,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	..	...
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Mar. 12,'48	....	.....	....	3666	....
Scudda Hoo, Scudda Hay	20th-Fox	....	June Haver-Lon McCallister	Not Set	....	.....	....	4039	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	
Secret Beyond the Door, The	Univ.	....	Joan Bennett-Michael Redgrave	Dec.,'47	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Silver River	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	4021	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	....	Robert Young-Maureen O'Hara	Not Set	....	.....	....	4039	....
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4042
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	....	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	.....	....	4038	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Smugglers, The (Brit.)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	89m	Jan. 31,'48	4037	4010	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Son of Dracula (R.)	Realart	1295	Lon Chaney-Louise Allbritton	Jan.,'48	80m	Jan. 24,'48	4031	....	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	....	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	..
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	4042
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stage to Mesa City	EL	....	Al "Fuzzy" St. John-Jennifer Holt	Not Set	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	....	Spencer Tracy-Katherine Hepburn	Not Set	....	.....	....	4039	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Meeting (formerly Winter Meeting)	WB	....	Bette Davis-Jim Davis	Not Set	....	.....	....	4021	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	...
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	4042
TAP Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Not Set	....	.....	....	4010	....
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	..
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenderfoot, The (Allied Artists)	Mono.	....	Eddie Elbert-Gale Storm	May 30,'48	86m	.....	....	4038	....
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color) (formerly The Birds and the Bees)	MGM	....	Jeanette MacDonald-Jose Iturbi	Mar.,'48	...	.....	....	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Not Set	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	4042
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Feb.,'48	107m	Jan. 24,'48	4030	4010	....
To the Victor	WB	....	Dennis Morgan-Viveca Lindfors	Not Set	....	.....	....	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	.....	....	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4042
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	4042
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	4042
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		..
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	
Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4042
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	....	Adele Jergens-Stephen Dunne	Feb. 12,'48	....	.....	....	4021	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	....	Willard Parker-Patricia White	Feb. 5,'48	...	.....	....	4021	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	(T) Jan. 21,'48	92m	Jan. 24,'48	4029	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 4043

MOTION PICTURE HERALD, dominant in the journalism of the industry, is the product of more than three decades of experience, beginning with the rise of the modern institution of the screen. It is, said the New York Times, "a weekly journal whose status in the film industry may be compared to the importance elsewhere of the Encyclopedia Britannica or The Bible." The scholarly Hollywood Quarterly has termed it "The foremost motion picture industry weekly in America."

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The Sign of the Ram
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The Hunted
Piccadilly Incident
Man of Evil
Western Heritage
The Woman from Tangier

(In News Section)

Jassy

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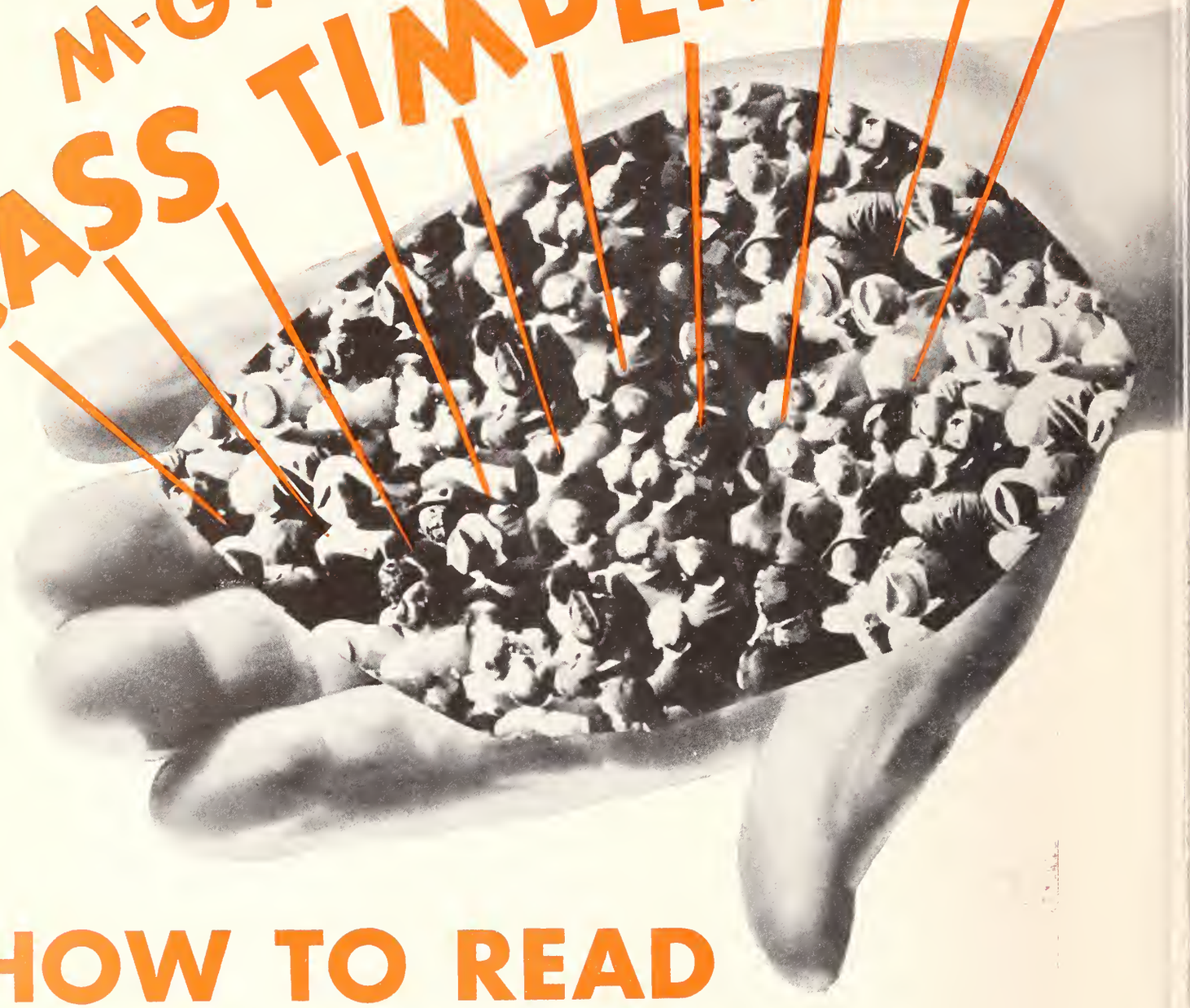
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★ **LOS ANGELES—Mon. 2/16—2 P.M.**
20th-Fox Screen Room, 2019 So. Vermont Ave. ★

★ **MEMPHIS—TUES. 2/17—10 A.M.**
20th-Fox Screen Room, 151 Vance Avenue ★

★ **MILWAUKEE—TUES. 2/17—1:30 P.M.**
Warner Screen Room, 212 W. Wisconsin Ave. ★

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20th-Fox Screen Room, 1015 Currie Avenue ★

★ **NEW HAVEN—TUES. 2/17—2 P.M.**
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20th-Fox Screen Room, 10 North Lee Street ★

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20th-Fox Screen Room, 1502 Davenport St. ★

★ **PHILADELPHIA—TUES. 2/17—11 A.M.**
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★ **PITTSBURGH—TUES. 2/17—2 P.M.**
M-G-M Screen Room, 1623 Blvd. of Allies ★

★ **PORTLAND—TUES. 2/17—2 P.M.**
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★ **ST. LOUIS—TUES. 2/17—1 P.M.**
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★ **SAN FRANCISCO—TUES. 2/17—1:30 P.M.**
20th-Fox Screen Room, 245 Hyde Street ★

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HUMPHREY BOGART

and

WALTER HUSTON TIM HOLT · BRUCE BENNETT

SCREEN PLAY BY JOHN HUSTON · BASED ON THE NOVEL BY B. TRAVEN · MUSIC BY MAX STEINER

DIRECTED BY JOHN HUSTON PRODUCED BY HENRY BLANKE

WB

House On 92nd Street

13 Rue Madeleine

Kiss of Death

Boomerang!

and Now....

In 1945 20th Century-Fox startled the nation with "The House On 92nd Street"... utilizing a technique as unusual as the story it told. Then came "13 Rue Madeleine" and "Kiss of Death" which won new acclaim for their sensational filmed-from-life treatment. The impact of "Boomerang!" was unprecedented—placing the picture on every "Best 10" list for 1947. Now comes "Call Northside 777," a story so true, so moving it reaches a climax in realistic technique and heart-hitting drama!





James STEWART

Call NORTHSIDE 777

with

RICHARD CONTE · LEE J. COBB · HELEN WALKER

and Betty Garde · Kasia Orzazewski · Joanne de Bergh
Howard Smith · Moroni Olsen · John McIntire · Paul Harvey

Directed by HENRY HATHAWAY · Produced by OTTO LANG

Screenplay by Jerome Cady and Jay Dratler • Adaptation by Leonard Hoffman and Quentin Reynolds • Based on Articles by James P. McGuire

20th CENTURY-FOX

GIVE GENEROUSLY FOR
AMERICAN BROTHERHOOD WEEK

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher *TERRY RAMSAYE, Editor*

Vol. 170, No. 6 February 7, 1948

THE BIG DAY

THE motion picture industry this week has its greatest day in court in all its hectic history. It is before the United States Supreme Court for the culmination of controversy over issues that have been evolving for thirty years. The decision to come now in final adjudication of the Anti-Trust Case will inevitably extend its effects far down the years ahead.

In broader fact, the case at bar concerns much more than the direct issues so tediously and expertly defined in the documents. What is to be ordained for the defendants must immediately affect not only all of the industry but also extend precedent and influence pertaining to all media of expression. Also, yet beyond that, must be considered the meaning in the total fabric of Federal rule of industry and commerce.

It was apparent, even covertly admitted, in the days of the National Recovery Administration and when the Blue Eagle was in pinfeathers, that the Administration designed that attentions and programs with reference to the screen should be an example and a demonstration of an over-all policy. Up to that time the legal clashes and other controversies of the industry over policies and practices were largely internal or of internal origin. With the Blue Eagle the Government came in with both feet, and has stayed. There have been lulls and interludes, even truces of a sort, but the pattern has been continuous.

The sweeping significances involved are denoted by the amazing array of industry organizations, producers and exhibitors, which are to be heard as "friends of the court", five from the industry and the American Civil Liberties Union, which at press time was the last to enter with a brief as *amicus curiae*. Everybody is in the act — except the box office customers.

While it could not possibly have a bearing on the eventuation in court, there is general observation that this is an election year, with the whole doctrine of government at issue. No matter where the decision falls it will have a meaning.

■ ■ ■

"SEMI-DOCUMENTARY"

THE Hollywood announcement that Metro-Goldwyn-Mayer is proceeding toward a line of productions variously described as "in the documentary style" and as "semi-documentary" gives promise of filling a sector of entertainment expression which has had but scant, intermittent and, more frequently than not, inexpert attention.

There have been some interesting and even important explorations addressed at the new form down the years. It began with sheer reporting with such memorabilia as Charles Urban's "The Durbar", done in colour, the Paul Rainey African Hunt and the assorted Martin Johnson adventure cruises and safaris. Something of a more cohesive significance came with Robert Flaherty's "Nanook of the North". The Cooper-Shoedsack "Grass", a plain recording, led to "Chang" which was fabricated adventure, and thence to the completely synthetic fantasy of "King Kong". M-G-M has had some semi-documentary experience, too, with "Trader Horn" and "Eskimo", in both of which the fictional impress was dominant. Probably the most ambitious and splendid documentary picture ever made was Twentieth Century-Fox's "Wilson", four million dollars worth in Technicolor. There were fictional euphemisms in that one, too, but not beyond the liberties that some modern biographers take on the printed page.

The place of the non-fiction picture in the entertainment world is yet to be made. The pressure has ever been toward making every picture for the great majority. At the moment one remembers the observation of the late Mr. Ray Long, famously successful magazine editor, who, addressing a young writer, said: "When you write anything but a love story, you are wasting your time." He, like the picture makers, had one audience in mind, the big one.

Production pressure ever since Hollywood took over has been for the stuff of romantic fiction and ornamental sex, the most picture for the most people. That cost the most money, too, and Distribution had its orders. Under such conditions the non-fiction picture, which frequently crept in as independent product anyway, did not get the million-dollar pressure. The grosses on the best of them have been comparatively low.

As Hollywood goes farther into "semi-documentaries" for the feature picture market there will be a new policy — more interest.

■ ■ ■

BROTHERHOOD

BY poignant coincidence, just as this expression was to be written, an afternoon paper bearing the headline telling of the martyrdom of Mahatma Gandhi was dropped on this desk. A man of tolerance and peace, in all his mysticism and devotion, who had so often dared a fasting into the valley of the shadow, had at last, in a flash of fanatic attack, died for brotherhood.

Few can make such dramatic sacrifice for the cause that must prevail if we are to live in a world worth living in. But there is immediately ahead a cause and movement represented by American Brotherhood Week, February 22–29, originated and sponsored by the National Conference of Christians and Jews, in which the support of this industry is appropriately to be enlisted. Inevitably and necessarily, the attentions of the week are to be addressed not only at an emphasis to the national consciousness but also to a fund-raising effort. There is so much to do, and so little time in which to do it in the face of the raging perils of the day.

In the news columns and elsewhere plans and methods are being set forth for the enlistment of attention by the theatres with programmed presentations to show the common cause of Protestant, Catholic and Jew in America. The manpower of the community leaderships of the motion picture's nation-wide content are being enlisted to help now, even as they did in the days of the war, to meet the problems of the hard aftermath of war.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Explanation

A. A. DAUGHERTY, motion picture critic for the Louisville *Times,* took time out from criticizing the other day to answer one of his critics:

"Baffled Reader E. A. 'Rags' Parsons, insurance executive, lugubriously complains that he can't make heads or tails of what we're driving at in this column. Says the stuff just isn't clear to him.

"That's the sweetest revenge we ever tasted. For 20 long years now we've been buying insurance policies we couldn't decode.

"However, our understanding sympathy is with Mr. Parsons. We know how it is. For our six-year-old son often has the same trouble trying to savvy what is written in this space.

"Fortunately, he has an eight-year-old sister to explain it to him."

Noble Purpose

AMERICAN motion pictures will be used by the American Friends Service Committee in orienting and educating displaced persons scheduled to enter this country from the U. S. zone of Germany, Eric Johnston, president of the Motion Picture Association, has announced. The first of the films made available to the committee is Cecil B. De Mille's "Land of Liberty." The present version covers the time from the colonial period up to World War II. An additional section dealing with the war period is being prepared. The English language commentary will not be changed for the orientation classes, according to Mr. Johnston. The Committee has been offered a broad selection of other films for the pre-entry educational program.

It's In

NEW YORK TALKS television in the theatre. Hollywood has it. At the Pantages Hollywood theatre, customers—and interested exhibitors—may on Saturday afternoons directly view the feature race at the Santa Anita track. The image is on an eight by ten-foot screen. At the Picfair theatre, Los Angeles, 16mm pictures of televised events are shown on the regular screen, 45 minutes after occurrence.

The Big Money

MAYBE IF YOU'RE an actor you ought to go down to Mexico to do your acting. That's where the money is and that, say the experts, is where you'll find the highest paid actor in America—maybe the world. He's Pedro Armendariz and he's reported getting about $30,000 for each of the eight or 10 pictures he makes a year. Of course that $30,000 per picture isn't very much for a Crosby or a Grable to pull down per picture, but look at it this way: look at the number of pictures he makes and then think on the matter that he pays only five per cent of that salary in Mexican taxes and five per cent to his union. That leaves plenty for swimming pools. According to the tax tables at hand, Mr. Armendariz would have to make about $3,000,000 a year in the U. S. to have left here after taxes what he now has.

MOTION PICTURE HERALD

for February 7, 1948

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GOVERNMENT appeal again emphasizes need of divorcement — Page 13

U. S. is out to wreck the industry, majors tell high court — Page 16

ON THE MARCH—Red Kann in comment on industry affairs — Page 18

CONGRESSMEN back plan to aid industry in unfreezing funds — Page 20

BRANDT motion asks court to edit Paramount charges in suit — Page 21

BRITISH exhibitors tighten belts as film supply dwindles — Page 24

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 30

AUSTRALIAN film censorship procedure is unified — Page 38

SERVICE DEPARTMENTS

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"Searing Poison"

Ottawa Bureau

A CALL for " a more rigid and more efficient censorship" of motion pictures has been issued to the Canadian Parliament by Eugene Marquis, MP for Kamouraska, Que. Said he to his fellow MP's: "Pornographic literature and movies fill our young people with a searing poison. Is it any wonder that juvenile delinquency is increasing and that the evils of divorce are spreading when magazines and films set up free love as the best way of life as an attribute of freedom?"

Settlement

Hollywood Bureau

HOLLYWOOD'S OLDEST studio dispute was settled Wednesday. This was announced in a joint statement from the International Brotherhood of Electrical Workers and the International Alliance of Theatrical Stage Employees, who have been in controversy over jurisdiction in studio sound departments since 1929. The dispute was one of the major causes of the 1933 strike and figured importantly in the 1945 strike. This settlement leaves the conflict between the IATSE and the carpenter's union the single major problem in studio labor problems.

Festival

SO PLEASED is Walter Reade with the response to his regularly scheduled bi-weekly program of foreign films in his Jersey theatre, Morristown, N. J., that he is extending the program to his Paramount theatre in Plainfield, N. J. He's calling the series an "International Festival of Films." During this Festival a top foreign feature is shown every other Wednesday. First was "The Well-Digger's Daughter." Others to come are "Tawny Pipit," "The Queen's Necklace" and "Carmen."

No Doorbell

MARK UP another mile in Hollywood's technical march of progress. This time it's an item from the Warner studios and it concerns an automatic door lock to prevent any one from entering the sound stage while the camera is rolling. The lock works on the familiar electric eye principle, throwing an electric beam across the small "light lock" room at the stage entrance. If the outside door is opened during a take and a solid object crosses in front of the beam, the inner door automatically locks until the camera has stopped grinding. Full-scale installation is planned for next year.

Reproach

"IF THE PUBLIC isn't getting enough pictures on an artistically high level it should blame itself, not the producers." That, in essence, was what motion picture representatives told members of the United Teachers Association of New York last week.

The subject under discussion was "Children's Films for Children." Harold O. Danson of Eagle Lion denied that motion pictures tended to "corrupt" children and he added that there were plenty of films around that were well suited for showing to juveniles. Harold Hendee, research director for RKO Radio, said the only way for the public to get more really good pictures was to support them at the box office. And he pointed out that often excellent and expensive films tended to lose money until they were given some reward and were re-released.

Edwin T. Lucas, director of the Society for the Prevention of Crime, said he knew of no reliable evidence that motion pictures or the radio were contributing to delinquency. At the same time he thought that some of the choice of what is a suitable picture should be left up to the children themselves.

Speculation

THE WAY Professor John Stewart of Princeton sees it, television is just the thing astronomers have been waiting for to acquaint the public with the goings-on in the universe. Appearing as the guest speaker on a radio program, Professor Stewart said television had much in store for the unfortunate star gazer unable to use a telescope. Within a few years, he predicted, televiewers will be able to see the rugged mountains of the moon, they'll marvel at the magnificent rings of Saturn and, best of all, they'll finally be able to trace down those unexplainable static disturbances on their radio by getting a first-hand view of the baffling solar storms also known as sun-spots.

Museum & Monte Carlo

THE MUSEUM of Modern Art, with its nifty self-conscious facade up in New York's Fifty-third street, is having a time of it about dollars. It was brought into being under Rockefeller-Whitney auspices some years past, as a sociological gesture in a period when great American fortunes were especially defensive about the Left. Considerably the fame of the Museum has been spread by its cinema department, known as the Film Library, aggressive, competent but often acutely *avant garde*.

Now the Museum has told members that it has "postponed" plans for a new wing and related expansions, and has solicited some supporting memberships and contributions. It is said that operating costs are about $100,000 a year.

Incidentally John E. Abbott, from school days an intimate of John Hay Whitney, in executive charge at the Museum from its founding, and more recently known as secretary, has resigned to move into a more remunerative orbit. He becomes assistant to the president of Webb & Knapp, a real estate firm which functions in a Rockefeller aura. He has been successfully real estating on his own recently. His first Webb & Knapp assignment is to see what may be done about their project known as the Monte Carlo, where there is a special dining room with projection facilities, long intended to be a special sort of Manhattan cinema focus.

The Bell Tolled

Washington Bureau

ALTHOUGH CENSORSHIP in the Philippines is not severe and any picture which can pass ordinary censorship regulations in the U. S. can usually pass those of the Philippines, an occasional picture has a little trouble in the islands. "For Whom the Bell Tolls," for one. After members of the Philippine Board of Review looked at the picture, "there was considerable disagreement as to exactly what passages should be deleted," according to a Department of Commerce report. Finally it was decided that scenes of torture and suffering in the "Bell" were too unnerving, that nationalist excesses were overdone, and flogging scenes were too prolonged. These were shortened and the films released with the censor's approval.

Mass and Mess

Mexico City Bureau

THE ENTIRE picture industry here—as well as all business in Mexico—is at present afflicted with a fresh phase of an old problem: laws. This time a mass of new laws became effective January 1. One of them governs a new method of applying taxes.

But this law and many of the others have business concerns so baffled that their legal departments have been stopped cold.

Film Row complains that the new laws are so ambiguous and so conflicting that it is impossible to put them into operation.

The trouble is said to have been caused by hasty preparation and delayed presentation of the laws to the Congress which is accused of approving all without consideration.

The trade expects that enforcement of the new laws will be ordered suspended to allow them to be rewritten and that an extraordinary session of the Legislature will be called to reconsider them.

PEOPLE

DAVID KUMMINS, formerly supervising film editor with MGM International, has joined Louis de Rochemont Associates, Inc., in New York in the same capacity. He will first work on "Your World and Mine," a series of educational films which the company is producing for United World Films.

PEARCE PARKHURST has been named publicity director for Tri-Theatres at Alliance, Ohio.

BOLIVAR F. HYDE, JR., district manager for Florida State Theatres in St. Petersburg, Fla., has announced his resignation effective February 7. He has announced no future plans.

JACK STEWART, general manager of Allied Theatres of Michigan, Inc., has been named general manager of Allied Independent Theatre Owners of Kansas and Missouri. He will assume his duties in Kansas City in mid-February.

ERNEST SCHWARTZ, president of the Cleveland Motion Picture Exhibitors Association for the past 15 years, and ALBERT E. PTAK, vice-president for 12 years, have been reelected to their respective positions.

HERMAN J. LORBER, Paramount home office liaison with the mid-eastern division and assistant to EARLE W. SWEIGERT, division manager, has resigned after 31 years with the company. He has announced no future plans.

J. J. GRADY, Twentieth Century-Fox district manager for the Cincinnati, Cleveland and Indianapolis exchanges, has been granted an indeterminate sick leave by the company. BEN REINGOLD, the company's branch manager in St. Louis, has resigned.

ERLE M. BILLINGS, advisor of Eastman Kodak's business and technical personnel department in Rochester, N. Y., retired February 1.

HENRY STRAUSS, formerly chief of the film division of the Bureau of Ships, U. S. Navy, has been elected a vice-president and director of Pathescope Productions, New York, commercial film producers. He will supervise sales and sales promotion for the company.

SIR ALEXANDER KORDA, British film producer, was to arrive in New York from London by plane this weekend.

VERN HUDSON, manager of the Capitol theatre at St. Catherine's, Ont., has been elected president of the Niagara Peninsula Theatre Managers Association. He succeeds JOHN ALLEN of the Tivoli theatre, Thorold.

JAMES VELDE, formerly with Paramount in Detroit and Washington, has been appointed manager of Selznick Releasing Organization in Pittsburgh.

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THIS WEEK the Camera reports:





IN SYDNEY, Australia, as Columbia opened its convention there: N. P. Pery, director, right, welcomes Norman B. Rydge, circuit owner.

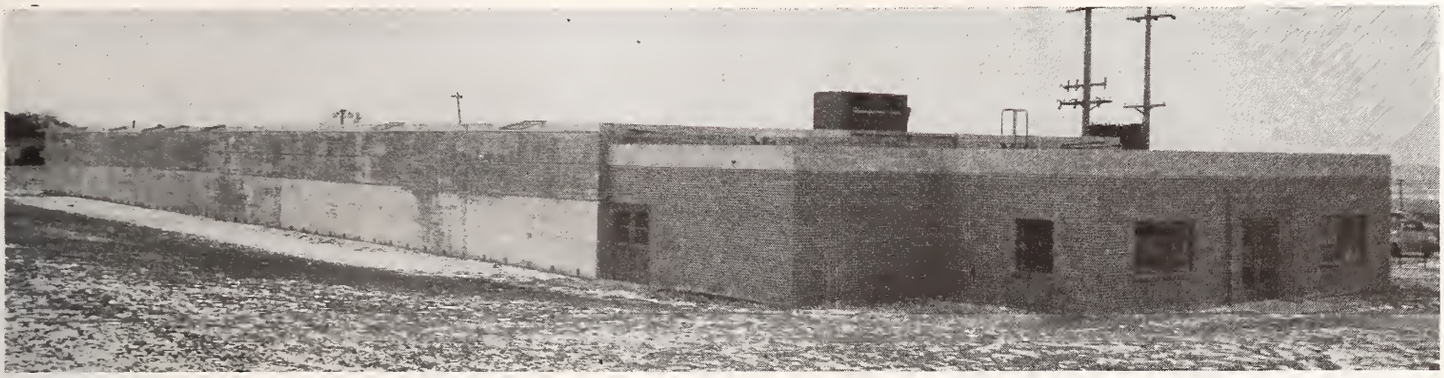
AS VIRGINIA THEATREMEN met in Richmond last week to discuss local and national problems affecting their business. Outside the convention room of the Virginia Motion Picture Theatres Association the camera finds David Palfreyman, of the Motion Picture Association of America; A. Frank O'Brien, Fabian Theatres; Leon Bamberger, RKO; John Caldwell, Lee Theatre, Appomattox, and Stewart Tucker, State Theatre, Richmond.



COCKTAILS at the Blackstone Hotel, Chicago, accompanied the screening of United Artists' "Sleep, My Love". At the right, Buddy Rogers, producer; Peggy Ann Garner, player; Roy Hanson, Jack Rose and Al Raymer, exhibitors.



AT the Williamsburg, Va., premiere of James FitzPatrick's MGM short, "Cradle of a Nation". Left to right, Dr. Charles Marsh, Chamber of Commerce president; Thomas McCaskey, Williamsburg theatre supervisor; Fay LeCompte, Chamber secretary; Thomas Halligan, theatre manager; Robert Harnsberger, Luray; Mayor Vincent McManus, and William F. Crockett, president of the Virginia Motion Picture Theatres Association.





CONGRESS MAY not believe in the historic importance of the film, but the Army Air Forces command does. And it has built the archive above, the Central Motion Picture Film Depository, Wright Field, Ohio. "We have over 100 million feet of film, much of which is in color, that dates back to 1908," Herford Tynes Cowling, technical administrator, motion picture division, Intelligence Department, said. Valuable film will be duplicated on acetate stock.

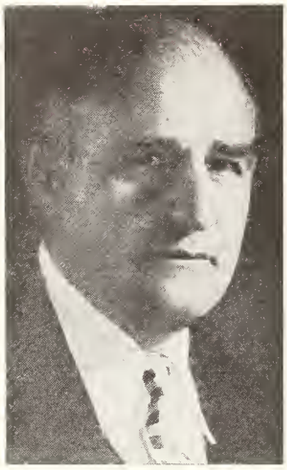
NEWSREEL ENTERPRISE has breached the barrier of Abyssinia. In the scene above, Emperor Haile Selassie, Lion of Judah and King of Kings, right, greets John and Paul Pichonnier, left, and second from right, in an audience which granted the rights of filming for the first time and which conveyed good wishes between notables of Belgium and the Emperor. The Belgian newsreel men were members of an official mission and were given air and road transport by the Emperor.

HONEYMOONERS, right, Mr. and Mrs. David Niven, as they arrived in New York last week from London. Mrs. Niven is Swedish, the former Hjordis Tersmeden.



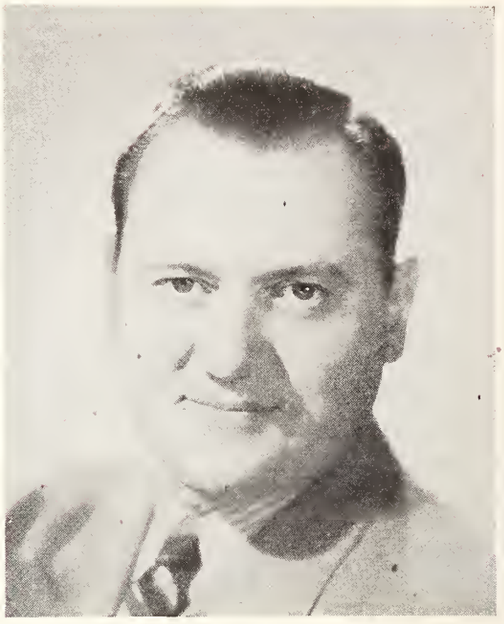
RKO and Warners were joint hosts last week in London, to Danny Kaye, comedian, who is appearing at the London Palladium. With Mr. Kaye, center, at the Savoy Hotel reception, are Arthur S. Abeles, Jr., left, Warner managing director; and Bob Wolff, RKO's director in Great Britain.







LOEW'S, INC., directors' and stockholders' meetings in New York last week were not only concerned with reports, as two new appointments were announced. Louis K. Sidney, at the right, formerly assistant treasurer of Loew's, Inc., and J. J. Cohn, left, were elected vice-presidents at the MGM studio.



WILLIAM J. HEINEMAN, left, Tuesday was appointed vice-president in charge of distribution for Eagle Lion. He succeeds A. W. Schwalberg, who resigned Monday. Mr. Heineman has resigned as general sales manager of the J. Arthur Rank division of Universal Pictures, but remains a board member of the J. Arthur Rank Organization. He entered the industry in 1918.



IN LONDON, after press screening of Paramount's "Daughter of Darkness": Siobhan McKenna, star; Alfred Shipman; Peter Burnup, Motion Picture Herald London editor; Liam Redmond, player; Nick Shipman and Fred Hutchinson, Paramount sales managing director.



IN PORTLAND, Ore., Jack Matlack, left, J. J. Parker circuit advertising director, receives a plaque for service as Oregon Advertising Club president. The presentation is by James Mount.

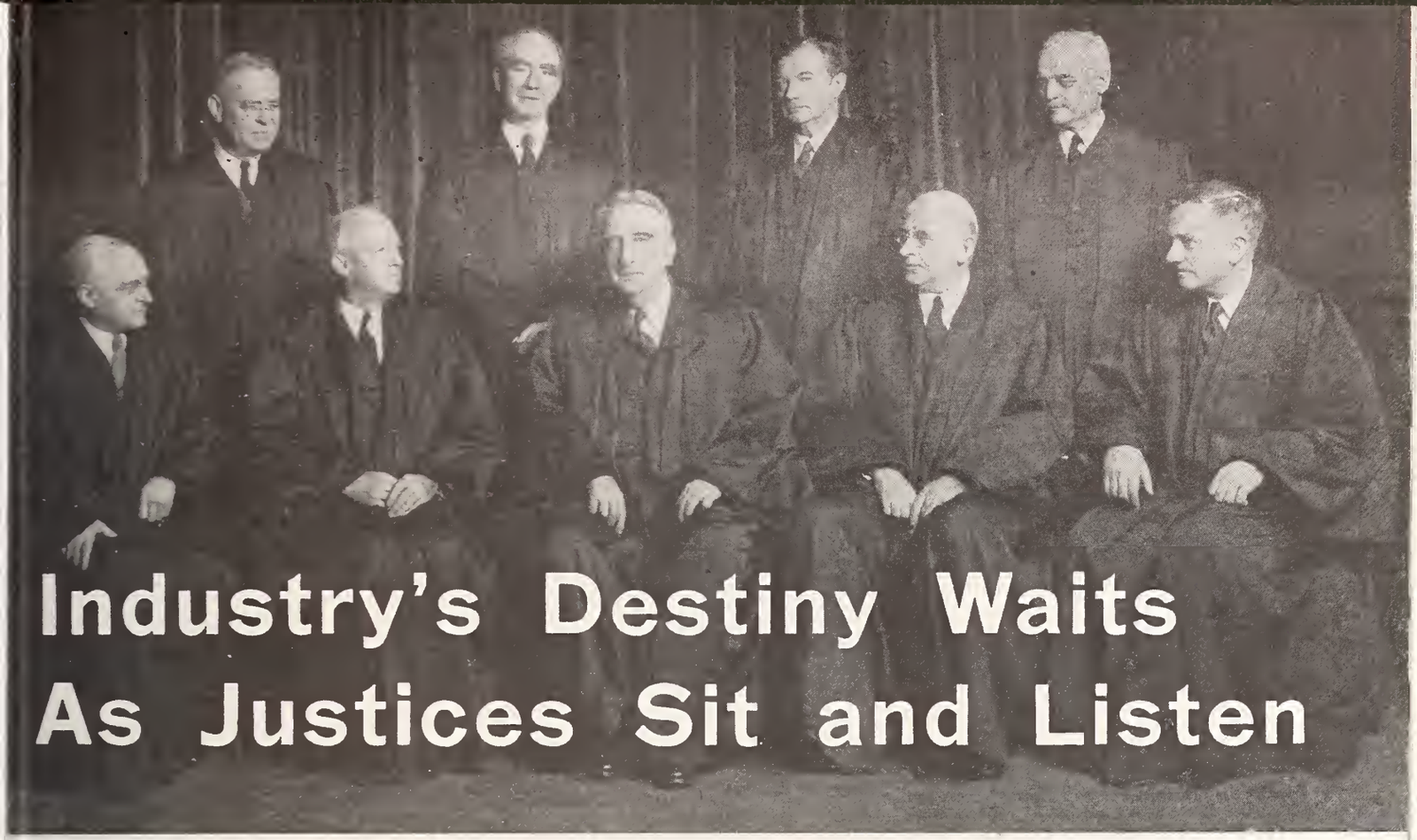


INAUGURAL MEETING, at Austin, Texas, of the Independent Drive-In Theatre Owners Association. Edward Joseph, second from right, was elected president. With him are Arthur Landsman, left, C. A. Richter and William Morrow.



By the Herald

GUESTS of the Lily-Tulip Cup Corporation last week in New York, during the Spacarb, Inc., annual convention: Mrs. Giles Phillips; Isaac H. Houston, president of Spacarb, Inc., Mrs. Wilbur England, and Wilbur England, RKO circuit executive.



Industry's Destiny Waits As Justices Sit and Listen

Copyright Bachrach

THE SUPREME COURT OF THE UNITED STATES

by Fabian Bachrach

by J. A. OTTEN
in Washington

THE sound of a gavel rings out in the high-ceilinged chamber of the $10,000,000 Corinthian temple at Number 1 First Street Northeast, Washington.

Some three hundred persons stand hushed and looking respectfully toward the thick red plush drapes at the end of the room. Nine black-robed figures emerge and take their posts behind a polished bench. The gavel falls again, and a voice intones:

¶ *"Oyez, oyez, oyez. All persons having business before the Honorable, the Supreme Court of the United States, are admonished to draw near and give their attention, for the Court is now sitting. God save the United States and this Honorable Court."*

The gavel falls again, the justices take their seats in nine chairs of various sizes and shapes, and the Supreme Court is in session. This scene occurs some 90 times a year. When it takes place at high noon Monday, February 9, it will mark the beginning of the last phase of the Government's 10-year old anti-trust suit against the major motion picture distributors. The court's decision in the case may well result in revolutionary realignment of the motion picture industry.

For three days the justices will live with the facts and figures of the film industry. Nine and one-half hours have been allotted in all for attorneys to argue the case of the United States vs. Paramount, et al—three to the Government, five to the film companies, and one and one-half to the two intervening exhibitor organizations.

Since the High Court convenes only at noon, recesses for a 30-minute lunch period at 2 o'clock, and then quits promptly at 4:30 P.M., and since at least the first 30 to 45 minutes on that Monday will be occupied in reading decisions on previously argued cases, the Paramount appeal necessarily will run well into Wednesday.

NEW U. S. BRIEF IS AGAIN EMPHATIC FOR DIVORCEMENT

The only ultimate solution in the U. S. vs. Paramount, et al, anti-trust suit is divorcement of exhibition from distribution, the Department of Justice reiterated in a brief filed Tuesday with the Supreme Court in reply to the defendants' appeal briefs.

The brief argues that the U. S. District Court was in error when it failed to recognize that any theatre ownership by the major companies continues unreasonable restraint upon competition. At the very least, the Government argued, an unqualified prohibition against theatre expansion of any kind is the minimum relief required.

"We submit that the defendants' claim that the line of demarcation between lawful and unlawful ownership was arbitrarily drawn supports the Government's argument for divorcement rather than their appeals."

Once the court takes the case under advisement Wednesday, it's anybody's guess as to when a decision will come down. The Court already has a record number of cases under advisement, and is notably slow in acting on complex, vital cases such as the film suit. Theoretically, at least, there is nothing to prevent the case going over to the next term, which starts in October. However, the justices usually like to clean up their slate as nearly as possible before adjourning for the summer recess in June, and so court officials consider a decision probable late in May or early in June.

For predicting how the justices will decide the case, a reporter could be taken into court for contempt. However, two things do stand out fairly clear in taking a forward look:

1. The current court and its immediate predecessors have a long record of upholding the Government in anti-trust suits and of steadily expanding the scope of the anti trust laws.

2. Although unlikely, a split decision is possible. Justice Jackson did not participate in the Court's action in taking the appeal, since he was Solicitor General and Attorney General during the early stages of the Government action. It is considered probable that he will not participate in the case itself. If no other justice disqualifies himself—and at this writing, no one has signified his intention of so doing—then the court possibly could vote four to four, thus automatically upholding the lower court decision.

When Assistant Attorney General John F. Sonnett gets up to argue for the government, Whitney North Seymour, James F.

(*Continued on page 16, column 3*)

Paramount's Big-Scale Dram



It's A—All The Way
A famous novel
All-star western cast
Action-packed thrills
Adventure-loaded romance
Amazing color by Cinecolor
All in "ALBUQUE

in CINEC

The Town With the Longest
Biggest Cemetery in the Gr

Watch The West—all this week—as "

a tremendous send-off with a **WORLD PREMIERE FI**

and civic celebrations in Albuquerque, Houston, San Antonio, Dalla

the Southwest's Glory Town

The epic story of an historic frontier fight for an empire of silver and cattle. Filmed in the west's own scenic grandeur in greater Cinecolor—with the stars of the hottest recent outdoor hits. Produced and promoted with a scope that classes it with those other frontier-town epics that have made boxoffice history!



starring
Randolph
SCOTT
Barbara
BRITTON
George "Gabby"
HAYES
Lon
CHANEY
with
RUSSELL HAYDEN
CATHERINE CRAIG
GEORGE CLEVELAND
Directed by RAY ENRIGHT
Screenplay by Gene Lewis
and Clarence Upson Young
A Clarion Production

"QUE"

R

and the
thwest

que" gets
WEEK featuring star appearances
Worth—followed by 50 Southwest dates.

"U. S. OUT TO WRECK INDUSTRY": MAJORS

Tell Supreme Court in Last Brief Decree Adequate, Oppose Divorcement

Washington Bureau

The Department of Justice is determined to "wreck the defendants and the industry regardless of any other consequences," Paramount charged Monday when it filed with the U. S. Supreme Court its direct appeal from the New York District Court's decision in the U. S. vs. Paramount, et al, anti-trust suit.

Paramount's brief was the most pungent of the five filed here by the theatre-owning defendants, including Warner Brothers, Loew's, RKO Radio and 20th-Fox.

Call Decree Adequate

All were in agreement, however, that the Government's appeal for devistiture of theatre interests should be discarded by the Supreme Court, which begins hearing the appeals in the suit February 9, that the decree handed down by the District Court was most certainly adequate to correct any abuses found, and that further theatre expansion should be allowed.

Highlights of the briefs follow:

PARAMOUNT

Paramount charged that "by rearrangement or quotations of only part of the findings and constant repetition of findings out of content, the writer of the Government brief attempts to portray a situation not disclosed by the record. . . .

"The brief subordinates everything else in favor of a fixation for stripping defendants of their theatre interests and destroying their value in the course of the major surgical operation."

The company believes that while the court was right in refusing the divestiture requested by the Government it was wrong in creating a new theory which forbids partial interest in theatres." Paramount protests the competitive bidding order, stating that that order places the distributor in a position where it "has neither the right of selection nor right to fix the terms upon which its property is to be used. The decree, in effect, makes the distributors a public utility."

20TH CENTURY-FOX

Twentieth Century-Fox protested that the Government "has established no basis for a decree of devistiture. . . . The record furnishes no justification for aggregating the theatre interests of the defendants and plaintiff's arguments for divestiture based upon such aggregation are without merit."

CIVIL LIBERTIES UNION WILL FILE BRIEF

Washington Bureau

The American Civil Liberties Union was granted permission Monday by the Supreme Court to file an *amicus curiæ* brief in the U. S. vs. Paramount, et al, anti-trust suit. The organization is asking that the high court order divestiture of theatre interests on the ground that "monopolistic trends" of the industry are preventing the public from enjoying "the benefits of maximum diversification" and "competition of ideas."

Pointing out that the District Court's rulings on price fixing are "sweeping and unequivocal," that the injunctions on clearance are "comprehensive and complete," the company insisted that "the injunctions contained in the decree, together with the affirmative relief granted by the court, are adequate to bring the conduct of the defendants into harmony with the anti-trust law."

RKO RADIO

RKO Radio told the high court that prohibiting the acquisition of theatre interests "restrains, rather than promotes, lawful competition." The company insisted that if this ruling of the lower court were upheld it would be "permanently frozen in an inferior position." Pointing out that the District Court was "justfiied in concluding divestiture would be injurious to the public," RKO stated that ownership and operation of theatres enabled it to risk experimenting with new types of pictures and that there was "undisputed evidence" that film quality would be jeopardized by divorcement.

LOEW'S

Loew's assailed the Government proposal for a ban on cross-licensing as "divorcement by indirection," stating it would be forced to close many theatres for long periods or get rid of them to avoid bankruptcy if the ban were ordered. The company asserted the proposal had come as a "complete afterthought" and argued "the devastation that this arbitrary proscription would work on this industry cannot be exaggerated." The obvious purpose of "this last minute innovation," Loew's stated, "was to accomplish indirectly what was proven so overwhelmingly to be unwarranted in this case, that is, divestiture."

WARNERS

Warner Brothers contended that the trade practices outlawed by the District Court "are wholly unrelated to integration (pools and joint ownership of houses)," thus divestiture is not necessary. The brief found no basis for the Government's claim that the decree is inadequate.

Universal, in an appeal brief filed Wednesday, argued the complaints against it should be dismissed, stressing that block selling was legal and essential to its prosperity.

SUPREME COURT

(*Continued from page* 13)

Byrnes and other top-ranking lawyers for the film companies, and Thurman Arnold for the exhibitors, they will face eight justices whose views vary from the extreme to left to a very decided right.

In the middle sits long-faced, Kentucky-born Chief Justice Fred M. Vinson. The newest member of the current court, the Chief Justice is usually considered one of the "swing-men," so called because they swing back and forth unpredictably from the liberal to conservative camps. On either side of Justice Vinson, his associate justices are ranged in order of seniority.

On his right sits the senior justice, balding ex-Senator Hugo L. Black. With former Attorney General Frank Murphy and potential vice-presidential candidate William O. Douglas, Mr. Black forms the liberal block in the Supreme Court.

After Mr. Black comes pedantic ex-Harvard Law School professor Felix Frankfurter, who with Justice Jackson forms the conservative core of the High Court. On the Chief Justice's extreme right sits another former law school professor, Wiley Rutledge, who usually votes with the liberals.

See No Special Cheer For Film Industry

On the Chief Justice's immediate left is swing-man Stanley F. Reed, who as Solicitor General argued successfully many of the New Deal cases before the High Court. He has grown mellower since then, however, and now is found in the conservative group as often as in the liberal wing. After him come Justices Douglas, Jackson, and the last of the swing-men, Harold Hitz Burton.

Looking back into the records of the eight justices who will sit in the Paramount case, the film industry can find no special cheer of anticipation. One or the other of the eight delivered the opinion in practically every case which the Government cites as precedent for the relief it is seeking. In only one or two instances did any of the current justices fail to find for the Government.

For instance, it was Justice Douglas who delivered the Court's opinion upholding the Government in the Crescent case. In this, he was joined by Justices Black, Reed and Rutledge. Justices Frankfurter, Murphy and Jackson did not take part, the latter two because they helped prepare the case while with the Justice Department.

Again, Justices Black and Reed went along with the majority in the Interstate Circuit case back in 1939. Six of the present nine

(*Continued on page* 18, *column* 3)

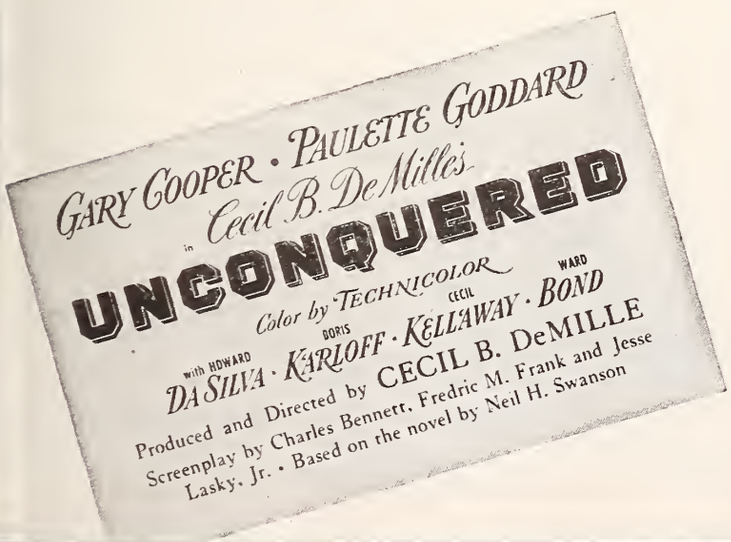
PARAMOUNT

Announces the Climax of a Great Picture's Pre-selling Career ...its April release

At Regular Prices



UNCONQUERED



Following Paramount's originally announced plan of distribution, Cecil B. DeMille's "UNCONQUERED" will be made available for regular-price engagements in April, 1948.

These are the engagements toward which months of planning, promotion, and test exhibition all have pointed.

The less than 300 advanced-admission runs played so far have been but pre-selling preparation for this nationwide release, which will involve fifty times as many bookings as the advanced-price runs.

This pre-selling insures that "UNCONQUERED" will do record business at regular prices, just as it broke records in scores of theatres at advanced admissions, including the biggest opening in history at the Rivoli, New York; an all-time record gross in Baltimore; and a first 5 days in Chicago bigger than the theatre's biggest previous week.

Also pointed primarily toward this April release date were the country-blanketing full-color spreads in all leading magazines, the sensational world premiere in Pittsburgh, the subsequent twelve-city personal tour by Cecil B. DeMille, and all the lavish local promotion that has helped establish the renown of "UNCONQUERED" in every key territory.

As a result, every exhibitor of Paramount pictures can now plan his regular-price engagement of this picture with full confidence that it is thoroughly and favorably known to his entire market, and with proof-backed assurance that he is playing one of the great money-making attractions of the modern screen.

ON THE MARCH

by RED KANN

CONCLUSIONS never intended and, we feel, never suggested are ascribed to the argument on overlength pictures which has been engaging our recent attention. There is James A. Mulvey, for instance. The president of Samuel Goldwyn Prod., Inc., producers of the superb "The Best Years of Our Lives," registers polite, yet always firm, objection to the viewpoint taken.

"Are you not being more than a little inconsistent when you speak of films that run 'to excessive footage with the dissipation of dramatic strength which usually sets in as the film gets longer and longer'?, he asks.

"Then you follow with a list which you claim lost their dramatic strength among which are 'The Best Years of Our Lives,' 'Since You Went Away,' 'Mrs. Miniver,' 'Yankee Doodle Dandy,' 'Random Harvest,' 'Rebecca,' 'This Is the Army,' 'Meet Me in St. Louis,' 'Going My Way' and 'The Bells of St. Mary's.' The running time of these pictures, as you point out, varies from 114 to 172 minutes.

"If these pictures lost their dramatic strength, then what pictures retained it? And if these pictures failed either the audience or the exhibitor because they were *over* the length that you consider desirable, which pictures succeeded because they were *exactly* the right length, or *under?*

"I would like to submit that the chapter and verse you cite is the most direct and irrefutable proof that neither from the viewpoint of theatre operation or box-office, nor from the viewpoint of story-telling should any pronouncement be made that pictures over 100 minutes are too long. Obviously, there are stories which, when told on the screen, are too long when told in 90 minutes, and there are others which cannot properly be told in less than 120 minutes.

"The producer and the producer alone should be charged with the responsibility of making his film the right length, neither too long, which would not hold interest, nor too short, which would mean that something was omitted. As long as we make the producer responsible for the content and merit of his pictures, we should make him and his story-telling responsibilties the sole measure and arbiter of a picture's length."

No inconsistency seems evident on re-examination. Titles cited by Mulvey ranged beyond the 90 minutes or *thereabouts* which the average exhibitor holds to be most desirable for his general purpose. Nevertheless, they were successes, every last one of them, and sufficient care was exercised to point this out. Other attractions tended to dissipate their strength through overplayed, padded and extraneous footage, but not these.

Likewise was there no effort to determine what the exact length of any film should be. Some unquestionably are best in 90 minutes and others are not unless they are longer. It is interesting that Mulvey goes further in noting there are those which are too long even in an hour and a half.

Fundamentally, there is concurrence with Mulvey's position that the responsibility rests primarily with the producer who must be privileged to make his film in the footage which does justice to the property. Yet between acknowledgment of such a privilege and its implementation many things can and do happen.

We do not acknowledge that the producer, who is engaged in a commercial enterprise, necessarily accomplishes his artistic or commercial best in setting himself apart from the known, or even suspected, requirements of the market he intends serving. While he has the obligation of elevating his own standards through whatever courageous device may appear reasonable and sound, he cannot place himself outside the pale of the immediate needs of the exhibitor customer whom he constantly endeavors to attract. One of these needs is product more judiciously pruned not by any arbitrary process of slashing running times but in the interest of the obvious improvement reflecting itself in the finished merchandise.

Raising the sights of production's stature is Hollywood's task and, at every turn, should be encouraged. But we do not acknowledge that the exhibitor is a foreign or a disinterested party. He has a stake in Hollywood, and it's a big one. His interests are not served, nor are the producer's with his multi-million negative investment, when bad judgment becomes responsible for the over-length attraction and pride or stubbornness insist on maintaining it.

Arthur De Bra, director of the Community Service Department of the M. P. Association, was interviewed by Paul Tobenkin, New York *Herald-Tribune* staff writer, earlier this week. De Bra said, in part:

"It was not until two years after V-J Day that the excitement and killing of war was in large measure removed from the public mind. While we took our characters out of uniform, excitement and action were still essential in pictures. In the last six months, this tendency has been changed. The war feeling has largely disappeared. We are making pictures of sociological importance, of high entertainment value without an undercurrent of killing."

Hollywood may be making them that way now for release in the future although there is little to substantiate such a statement. But distributors are not releasing them that way now.

That very handy Product Digest section of the HERALD makes this much very clear. Look at these, picked largely at random:

"Black Bart," "Call Northside 777," "Captain from Castile," "The Crime Doctor's Gamble," "Forever Amber," "The Gangster," "High Wall," "The Kiss of Death," "Monsieur Verdoux," "Mourning Becomes Electra," "The Naked City," "The Paradine Case," "Ride the Pink Horse," "Sleep, My Love," "To the Ends of the Earth," "The Treasure of the Sierra Madre," "Unconquered," "The Unsuspected," "A Woman's Vengeance."

Fair Compromise Or Court Is TOA Ascap Position

While negotiations between Theatre Owners of America and the American Society of Composers, Authors and Publishers for a lowering of new music license rates announced by the Society last summer were reportedly given the green light by the Justice Department, Herman Levy, TOA general counsel, this week raised the possibility of legal action against Ascap in the event a "fair and reasonable" compromise could not be reached.

Speaking before the Theatre Owners of North and South Carolina in Charlotte, Mr. Levy stressed that "compromise appears to be the most realistic and practical approach." At the same time he warned that, unless TOA was able to get a compromise the organization may seek to settle the issue in the courts.

Sounding a sharper note than any heard from the TOA camp in the past, Mr. Levy stressed that any settlement would have to be in the form of a fair and reasonable compromise "or we shall fight Ascap on all fronts with all weapons at our command." The latter attitude has been taken by Allied since Ascap first announced its rate boost.

In Washington, Ted Gamble, TOA president; Robert W. Coyne, executive secretary, and Mr. Levy last week conferred with Attorney General Tom Clark, acquainting him with the Ascap situation.

SUPREME COURT

(*Continued from page* 16)

Justices found for the Jackson Park theatre against the majors in 1946—Chief Justice Vinson was not on the court yet, Justice Jackson took no part, and Justice Frankfurter dissented.

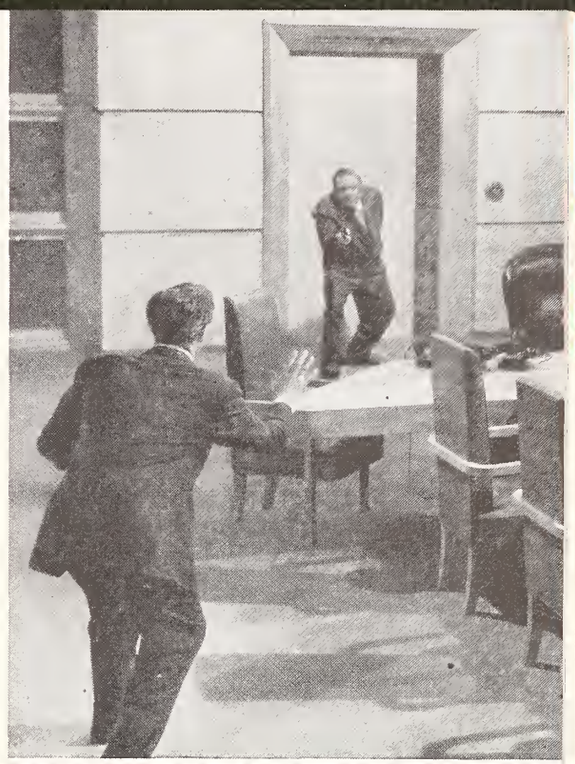
The roll-call could go on interminably. It was Justice Black who delivered the Court's opinion in the Federal Trade Commission suit against the Fashion Guild and in the Justice Department suit against the Associated Press. Justice Murphy read the law in the U. S. vs. Yellow Cab Company, Justice Burton in the Government's anti-trust suit against the Big Three tobacco firms, and Justice Reed in the Government's case against Bausch and Lomb. All of these are cited by the Justice Department brief in the Paramount case.

And what do the Justices do when they turn from law to relaxation? They refuse to be quoted on their movie-going habits, but several admit off the record that they like Gable and Grable as well as the next person. But they don't have much time for movies, they all add; they have to spend their evenings and weekends catching up on their light reading—reading like the few thousand pages of briefs submitted in the Paramount case.

FRIDAY, THE 13th
IS YOUR LUCKY DAY

when your boxoffice-trained eye will recognize a picture unquestionably destined to be one of the outstanding screen suspense dramas of all time—at

Paramount's
TRADE SHOWS
of
RAY MILLAND · CHARLES LAUGHTON
in
"THE BIG CLOCK"
with
Maureen O'SULLIVAN · George MACREADY · Rita JOHNSON
and ELSA LANCHESTER · HAROLD VERMILYEA
Produced by Richard Maibaum · Directed by JOHN FARROW
Screen Play by Jonathan Latimer



Also To Be TRADE-SHOWN Feb. 11, 12 and 13

ine Pine-Thomas Action Dramas...

"Caged Fury" starring Richard Denning, Sheila Ryan

"Mr. Reckless" starring William Eythe, Barbara Britton

"Speed To Spare" starring Richard Arlen, Jean Rogers

Here's The Schedule for All Four:

CITY	PLACE	"CAGED FURY"	"MR. RECKLESS"	"SPEED TO SPARE"	"THE BIG CLOCK"
LBANY	FOX PROJ. ROOM, 1052 Broodway	FEB. 12 2 P.M.	FEB. 12 3:15 P.M.	FEB. 13 2 P.M.	FEB. 13 8 P.M.
TLANTA	PARA. PROJ. ROOM, 154 Walton St., N.W.	FEB. 12 10:30 A.M.	FEB. 12 2:30 P.M.	FEB. 13 10:30 A.M.	FEB. 13 2:30 P.M.
OSTON	PARA. PROJ. ROOM, 58 Berkeley St.	FEB. 12 10:30 A.M.	FEB. 12 2:30 P.M.	FEB. 13 10:30 A.M.	FEB. 13 2:30 P.M.
UFFALO	PARA. PROJ. ROOM, 464 Franklin St.	FEB. 12 2 P.M.	FEB. 12 3:30 P.M.	FEB. 13 2 P.M.	FEB. 13 3:30 P.M.
HARLOTTE	PARA. PROJ. ROOM, 305 So. Church St.	FEB. 12 10 A.M.	FEB. 12 1:30 P.M.	FEB. 13 10 A.M.	FEB. 13 1:30 P.M.
HICAGO	PARA. PROJ. ROOM, 1306 So. Michigan Avenue	FEB. 12 3 P.M.	FEB. 12 1:30 P.M.	FEB. 13 3 P.M.	FEB. 13 1:30 P.M.
INCINNATI	PARA. PROJ. ROOM, 1214 Central Parkway	FEB. 12 1:30 P.M.	FEB. 12 3 P.M.	FEB. 13 1:30 P.M.	FEB. 13 3 P.M.
LEVELAND	PARA. PROJ. ROOM, 1735 E. 23rd Street	FEB. 12 11 A.M.	FEB. 12 2 P.M.	FEB. 13 11 A.M.	FEB. 13 2 P.M.
ALLAS	PARA. PROJ. ROOM, 412 S. Harwood Street	FEB. 12 10:30 A.M.	FEB. 12 2:30 P.M.	FEB. 13 10:30 A.M.	FEB. 13 2:30 P.M.
ENVER	PARA. PROJ. ROOM, 2100 Stout Street	FEB. 12 2 P.M.	FEB. 12 3:15 P.M.	FEB. 13 2 P.M.	FEB. 13 3:15 P.M.
ES MOINES	PARA. PROJ. ROOM, 1125 High Street	FEB. 12 10:30 A.M.	FEB. 12 12:45 P.M.	FEB. 13 10:30 A.M.	FEB. 13 12:45 P.M.
ETROIT	PARA. PROJ. ROOM, 479 Ledyard Avenue	FEB. 12 10:30 A.M.	FEB. 12 2 P.M.	FEB. 13 10:30 A.M.	FEB. 13 2 P.M.
NDIANAPOLIS	PARA. PROJ. ROOM, 116 W. Michigan Street	FEB. 12 11 A.M.	FEB. 12 2 P.M.	FEB. 13 11 A.M.	FEB. 13 2 P.M.
ACKSONVILLE	FLORIDA THEATRE SCREEN'G RM., 128 Forsyth St.	FEB. 12 7:30 P.M.	FEB. 12 8:30 P.M.	FEB. 13 9 P.M.	FEB. 13 7:30 P.M.
ANSAS CITY	PARA. PROJ. ROOM, 1800 Wyondotte St.	FEB. 12 1:30 P.M.	FEB. 12 3 P.M.	FEB. 13 11 A.M.	FEB. 13 2 P.M.
OS ANGELES	PARA. PROJ. ROOM, 1613 W. 20th Street	FEB. 12 1:30 P.M.	FEB. 12 3 P.M.		
OS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.			FEB. 13 3 P.M.	FEB. 13 1:30 P.M.
EMPHIS	PARA. PROJ. ROOM, 362 So. Second Street	FEB. 12 2 P.M.	FEB. 12 3:10 P.M.	FEB. 13 3:45 P.M.	FEB. 13 2 P.M.
ILWAUKEE	PARA. PROJ. ROOM, 1121 N. Eighth Street	FEB. 12 2 P.M.	FEB. 12 3 P.M.	FEB. 13 2 P.M.	FEB. 13 3 P.M.
INNEAPOLIS	PARA. PROJ. ROOM, 1201 Currie Avenue	FEB. 12 1:30 P.M.	FEB. 12 2:45 P.M.	FEB. 13 10:30 A.M.	FEB. 13 1:30 P.M.
EW HAVEN	PARA. PROJ. ROOM, 82 State Street	FEB. 12 2 P.M.	FEB. 12 3 P.M.	FEB. 13 3:30 P.M.	FEB. 13 2 P.M.
EW ORLEANS	PARA. PROJ. ROOM, 2 5 So. Liberty Street	FEB. 12 10 A.M.	FEB. 12 11:30 A.M.	FEB. 13 10:30 A.M.	FEB. 13 2 P.M.
EW YORK CITY	FOX PROJ. ROOM, 345 W. 44th Street.	*FEB. 11 2 P.M.	*FEB. 11 3 P.M.	FEB. 13 2:30 P.M.	
EW YORK CITY	NORMANDIE THEATRE, 51 E. 53rd Street				FEB. 13 10:30 A.M.
KLAHOMA CITY	PARA. PROJ. ROOM, 701 W. Grond Avenue	FEB. 12 10:30 A.M.	FEB. 12 1 P.M.	FEB. 13 10:30 A.M.	FEB. 13 1 P.M.
MAHA	PARA. PROJ. ROOM, 1704 Davenport Street	FEB. 12 1:30 P.M.	FEB. 12 2:30 P.M.	FEB. 13 1:30 P.M.	FEB. 13 2:45 P.M.
HILADELPHIA	PARA. PROJ. ROOM, 248 No. 12th Street	FEB. 12 11 A.M.	FEB. 12 2 P.M.	FEB. 13 11 A.M.	FEB. 13 2 P.M.
ITTSBURGH	PARA. PROJ. ROOM, 1727 Boulevard of Allies	FEB. 12 2 P.M.	FEB. 12 3 P.M.	FEB. 13 10:30 A.M.	FEB. 13 2 P.M.
ORTLAND	PARA. PROJ. ROOM, 909 N. W. 19th Avenue	FEB. 12 2 P.M.	FEB. 12 3:15 P.M.	FEB. 13 2 P.M.	FEB. 13 3:15 P.M.
T. LOUIS	PARA. PROJ. ROOM, 2949 Olive Street	FEB. 12 1 P.M.	FEB. 12 2 P.M.	FEB. 13 1 P.M.	FEB. 13 2 P.M.
ALT LAKE CITY	PARA. PROJ. ROOM, 270 E. 1st South Street	FEB. 12 1 P.M.	FEB. 12 2:30 P.M.	FEB. 13 1 P.M.	FEB. 13 2:30 P.M.
AN FRANCISCO	PARA. PROJ. ROOM, 205 Golden Gote Avenue	FEB. 12 1:30 P.M.	FEB. 12 3 P.M.	FEB. 13 3 P.M.	FEB. 13 1:30 P.M.
EATTLE	PARA. PROJ. ROOM, 2330 First Avenue	FEB. 12 2 P.M.	FEB. 12 3:15 P.M.	FEB. 13 2 P.M.	FEB. 13 3:15 P.M.
VASHINGTON	PARA. PROJ. ROOM, 306 H Street, N.W.	FEB. 12 2:30 P.M.	FEB. 12 3:30 P.M.	FEB. 13 2:30 P.M.	FEB. 13 3:30 P.M.

**NEW YORK CITY—"Caged Fury" and "Mr. Reckless" screened Feb. 11*

CONGRESSMEN ASK FILM AID ABROAD

Seek to Include Films in ERP Bill as Johnston Asks Truman Help

Washington Bureau

The industry's growing problem of frozen funds and blocked currency came nearer to solution last weekend, when a special Congressional committee studying the European Recovery Program recommended that the film industry and other information media be included in any legislation guaranteeing American companies in Europe conversion of their foreign currencies into dollars.

The present draft of the ERP provides that its administrator can guarantee any investment in projects he has approved, provided that "the guarantee to any person shall not exceed the amount of dollars invested . . . and shall be limited to the transfer into U. S. dollars of other currencies or credits in such currencies received as income from the approved investment as repayment or return thereof, in whole or in part, or as compensation for the sale or disposition of all or any part thereof."

Industry Praised

The Congressional committee—a joint House-Senate group headed by Representative Karl Mundt and Senator H. Alexander Smith—would amend that provision to specifically include information media in the guarantee.

A State Department official said Wednesday the "staggering" total of $60,000,000 a year sought by information media for aid could not be presented to Congress.

The committee's report was full of praise for the industry, pointing out the popularity of American features abroad. On Thursday, Eric A. Johnston, president of the Motion Picture Association, was saying the same thing to President Truman during a 15-minute conference at the White House.

Mr. Johnston suggested to the President that he support efforts to get the Government to pay for the "out-of-pocket" cost of film and other information industries overseas so that these industries could continue as "an effective instrument of American foreign policy." He cited the fact that film companies are losing as much as $50,000 a month showing pictures in occupied Germany, Japan, Korea and Austria.

Urge Careful Selection

The Congressional committee's report was full of praise, but it also contained some suggestions. The group sent a special recommendation to the Motion Picture Export Association and stressed that, until recently, motion pictures had been "almost the only means of bringing the American scene to the mass of Europeans." Yet the report stressed that better quality pictures, depicting the highest standards of American life, should be sent abroad and it made special reference to "some" independents who have exported films giving "an erroneous impression" of America.

The committee suggested there should be an increase in the supply abroad of documentary and non-commercial feature films in a field insufficiently covered commercially. In this connection Senator Lodge recommended the block booking of documentaries along with commercial features to help get these films before larger sections of foreign audiences. The report also asked for ample personnel and facilities for U. S. information centers abroad; the dubbing or subtitling of films shown in the centers; the delivery of 16mm newsreels and the shipping of specialized documentaries to Soviet satellite nations where the Russians are unable to fill the huge demand.

Canadian Films Abroad Seen by 70,000,000

A foreign audience of approximately 70,000,000 saw commercially distributed Canadian films during the 1946-47 fiscal year, the National Film Board reported last week at Ottawa to the House of Commons. The report noted a "marked expansion" in international distribution both in theatrical and non-theatrical fields. Outlets for the Government documentary films have been established in 35 countries and contacts in 30 other countries have been explored, according to the report. More than 100 prints were shipped abroad each month. An average of three or four Canadian films a week were booked into U. S. newsreel theatres in the larger cities.

Vatican Names Film Commission

The creation of an international pontifical commission for the supervision of religious films was announced this week by the Vatican. It will be headed by The Most Reverend Martin J. O'Connor, Rector of the American College in Rome and former Auxiliary Bishop of Scranton, Pennsylvania. The commission, appointed for three years, will deal exclusively with films of a religious nature.

Set Masterpiece Distribution

Distribution facilities for Masterpiece product in Pittsburgh were acquired this week with the naming of Bert Stern, distributor of Screen Guild Productions, to handle the 39 former United Artists releases on the Masterpiece schedule. Jules Weill, president of Masterpiece Productions, said the first two combinations already had received first run bookings.

SIMPP Studies Future Course

Hollywood Bureau

Robert J. Rubin, administering the affairs of the Society of Independent Motion Picture Producers until a new president is named, left here last weekend for Chicago to study the effects on the Chicago release system of the decree in the Jackson Park theatre anti-trust suit. Following his Chicago visit, he will go to Washington for the appeals in the U. S. vs. Paramount, et al, anti-trust case to be heard by the Supreme Court Monday.

The SIMPP, meanwhile, is concentrating on its objective of obtaining a "rightful share of the box office dollar" for independent producers, regarding divorcement as the development which could most effectively accomplish this.

The SIMPP membership is still undecided on whether to go outside the industry for its new president, as it did in the case of Donald M. Nelson, recently resigned, or whether to choose one of its own members. Several candidates have been considered, but the likelihood is no final choice will be made until after the Paramount suit decision. If divorcement is granted, it is argued, one type of president will be preferable; if not, a different one would be more suitable under prevailing conditions.

Amusement Tax Upheld By Tennessee Court

The Tennessee State Supreme Court has upheld the 1947 legislature's amusement tax for Knoxville and Knox County. Knoxville theatres challenged the constitutionality of the tax, which amounted to one cent on each 20 cents of admission, soon after it went into effect last April. It has been estimated that the tax will provide approximately $150,000 annually——$120,000 from Knoxville, $30,000 from the county. Affirming a decision of Knox County Chancery Court, Associate Justice Pride Tomlinson noted in his decision: "The power of the legislature to declare and tax privileges is unlimited and its discretion in this regard cannot be controlled by the court." Pending settlement, Knoxville's collections of $77,000 from May to December, 1947, have been impounded.

Ohio City Increases Theatre License Fees

Under a recently enacted City Council ordinance, city license fees for theatres and places of public amusement in Springfield, Ohio, have been increased and will be assessed on a graduated scale. The former fee was a flat $50 annually, regardless of the size of the auditorium. Under the new plan, the annual fee will be $75 for places seating up to 350, $100 for capacity up to 750, and $150 for capacity exceeding 750. This is the first change in the license fees in Springfield in 42 years.

Wallis to Make 4 Films in 1948

Four pictures will be produced in 1948 by Hal Wallis Productions, three of which will be distributed through Paramount, Joseph Hazen, president of the Wallis company, said in New York last Thursday upon his arrival from Hollywood.

The four forthcoming pictures will be: "Sorry, Wrong Number," "Be Still, My Love," "The House of Mist" or "Paid in Full," and "The Rope of Sand." "Sorry, Wrong Number" is now shooting with Anatole Litvak directing and Barbara Stanwyck and Burt Lancaster starring. "Be Still, My Love" will go into production shortly.

Mr. Hazen said that the Wallis distribution contract with Paramount, calling for the delivery of 12 pictures, will terminate this year. To complete the contract the company will deliver to Paramount "Sorry, Wrong Number," "Be Still, My Love" and "The House of Mist" or "Paid in Full."

Legion of Decency Reviews Twenty-Three Productions

The National Legion of Decency has reviewed 23 new productions, approving all but two. In Class A-I, unobjectionable for general patronage, were: "Albuquerque," "The Boy Who Stopped Niagara," "Ein Ganzer Kerl" (German), "Enchanted Valley," "Gun Talk," "Hawk of Powder River," "Leben von Wolfgang Amadeus Mozart" (German), "My Girl Tisa," "Relentless," "Slippy McGee," "Smart Politics," "Western Heritage," "Westward Trail" and "You Were Meant for Me." In Class A-II, unobjectionable for adults, were: "A Double Life," "Holiday Camp," "Main Street Kid," "Mary Lou," "News Hounds," "To Live in Peace" (Italian) and "A Woman's Vengeance." In Class B, objectionable in part, were "Call Northside 777," because it "reflects the acceptability of divorce," and "Sign of the Ram," because of "suicide in the plot situation."

RKO To Open "The Pearl" In New York February 17

The film based on John Steinbeck's novel, "The Pearl," will have its American premiere at the Sutton theatre in New York February 17. The picture was produced in Mexico by RKO Radio and Aquila Films.

Suits Dismissed

Suits brought by eight major distributing companies against two New England theatres in connection with returns on percentage pictures, have been dismissed by the Federal Court in Providence, R. I., following a settlement by the theatres. The separate actions were brought by Paramount, Loew's, Twentieth Century-Fox, RKO, Warners, United Artists, Universal and Columbia, and the theatres involved in the suits were the Castle at Mt. Pleasant, R. I., and the Majestic at West Springfield, Mass.

BRANDT ASKS COURT TO EDIT PARAMOUNT CHARGE

Harry Brandt Tuesday made his first response to Paramount Pictures Corporation's suit against him on percentage accounting. In a Notice of Motion and Affidavit filed in the New York Supreme Court he said in substance that he is not that kind of person and asks the court to edit the complaint.

His request came out at his lawyer's office by invitation to the press to call for the document, a copy of the motion. Milton C. Weisman, of Weisman, Celler, Quinn, Allan & Spett, at 1450 Broadway, officiated as approximately 15 reporters trooped into his office from the metropolitan lay and trade press.

"I didn't know there were so many papers—or that so many were interested," Mr. Weisman observed. He was swift-spoken and suave and, after greeting the press, rapidly put on his coat to leave for his next appointment.

Mr. Brandt, in his motion, which incidentally discussed publicity, charged that Paramount has a "malicious and over-reaching desire to destroy me . . . to ruin my business and irreparably to damage my social standing in the community." He asked the court to strike from Paramount's complaint of fraud "various allegations which are therein improperly alleged."

Delay Anticipated

This complaint was filed with the New York State Supreme Court January 12. It named Mr. Brandt, head of Brandt Theatres and 162 other exhibitors and officers of exhibitor corporations in the Brandt circuit. It asked damages of $563,265. Hearings were to have been held February 9, but Mr. Brandt's motion is expected to delay court proceedings.

There was slight and only indirect denial of Paramount's charges in Mr. Brandt's notice. He was concerned with the possibility that the company "will seize upon other opportunities to continue to spread the libels which it perpertrated under a cloak of immunity."

Mr. Brandt says he believes, and sets forth in his motion, that he is under attack from Paramount because "I have been a leader in the fight of independent exhibitors against the monopoly. . . ."

Mr. Brandt and his theatres had a previous issue with Twentieth Century-Fox over percentages. In June, 1946, he was committed to pay $237,000 by an award under the New York arbitration system—Spyros P. Skouras, Twentieth Century-Fox president, as arbiter. Mr. Weisman asserted Tuesday that only $11,000 was relative to the accountancy claim and was paid not by Mr. Brandt but by operators for whom he booked. The rest of the money, his lawyer said, was for product played by Brandt Theatres during 1945-46.

Cites Community Service

Summing up for his side, Mr. Brandt recited in his motion to the court:

"My standing and reputation in this community are the result of a lifetime's devotion to communal interests and to the interests of my fellow business men. My public service and charitable activities are extensive and widely known. I have been an active leader in drives for Jewish relief, Catholic relief, Protestant relief, Greek relief, general charities and benevolences, the Police Athletic League, hospitals, medical schools, cancer funds, the March of Dimes, war loans, Army and Navy relief, Red Cross, religious drives of all sort and for all religions, settlement work, public memorials and other similar public activities. I served as a member of an Appeals Board in the Selective Service System. I was a 'dollar a year man' for the U. S. Government during the last war. I acted as consultant to the U. S. Army on film matters. I was national co-chairman in the enlistment drive of the WACs and active in canteen work and in providing recreation for service men and women. I am an active member and on the board of directors of most of the important motion picture and theatre guilds and foundations. I am also a member of the board of directors of the Wiltwyck School for Boys. I am a director of many corporations and a fiduciary executor of large estates."

Sue on Percentage

Three separate suits were filed last Friday in the Boston District Court by Paramount, Loew's, and Twentieth Century-Fox against Kenneth H. Forkey, Edward Markell, Harold Markell and Simon Markell. The suits concern returns on the playing of percentage pictures. The theatres involved, all in Massachusetts, are: Strand Theatre, Canton; Magnet, Dorchester; Mattapan, Mattapan; the Park and Greedale theatres in Worcester, and the Porter Square, in Cambridge. This is one of a number of similar actions recently filed.

MGM Plans Exploitation Films for U. S. Market

The expansion of MGM's production policy to include a number of exploitation pictures, semi-documentary in style and featuring timely subjects, was announced in Hollywood last week by Louis B. Mayer and E. J. Mannix, production executives. Samuel Mark has been appointed executive in charge of developing the subjects for treatment. The number of subjects, which will be geared to the earning potential in the domestic market, was not announced.



The LOOK Magaz

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for the Most Acclaimed Motion Picture in Screen History!



WINNER OF 35 AWARDS
INCLUDING THE N. Y. FILM CRITICS CIRCLE
AWARD AS
"BEST PICTURE OF THE YEAR"

Darryl F. Zanuck presents GREGORY PECK, DOROTHY McGUIRE, JOHN GARFIELD in Laura Z. Hobson's "GENTLEMAN'S AGREEMENT" with Celeste Holm, Anne Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Sam Jaffe • Produced by DARRYL F. ZANUCK • Screen Play by MOSS HART • Directed by ELIA KAZAN

20th CENTURY-FOX

"MIRACLE ON 34th STREET" • "BOOMERANG!"
SELECTED AMONG "YEAR'S BEST PICTURES"

"Best Screenplay" to  GEORGE SEATON

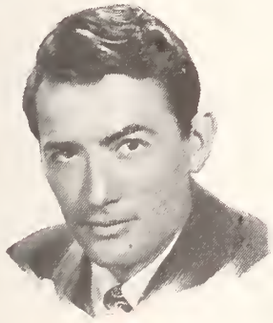
e Annual Movie Award...

DARRYL F. ZANUCK



"AWARD FOR INDUSTRY-WIDE ACHIEVEMENT"
for producing "Gentleman's Agreement"

GREGORY PECK



"BEST PERFORMANCE BY AN ACTOR IN 1947"
for his role in "Gentleman's Agreement"

Gentleman's Agreement

"THE SINGLE MOST IMPORTANT PICTURE TO EMERGE FROM HOLLYWOOD IN 1947"

GIVE GENEROUSLY FOR
AMERICAN BROTHERHOOD WEEK

iracle on 34th Street" and Special Award to  EDMUND GWENN for his performance in the picture.

BRITISH EXHIBITORS TIGHTENING BELTS

80 U. S. Pictures Available Jan. 31; Wilson Warns Double Features Out

by PETER BURNUP
in London

Sharp adjustment in theatre operations generally is now in process this side with the American distributors deep in barrel-scraping endeavors to space out supplies.

Exhibitors, following Harold Wilson's unbending pronouncement in the House of Commons' Quota Bill debate that England would stand by her *ad valorem* tax—which means that America will stand by her embargo—are hurriedly making tactical dispositions.

Forecast Not Accurate

While W. R. Fuller, secretary of the Exhibitors Association, earlier warned that a film famine running-down process would affect first run theatres by the end of January, it is seen now that his forecast was not an accurate one. Distributors' arrangements, for the most part, will take care of the houses well into spring. Yet stocks are so low, spring so near, that a hurried belt-tightening process has begun.

Already there have been exhibitor casualties. The Associated British circuit, anticipating the product shortage, has closed the Broadway, the 500-seater in Sussex, and is turning its Hippodrome, one of the senior amusement places in Blackpool, into a music hall for the summer season.

Gravity of the situation is shown in the fact that the American companies, on January 31, had only 80 unreleased tax free features in the country. Over the last several years an average minimum of 300 Hollywood-made pictures have been offered Britain's exhibitors annually.

Summary of Pictures

A statistical summary of the distributors' holdings turns up these figures:

PARAMOUNT

Seven. Five pictures with release dates set; two British pictures, which they will release. Those set include: "Saigon," February 9; "Road to Rio," March 29; "The Big Clock," April 19; "Unconquered," and "Emperor Waltz."

UNITED ARTISTS

Five. Three with release dates set; two English pictures. Those set: "Monsieur Verdoux," February 2; "Personal Column" ("Lured"), February 9, and "Heaven Only Knows," March 8.

COLUMBIA

Eleven. Two set, eight not set, and one English picture not set. Those set: "The Swordsman," March 8, and "The Assassin," June 21.

RKO RADIO

Six. Two set and four not set. Those set: "Fun and Fancy Free," February 16, and "Indian Summer," March 22.

WARNERS

Twelve. Two set, nine not set, and one British picture. Those set: "Cry Wolf," March 15, and "The Unfaithful," May 17.

MGM

Only one picture: "Merton of the Movies," for which release has not yet been set.

20TH CENTURY-FOX

Two British pictures for which release dates have not been set.

UNIVERSAL

It is estimated this company has six unreleased features with its British distributors, J. Arthur Rank's General Film Distributors.

Monogram, releasing through Pathe Pictures, Ltd., has eight features; Eagle Lion, releasing through Pathe, has eight, and Republic, releasing through British Lion, has two features, none of which has had release set. Additionally, these companies have 12 Westerns awaiting release arrangements.

All the majors have comprehensive reissue schedules now in operation. MGM's list, as follows, is typical: "Rio Rita," "The Big Store," "Northwest Passage," "Mrs. Miniver," "Billy the Kid," "Broadway Melody," "Sweethearts," and "Murder in Thornton Square," for release from February through May.

Mr. Wilson, president of the Board of Trade, has opined, speaking with all the authority of the Treasury, that continuance of the American embargo would mean "that our present cinema-going habits, with two feature films and the twice-weekly change of programme, which is provided at many theatres, could not be continued."

However, J. Arthur Rank's General Film Distributors has already prepared a schedule of two-feature offerings extending into next autumn. American distributors have complained that Mr. Rank thereby was taking for himself an unfair advantage. Odeon has announced three British double-feature reissue programs, and Gaumont-British five.

Studio Space Idle

The most disturbing circumstance currently is the amount of studio space standing still. Principal example is the MGM seven-stage plant at Elstree. But MGM has stated that the studios are open to any reputable British producer. The short fact is that the British financial tap has gone dry, at least temporarily. Some members of Parliament are urging the Government to requisition empty studio space.

Showmen on the other hand aren't despairing, now that they've been brought to the realistic attitude. They have done nicely out of those carefully chosen reissues. It is reliably estimated that American film remittances still run around an annual average of £11,000,000 ($44,000,000).

SHOW TRAILERS OF EMBARGOED FILMS

London Bureau

London exhibitors will soon get a taste of what might have been if it were not for the *ad valorem* tax. MGM, hardest hit of the American distributors in this current film shortage, are to show the exhibitors trailers from the new pictures kept out of England since the imposition of the tax. Sam Eckman, Jr., managing director for MGM, said the policy had been decided upon to keep the trade informed of the progress of MGM stars and productions. Trailers are not subject to the tax. A national newspaper, the *Daily Graphic*, has been showing the public what they are missing, devoting space to stills of "Pictures We Might Have Seen."

Withdraws Quota Amendment In Commons Debate

London Bureau

An amendment to the Quota Bill which proposed boosting the minimum starting quota to 35 per cent for exhibitors was withdrawn Tuesday in House of Commons by Oliver Lyttleton, who had proposed it. Harold Wilson, president of the Board of Trade, said that such a quota would be unrealistic. Now under discussion as the Quota debate continues is the possibility of an amendment dealing with those cinemas which have difficulty in securing the necessary quota of British films because of circuit competition.

Title Metro Picture

MGM's first feature to be produced abroad with American stars and director since the war has been titled "The Search." Once tentatively called "Marked," the feature was filmed in Germany with a cast headed by Montgomery Clift, Aline MacMahon and Jarmila Novotna.

Lionel Delzcroix Dies

Lionel Delzcroix, 71, a theatre operator in Louisiana since 1907, died January 27 in Plaquemine, La., his home, following a long illness. He began his career managing the Hope Opera House in Plaquemine and owned the Greater Osage theatre, Plaquemine, at the time of his death.

Studios Hold Gains with Six Pictures Starting

by WILLIAM R. WEAVER
Hollywood Editor

The recently rising production index, which showed 26 features in the camera stage at the last report in this space, held that level at the close of a week in which six pictures were completed and six others started. And again, as became the case after the turn of the year and after a long record to the contrary, the new undertakings assayed favorably with respect to the box office requirement of name product next autumn.

MGM got started on "The Three Musketeers," already prominent in the news because of Lana Turner's front-paged indecision about playing a role in it, which is a Pando S. Berman production with George Sidney directing. The cast includes Gene Kelly, Van Heflin, June Allyson, Keenan Wynn, Frank Morgan, Vincent Price and several others whose names on the billboards sell tickets.

Power Starts Work in "Little Men" at 20th-Fox

Tyrone Power, also a recipient of extensive front page attention during recent months, went to work in "For Fear of Little Men," for Twentieth Century-Fox, with Anne Baxter alongside and with a supporting cast headed by J. M. Kerrigan. Fred Kohlmar is producing the picture, with Henry Koster directing.

Universal-International started "The Saxon Charm," by Frederick Wakeman, whose last previous work to be filmed was "The Hucksters." Robert Montgomery, relinquishing the directorial post to Claude Binyon this time, is starred, with Susan Hayward, John Payne and Audrey Totter in other principal roles. Joseph Sistrom is the producer.

Warner Brothers' Jerry Wald put "One Sunday Afternoon" into production, with Raoul Walsh directing a cast of principals including Dennis Morgan, Janis Paige, Don DeFore and Dorothy Malone.

Columbia launched "Wild Fury," with Preston Foster, William Bishop and Mary Stuart, which Ted Richmond is producing and Phil Karlson directing.

Monogram started "I Wouldn't Be in Your Shoes," with Walter Mirisch producing, William Nigh directing, and with Don Castle, Elyse Knox and Regis Toomey in the cast.

Checking on Pictures Made Outside of Hollywood

What with Hollywood producing companies taking more and more to the road to make pictures at the scene of the script, so to speak, the thing to do to find out how come and why appeared to be to ask the man who'd made one. And to get at the perfect specimen of the non-Hollywood picture the asking had to be done of Jack Donahue, director of the only feature picture thus far produced, in 100 per cent of its parts and the production processes, without benefit of Hollywood facilities.

The picture is "Close Up," a Marathon Production for Eagle Lion release, and director Donahue, an MGM contractee, was given a leave of absence by his studio to go to New York and do the job. Whether his experiences and findings may be related in any way to last week's MGM announcement of intention to produce a series of what we might as well begin calling "site" pictures now as later is not of record, but the experiences and findings were of a kind to be noted with sharp interest by MGM or any other producing company.

Budget-wise, which is about the only way producers are thinking these days, the cost of producing "Close Up" in New York, director Donahue says, was about 25 per cent of the amount that would have been required to produce the identical picture in Hollywood. Yes, he adds hastily, 25 per cent is a strong statistic, but completely accurate in this case, and in part for several reasons which would not pertain in all instances. He explains that his statement about "Close Up" is by no means intended to suggest that any or all other pictures can be made more economically in New York or elsewhere than in Hollywood, and gives reasons for that, too.

"Close Up," he underscores, is a New York story, primarily requiring New York streets, bridges, neighborhoods, buildings, as its setting, and entailing only slight studio shooting. With New York officialdom practically converting the city to the status of one gigantic production set, a flimsy approximation of which would cost a fortune to construct in Hollywood, and with no transportation or subsistence charges of any kind represented by a cast of players recruited in New York, enormous economies were achieved with no risk whatever of their being reflected on the screen in a picture requiring realism.

An Exceptional Situation, Not a Criterion

Conversely, director Donahue points out, a picture on some non-New York subject requiring numerous elaborate sets, costumings and a diversity of exteriors, probably would cost more to make in New York—or anywhere else—than here, where decades of preparation and immense investment of funds have provided in abundance the sinews of simulation.

Neither does it follow, the director points out, that because a New York subject of this type can be made so economically on the site of a story a Philadelphia, New Orleans or Detroit subject of similar nature could be filmed as economically in those cities, for nowhere save in New York are there players, technical crews, film laboratories and sound stages to work with, and the transporting of all these from Hollywood and back, plus the item of salaries at location scale, would make the operation more rather than less expensive than shooting at the home studio.

"Close Up," says Mr. Donahue, is the first picture made in its entirety away from Hollywood since the closing of Paramount's Long Island studio back in 1935 or so. Every step in its production, from script to exhibition print, was taken in New York, Mr. Donahue pointed out.

STARTED

COLUMBIA
Wild Fury

MGM
The Three Musketeers

MONOGRAM
I Wouldn't Be in Your Shoes

20TH CENTURY-FOX
For Fear of Little Men

UNIVERSAL-INTERNATIONAL
The Saxon Charm

WARNERS
One Sunday Afternoon

COMPLETED

EAGLE LION
The Spiritualist

FILM CLASSICS
Money Madness (Neufeld)

MGM
A Date With Judy

MONOGRAM
Kilroy on Deck

REPUBLIC
The Gallant Legion

RKO RADIO
Mr. Joseph Young of Africa (Arko)

SHOOTING

COLUMBIA
Let's Fall in Love
Loves of Carmen

MGM
A Southern Yankee
Easter Parade
Julia Misbehaves

PARAMOUNT
A Foreign Affair
Sorry, Wrong Number (Wallis)
Abigail, Dear Heart

REPUBLIC
Moonrise (Feldman-Grant)

20TH CENTURY-FOX
The Street With No Name
Apartment for Peggy
The Chair for Martin Rome

UNITED ARTISTS
The Pitfall (Regal)
Texas, Brooklyn and Heaven (Golden)

UNIVERSAL-INTERNATIONAL
The Judge's Wife
Mr. Peabody and the Mermaid

WARNERS
Key Largo
John Loves Mary
The Fighting Terror
Rope (Transatlantic)

A COPY OF A LETTER THAT IS
BEING SENT TO ALL EXHIBITORS

ALLIED ARTISTS PRODUCTIONS, INC.
4376 SUNSET DRIVE
HOLLYWOOD 27, CALIFORNIA

Mr. Exhibitor,

What's wrong?

In Hollywood many producers have reacted to the English tax and other recent complications as they would to an atom bomb discovered at Hollywood and Vine. Some started running for the bomb shelters in earnest, practically halting all production activity. Others have taken a negative approach that can be most harmful.

The shouting about economy waves and the wails about loss of revenue have certainly not been reassuring to the picture business or the picturegoer.

Rumors are spreading in the exhibition field, too. Everybody's talking - "product shortages", "decrees", "trust suits", "increased rentals to pay for the English tax," etc.

Now, Mr. Exhibitor, let's settle down.

This letter is to tell you that at least one company is not crawling into its shell. The throttle is wide open for full speed ahead at Allied Artists. We have a solid line-up of top "A" product ready for release, with a great program of big pictures in production and preparation.

The attached release schedule will show you that we mean business...show business!

Slashing costs isn't a big headache for us because we haven't been in the habit of wasting money. Every dollar spent at Allied Artists is delivered on your screen.

We don't expect you to pay for the English tax. All we ask is a fair, square deal and as much effort in selling our pictures to the public as we put into making them.

The next time you're in an exchange center step into the Allied Artists office and ask them to screen some of the fine attractions that are garnering top money in the biggest and best theatres in the nation.

And take my word for it, there are more where they came from.

Sincerely,

Steve Broidy

ALLIED ARTISTS PRODUCTIONS, INC.

RELEASE SCHEDULE

Release Dates	PRODUCTION	CAST	PRODUCER DIRECTOR	Running Time
Current	IT HAPPENED on 5th AVE.	Don Defore, Ann Harding, Gale Storm, Victor Moore, Charlie Ruggles	Roy Del Ruth	114 Minutes
Current	BLACK GOLD (in Cinecolor)	Anthony Quinn, Katherine DeMille, Elyse Knox, Kane Richmond, Ducky Louie	Jeffrey Bernerd Phil Karlson	89 Minutes
Current	THE GANGSTER	Barry Sullivan, Belita, Joan Lorring, Akim Tamiroff, John Ireland	King Bros. Gordon Wiles	86 Minutes
Jan. 31	SONG OF MY HEART	Frank Sundstrom, Audrey Long, Sir C. Hardwicke, Mikhail Rasumny	Nat. W. Finston J. Theodore Reed Benjamin Glazer	85 Minutes
Feb. 22	PANHANDLE (in Sepia Tone)	Rod Cameron, Cathy Downs, Anne Gwynne, Reed Hadley, Blake Edwards	John Champion Blake Edwards Lesley Selander	84 Minutes
April 3	THE HUNTED	Preston Foster, Belita, Pierre Watkin, Larry Blake, Joseph Crehan	Scott R. Dunlap Jack Bernhard	85 Minutes
Apr. 30	SMART WOMAN	Brian Aherne, Constance Bennett, Barry Sullivan, Michael O'Shea	Hal E. Chester Edw. A. Blatt	90 Minutes
May 30	THE TENDERFOOT	Eddie Albert, Gale Storm, Gilbert Roland, Binnie Barnes, James Gleason	King Bros. Kurt Neumann	86 Minutes
Aug. 14	WHEN A MAN'S A MAN	Guy Madison, Rory Calhoun, Gale Storm	Julian Lesser Frank Melford	
Sept. 6	THE BABE RUTH STORY	William Bendix	Roy Del Ruth	
Oct. 12	LAST OF THE BAD MEN	All-Star Cast	King Bros.	

Allied Artists Pictures are distributed through Monogram Exchanges

The New Boxoffice Power is ALLIED ARTISTS!

KANSAS CITY TOTAL 694

A statistical summary of the Kansas City directory, another in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange territories, was released this week.

KANSAS CITY EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*	666	347,084	Circuit-operated theatres†	277	198,079
Closed theatres	28	13,753	Non-circuit theatres	417	162,758
Totals	694	360,837	Totals	694	360,837

Seating capacity of theatres now in operation, according to population groupings*:

Population	Towns	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	1 (Kansas City, Mo.)	—	55	—	54,324	——	988
250,000-100,001	2 (Kansas City, Kans.) (Wichita)	3	32	87	26,871	81,195	840
100,000- 50,001	3	6	31	118	23,696	104,891	764
50,000- 25,001	2	8	10	128	9,074	113,965	907
25,000- 10,001	24	32	73	201	53,139	167,104	728
10,000- 5,001	27	59	61	262	35,405	202,509	580
5,000- 2,501	54	113	75	337	42,036	244,545	560
2,500 and under	322	435	329	666	102,539	347,084	312

* Excluding two drive-in theatres, total capacity 1,450 automobiles.
† A circuit is defined as "four or more" theatres operated by the same management.

Heineman Gets Schwalberg Post

A. W. Schwalberg, vice-president and general sales manager of Eagle Lion, has resigned that position effective February 15, and will be succeeded by William J. Heineman as vice-president in charge of distribution, Arthur B. Krim, president of Eagle Lion, announced in New York Tuesday. Mr. Heineman, until his appointment, was general sales manager of the J. Arthur Rank Division of Universal Pictures. He remains a member of the board of directors of the J. Arthur Rank Organization in the United States. Mr. Schwalberg, who assumed his post with the formation of Eagle Lion 18 months ago, said he will announce his new affiliation early next week.

Texas Theatre Owners Vote to Join TOA

Texas Theatre Owners, meeting in Dallas Tuesday, voted to affiliate with Theatre Owners of America. Ted Gamble, president; Robert Coyne, executive director, and Morris Loewenstein, secretary of TOA, were among the approximately 80 theatre men who attended the opening sessions. R. J. O'Donnell, vice-president and general manager of Interstate Circuit, spoke on the participation of the Texas group in establishing a memorial for the battleship *Texas*.

Advertising Heads Meet On Public Relations

To further the development of a public relations program for the industry, the Advertising and Publicity Directors Committee has requested an early conference with Eric Johnston, president of the Motion Picture Association, and with the MPAA Public Relations Committee headed by Nate Blumberg and recently set up by the Advertising Directors. The group met in New York Friday and elected Maurice Bergman chairman and named Charles Schlaifer as head of a permanent public relations sub-committee to serve with the current Directors Committee chairman. In reviewing the group's activities during 1947, Mr. Schlaifer cited the Directors' emergency effort which helped defeat efforts by New York State to impose censorship upon motion picture advertising. Out of this first fight came the revision of the industry's advertising code and the MPAA Public Relations Committee.

Shea Theatre Circuit Meets in Cleveland

Shea Theatre Corporation held its annual meeting Tuesday at the Carter Hotel, Cleveland. The business session was followed by cocktails and dinner. Shea New York office personnel and all Shea theatre managers attended as well as a large group of guests from all Cleveland offices of the distributors and suppliers.

Demands End of Building Curbs

Senator C. Douglass Buck of Delaware, a member of the Senate sub-committee considering the extension of the present rent control law, said in Washington last Thursday he would fight any continuation of the Government's power to curb theatre construction. He said he thought Senator Harry P. Cain of Washington felt the same way although Senator Cain has not expressed his opinion publicly. Senator Buck said he thought Housing Expediter Tighe Woods had indicated to the sub-committee that the volume of theatre construction was not important, and since there is no way of assuring that the materials saved went into housing, he could see no reason for keeping the curb.

The Office of the Housing Expediter in Washington for the week ending January 30 approved applications for construction of seven theatres at a cost of $552,805, and denied applications of 15 theatres, estimated at $1,430,200.

Approved was the construction of a $154,300 theatre in Olympia, Wash., to be built by Thomas L. O'Leary. The OHE also approved a $175,000 expenditure for maintenance and repair of the Fresno theatre, Fresno, Cal., and expenditures of $33,000 for repairing a Balaban & Katz theatre in Chicago.

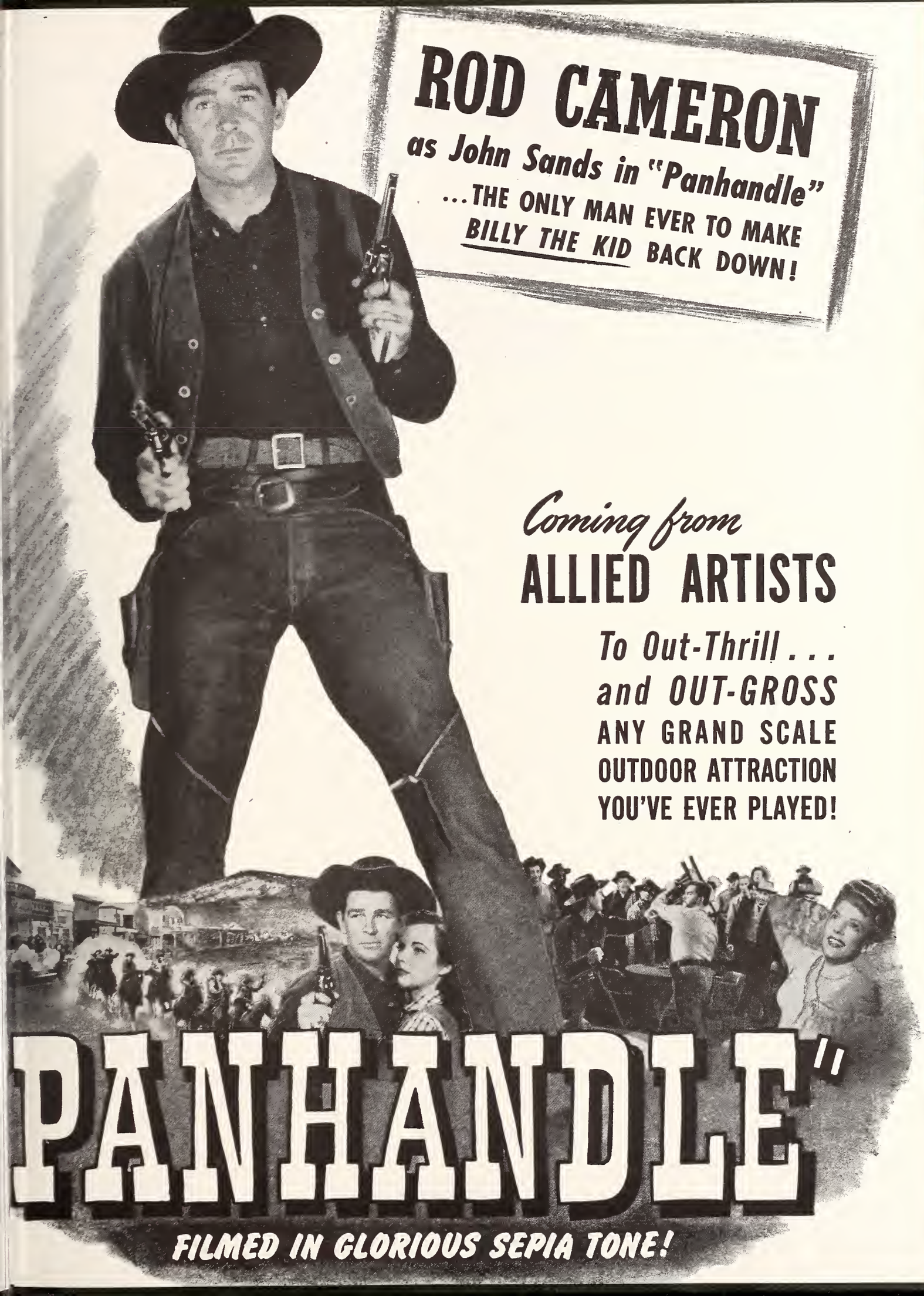
Housing Expediter Tighe Woods Tuesday asked the House Banking and Currency Committee to continue the power to curb theatre construction, with an adequate enforcement staff, despite testimony last week that he would have no objection if theatre building curbs were dropped.

Film Executives Subpoenaed For House Labor Hearings

Nine film executives have been subpoenaed to appear before a House labor sub-committee which will open hearings February 17 in Washington on the Hollywood jurisdictional strike, chairman Carroll D. Kearns disclosed last Thursday. Those subpoenaed are: Barney Balaban, president of Paramount; Nate J. Blumberg, president of Universal; Jack Cohn, executive vice-president of Columbia; William C. Michel, executive vice-president of Twentieth Century-Fox; Nicholas M. Schenck, president of Loew's; Spyros P. Skouras, president of 20th-Fox; Harry M. Warner, president of Warner Brothers; Herbert J. Yates, president of Republic, and N. Peter Rathvon, president of RKO. Mr. Kearns said he expected Samuel Goldwyn, chairman of Goldwyn Productions, and Harry Cohn, president of Columbia, would be served shortly.

GPE Sets Dividend

Directors of General Precision Equipment Corporation Tuesday declared a dividend of 25 cents per share on the capital stock, payable March 15, 1948, to stockholders of record February 25.


ROD CAMERON
as John Sands in "Panhandle"
...THE ONLY MAN EVER TO MAKE
BILLY THE KID BACK DOWN!
Coming from
ALLIED ARTISTS
To Out-Thrill . . .
and OUT-GROSS
ANY GRAND SCALE
OUTDOOR ATTRACTION
YOU'VE EVER PLAYED!
PANHANDLE"
FILMED IN GLORIOUS SEPIA TONE!

ALBANY

The Palace played a late booking of "The Secret Life of Walter Mitty," coupling it with "Dangerous Years." The Strand presented "Intrigue" and "Fabulous Joe." The bill made a good start. "Treasure of Sierra Madre" was moved from the Strand to the Ritz at Strand prices. The feature was coupled with "Gashouse Kids in Hollywood." The Grand showed "Love from a Stranger" and "Springtime in the Sierras." The Colonial, following an extended engagement of "I Know Where I'm Going," brought in "This Happy Breed." . . . The Schine circuit has transferred Harold de Graw from Oneonta to the Delaware-Maryland territory as group manager, Norman Praeger being shifted north to de Graw's former post. . . . The Variety Club will give a testimonial dinner to Dick Hayes, Paramount salesman here for more than 20 years, on February 24. The club has presented Neil Hellman, retiring chief barker, with two traveling bags, and Harold Gabrilove, member making the largest donation in the drive for the club's Boys' Club summer camp, with a "Swell Guy" award.

ATLANTA

Visitors in the city were: Clyde Sission, booker for Rex and Mt. Vernon theatres, Tallahassee; C. R. Pitman, Pitman theatre, Gadsden; Mr. and Mrs. W. C. Aiken, Norcross theatre, Norcross; O. C. Lam, Lam Amusement, Rome; Sidney Laird, Duncan, West Point; P. L. Taylor, Dixie, Columbus; Jake Bobo, Lakeview, Augusta; Louis Rosenbaun, the Alabama theatre circuit owner; Bud Davis, owner of the Drive-in theatre at Panama City, Fla., and Hap Barnes, drive-in owner at Montgomery, Ala. . . . Bolivar Hyde, Jr., district manager for Florida States Theatres, has resigned from the company effective February 7. . . . M. L. Curry announces that he has taken over the Dixie, East Gadsden, Ala., from its former owner, J. A. Long. . . . Ray Collins, for many years with Universal, has left Film Row. . . . Knoxville, Tenn., will have a new neighborhood theatre soon, to be built by Walter Morris. It will seat 900 and cost $150,000. . . . Business in local theatres is off about 25 per cent from this time last year. The managers say that the cold and snow is the cause.

BALTIMORE

Clear and cold with 7 above last Friday night, but patronage leaped back to make cash registers spin, for week beginning January 29. Eight new pictures at seven first runs and overall estimate very good. "Cass Timberlane" tremendous at Century. "Whispering City," with vaudeville, fine at Hippodrome. "Black Narcissus," very good at Keith's. "Children of Paradise," very good at Little. "Citizen Saint," good at Mayfair. "Night Song," big at Town. "Buffalo Bill Rides Again," plus "The Scarlet Pimpernel," very good at Times and Roslyn. "You Were Meant for Me," fine at New theatre. Stanley held "Treasure of the Sierra Madre" for second week to fine business. . . . Twelfth annual Variety Clubs Convention will be attended by number of delegates and members of Baltimore Variety Club.



BOSTON

Grosses rallied after three weeks of average and below business. The rally was good news for exhibitors since a cold wave and hazardous travel conditions continued through the entire week. Leading the Hub receipts was "Secret of Sierra Madre" at the Metropolitan with a neat $35,000, or $6,000 above average for the week. The Boston theatre, with an exceptionally strong stage show teamed with "Secret Beyond the Door," also came through with close to $35,000. "The Bishop's Wife," under steady exploitation, went into a sixth week with above average receipts at the Astor theatre. So, too, did the Italian film, "Shoe-Shine," at the Kenmore theatre, which held over for a sixth week. . . . Affiliated Theatres office expansion nearly completed in the Park Square Building. . . . The annual board meeting of Allied States Association to be held at the Statler Hotel in Washington, D. C., February 16-18, will be attended by Ray Feeley, James Guarino, Walter Mitchell, Arthur Howard, Nate Yamins and Sam Reznik.

WHEN AND WHERE

February 16–18: Allied States Association board of directors meeting at the Hotel Statler, Washington, D. C.

February 17–19: Meeting of trustees of the Pacific Coast Conference of Independent Theatre Owners in Seattle.

March 22–23: North Central Allied annual convention at Minneapolis.

April 6–8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12–17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7–8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23–25: Associated Theatre Owners of Indiana annual convention cruise on Lake Erie.

June 28–30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel, West End, N. J.

CHARLOTTE

Patrick Clair, secretary to Ralph Iannuzzi, branch manager of Warners, has resigned. . . . The Queen City Booking Agency, Hugh Sykes, Jr., and Hap Bell, operators, has taken on the booking of five-act units. . . . The Roshon 16mm Exchange has moved from the Liberty Life building to the Charlotte Poster Exchange. . . . The Hollywood theatre, Winston-Salem, N. C., was destroyed by fire January 27. . . . Pat Marsh, box office clerk at Warners, has resigned and will work for Everett Enterprises. Bob Mock, utility booker at Warners, has also resigned to join Everett as shorts booker. . . . A new generator has been installed in the drive-in theatre on Wilkinson Blvd. in Charlotte. L. L. Theimer is manager.

CHICAGO

Milder weather over the week-end spurted box office grosses generally in loop theatres here. "Bishop's Wife" in its fourth week at the Woods did a big $29,000. Garrick Theatre switched to double feature policy of 2nd run films Friday opening with "Daisy Kenyon" and "Black Narcissus." House has reduced admissions. . . . Marilyn Maxwell in person at State Lake with "Relentless" on screen doing almost the same business that Esther Williams did the previous week.

George Rose, formerly of MGM's booking department, has been added to the Eagle Lion booking staff here. . . . Below zero weather has nicked midweek box office receipts sharply here with attendance way off, although weekend business held up well despite the weather. . . . Abe Teitel of the World Playhouse was so certain, blind people would enjoy the music in "Barber of Seville" that he extended an invitation to all patients at the Chicago Lighthouse for the Blind to see the feature. Over 100 members have thus far attended the film.

CINCINNATI

Local and territorial theatres suffered from both lack of fuel and lack of attendance during the recent sub-zero temperatures and heavy snows, which caused a critical gas and fuel emergency, resulting in many factories being compelled to close or curtail production, with undetermined thousands of employees made idle. Several gas-heated theatres were compelled to close for the duration of the emergency. . . . The recent dedication of the new Camargo theatre, the only house in the suburban Indian Hills sector, took on the nature of a civic affair, with the mayor of nearby Madeira, the Indian Hills City manager and other public and civic organizations participating. . . . A new 700-seat theatre will be built in suburban Mt. Washington by Elstun Dodge, who, with his mother, owns and operates the Elstun theatre, local suburban, and the Dodge at New Rochmond, Ohio. The new house, to be called

(*Continued on opposite page*)

(Continued from opposite page)
the Rosedale, will be built by the F & Y Building Service, of Columbus, Ohio. . . . A new drive-in theatre is nearing completion near Eaton, Ohio, being built by Louis Clemmer, who also operates a drive-in at Miamisburg, Ohio. . . . The new Fairborn theatre, at Fairfield, Ohio, built by Chakeres Theatres, Inc., at a cost reported around $1,000,000, has been formally opened.

CLEVELAND

Zero weather did not seriously affect theatre business where pictures had box office appeal. "Cass Timberlane" drew box office lines at Loew's State and "Daisy Kenyon" held strong in its second week. Exhibitors here blame poor business on pictures instead of weather. . . . P. E. Essick of the Scoville, Essick and Reif circuit, last week purchased the property at the southwest corner of Payne Ave. and East 23rd St. on Film Row, where he plans to erect an office building. . . . Mrs. Louise Schafer Jade, who joined the local MGM exchange in 1930 as biller and who has been head cashier the past nine years, has resigned. . . . M. B. Horwitz, general manager of the Washington circuit, has moved into his new Shaker Heights home. . . . Lester Zucker, U-I branch manager, reports that his office has closed seven 21-day deals in Cleveland—first this company has made involving theatres previously of 35-day availability. Houses involved are Warners' Vogue and Uptown; the Fairmont, Commodore, Broadvue, Lyric and Riverside. 20th-Fox, Warners and U-I are now serving selected deluxe subsequent run houses on the 21st day, following a policy first introduced by 20th-Fox.

COLUMBUS

"Road to Rio" was the top box office magnet of the week. The Ohio played the latest "road" feature as a single bill. "The Senator Was Indiscreet" took second money at the Palace with "The Prince of Thieves" at the Broad and "The Invisible Man" and "The Invisible Man Returns" proving a double pull for horror fans at the Grand. The Palace's successive stage dates of Horace Heidt and Vaughn Monroe were well received. The World closed its record four weeks' run of "Fantasia" and brought in "Un Carnet de Bal" which drew favorable critical comment. . . . Three television stations here may be broadcasting Ohio State football games this fall. This was predicted upon the application of the T-V Corp. and Picture Waves, Inc., for video licenses and the previously announced plans of the Crosley Broadcasting Corp. for erection of a Columbus station. T-V Corp. is owned wholly by the *Columbus Dispatch,* leading afternoon newspaper. All three television stations hope to be on the air by fall. . . . Variety Club has donated a house trailer for use as a dental clinic to the city health department. Rabbi Jerome Folkman and Rev. Donald Timerman are new chaplains of the Variety Club. . . . Carl Rogers will hold a Friday the 13th midnight cartoon show at the Broad. . . . P. J. Wood urges Ohio exhibitors to write their congressman and request support of H. R. 5014, anti-Ascap bill introduced by Congressman Earl R. Lewis of the 18th Ohio District.

PIONEER PICTURE

If you want to know what goes on in Washington, see Julian. That's the advice you'll receive in the capital, on theatre matters there. The reference is to A. Julian Brylawski, who became president of the District of Columbia's Motion Picture Theatre Owners in 1922, and has been president, except for one year, ever since. Mr. Brylawski is a Baltimore boy who came to Washington in 1902. He came with his dad, who left the jewelry business for the showmanship business in 1908. There were three Brylawski houses at first, the Palace, the Colonial and Pickwick. Julian was doorman, then a projectionist, then a manager. The houses increased to eight and then more, they became larger in size and in 1922 with the assistance of the Stanley Company, the Brylawskis built the Earle theatre, with 2,300 seats, and the Earle Office Building. With Warners' acquisition in 1927 of the Stanley Company, Mr. Brylawski relinquished the Earle and other interests, and began supervising Washington real estate for Warners. He still supervises it. With three boys and five grandchildren, Mr. Brylawski relaxes in St. Mary's County, Maryland, on his water front tobacco farm—from which he expertly boats and fishes.



A. Julian Brylawski

DALLAS

Francis Anderson has opened his Gay theatre at Goldsmith. . . . Recent visitors to the Film Row—Mr. and Mrs. E. J. Rusche, of the Crown theatre in Mount Enteoprise. . . . Mrs. Mable Guinan, formerly connected with Eagle Lion Films, has resigned and will work as booker at Tower Pictures. . . . Jack Groves, former owner of the Queen theatre in Houston, was in Dallas outfitting for a big game expedition in the African jungles. . . . J. P. Harrison, Interstate's city manager in Denton, was elected president of the Chamber of Commerce in that city. . . . Annie L. Coleman, of the Melrose in Waco, and Tom Kirksey, of the Gem in Rosebud, were visitors to the film exchanges. . . . Jake Sells has reopened the Alamo theatre in Higgins. The house was destroyed last spring when a tornado ripped the town apart. . . . Paul Ketchum has opened his new Oaklawn theatre in Texarkana. The theatre cost $140,000 and has a seating capacity of 1,000. . . . James Dodd and Helen Mitchell have opened their new 400-seat theatre in La Tuna, Texas. . . . Sam Landrum, in charge of buying and booking for Jefferson Amusement Co., has been appointed a vice-president.

DENVER

George McCool, United Artists office manager, has started his 40th year in business. He has been with Universal, FBO, RKO, and last eight years has been in Denver exchange of United Artists. . . . United Artists and Eagle Lion lost their petty cash to petty thief who broke in both places next door to each other. . . . Ray Werhle, Federal manager, resigns because of ill health. . . . Paramount was robbed of $70.

DES MOINES

"The Senator Was Indiscreet" is being booked and shown in Iowa with great success despite a campaign by Allied Theatre Owners in the state to bar the picture in their theatres. Universal sources here said the picture has been booked by the TriStates and RKO circuits as a starter and opinion was that AITO's action had served to give impetus to the booking of the picture. . . . Cold weather held theatre attendance down last week with the Orpheum's showing of "Treasure of Sierra Madre," the best attended in the city. . . . Oliver Stocber has bought the Fenton, Fenton, from Leo Woods. . . . . Bert Thomas, veteran film salesman and booker, has resigned his SRO position to enter the auto parts business here. Thomas has been on Des Moines Film Row for more than 20 years. He has been replaced at SRO by Dick Dynes. . . . W. J. Meshbesher is new salesman for Warners; Mort Ives has joined the Columbia sales staff. . . . Sixty-five men attended a stag party for Gordon Halloran, departing Fox manager, last week at the Standard club. . . . Herb Bierman has resigned his job as salesman for King Enterprises.

HARTFORD

Despite the competition from the weather, there were four holdovers in downtown Hartford first runs, including "I Walk Alone," "I Love Trouble," "Treasure of Sierra Madre," and "Captain from Castile." . . . Henry Needles, Hartford district manager for Warner Theatres, and Mrs. Needles are expected back February 11 from a South American visit. . . . Lou Cohen, Loew's Poli, Hartford, manager, has been vacationing in New York and Connecticut. . . . Ed McCormack, formerly manager of the Music Box, New Britain, Conn., is now managing the Grand in New Haven. . . . Alfred LeHoullier has sold the Rialto, Westbrook, Maine, to Elizabeth Church. . . . Harry Welch has sold the Lakeside, Rangeley, Maine, to Walter Esley.

INDIANAPOLIS

Bitter cold reduced first run grosses here again last week. "Unconquered" topped $20,000 with a road show scale at the Circle, but failed to hold. "If Winter Comes" beat average in a $12,000 week at Loew's. "The Senator Was Indiscreet" got $11,000, a little sub-standard at the Indiana. . . . The Indianapolis Variety Club is dickering with the Hibernians to sub-lease its present quarters

(Continued on page 34)

THIS IS ONE OF THE MOST
MOTION PICTURES



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EXCITING AND SHOCKING EVER MADE!



The picture that took TWO DRAMATIC YEARS to film ...in Shanghai, Cairo, Havana and the far corners of the world...

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OF THE EARTH

starring

DICK POWELL · SIGNE HASSO

with LUDWIG DONATH · VLADIMIR SOKOLOFF · EDGAR BARRIER

and introducing the Chinese actress **MAYLIA**

Story and screenplay by Jay Richard Kennedy · Directed by ROBERT STEVENSON

A SIDNEY BUCHMAN Production · Associate Producer JAY RICHARD KENNEDY

COLUMBIA PICTURES

(Continued from page 31)

in the Lyric theatre building so variety can move to the Antlers Hotel. . . . Jim Plummer is the new manager of the Rodeo, Cantor circuit's downtown action house, succeeding Don Wright. Floyd Roberts is now managing the Emerson for Cantor. . . . William R. Norton expects to get his new 360-seat Key theatre at Redkey, Ind., open in February. Arthur Herzog will open the new Walcott, a 440-seater at Walcott, Ind., March 1.

KANSAS CITY

Temperatures dipped below zero last week again and remained low until the weekend, but snowfall was light. Theatres are doing well, owners say, at least equal to same time last year. . . . The Allied Independent Exhibitors of Kansas and Missouri will have as manager, after February 15, Jack Stewart, resigned as Allied manager at Detroit to return to Kansas City in this capacity. He was salesman in this territory for Universal, before going to Detroit for that company. He had also represented First National abroad. . . . Both the March of Dimes and the appeal for funds for a memorial to a philanthropist, running concurrently, have been extended, neither having reached its goal in the allotted time. . . . The Roxy follows "The Burning Cross" and "Flight to Nowhere" with another double bill, "Golden Boy" and "Good Girls Go to Paris." The Apollo did better than normal, despite wintry weather, with "Driftwood" and "Calendar Girl."

LOS ANGELES

George Fink, of San Diego, has leased his two theatres, the Metro and the Coronet, to C. E. Norcross of Cordell, Okla. . . . A. J. Woods, of the Woods theatre in Chino, was on Film Row. . . . United Theatres of California, headed by Ben J. Crandall, have leased offices in the Film Building at 1914 South Vermont Ave. . . . Dave Cantor, RKO district exploiteer, has left for Salt Lake City and Denver. . . . Lee Naify has leased his Village theatre to Joe Farah. . . . Dave Rector, operator of the Ebell theatre in Long Beach and the Lenox theatre in Lenox, and Mrs. Rector were visitors on the Row. . . . Herb Jacks, western sales manager for Kroehler push-back seats, is reseating the State theatre in San Jose and the San Francis theatre in San Francisco. . . . Out of town exhibitors seen on Film Row: Tony Frisina, Springfield, Illinois; Sam Miller, Rhinelander and Gladstone, Wisconsin; Dode Samuels, Carlsbad, California; Jim Barnes, Oklahoma City; Joe Blumenfeld, San Francisco, and Harold Richman, Long Beach.

LOUISVILLE

Guthrie F. Crowe, president of Kentucky Association of Theatre Owners, has advised his membership against signing any Ascap contracts until further advice from KATO. During the past month Mr. Crowe has spent almost all his time in Frankfort attending sessions of the Kentucky Legislature, attempting to promote favorable theatre legislation. . . . With a third cold wave hitting the city, low grosses are still being recorded at the box office. . . . Film Row visitors: E. L. Ornstein, Marengo; Lewis E. Baker, West Point; C. O. Humston, Lawrenceburg; J. E. Elliott, Jr., and Henry S. Hatcher, Hodgenville. . . . Ending a week's run of a stage and screen show, the National returned to films only with "The Burning Cross" coupled with "Killer Dill." The Strand brought in "The Gay Ranchero" and "Twilight on the Rio Grande." Loew's had "If Winter Comes" and "The Wreck of the Hesperus." The Rialto had "The Senator Was Indiscreet" and the Mary Anderson showed "I Love Trouble." . . . Wayne Smith has resigned as manager of the Lincoln, Hodgenville. . . . Jim Sinclair, projectionist at the State, Elizabethtown, has been hospitalized.

MEMPHIS

Ice-coated roads which made driving perilous cut motion picture business at all four major downtown theatres to a minimum here this week. Memphians, unaccustomed to real winter weather stayed safely at home most of the week. There were three new features and one holdover. The Malco showed "Out of the Blue." Loew's Palace opened "Captain from Castile." Loew's State opened "Black Narcissus." The Warner held over "Treasure of the Sierra Madre." . . . Among exhibitors in town this week were: J. J. Sharum, Metro and Shandelle, Walnut Ridge, Ark.; B. V. McDougald, Drew and Amusu, Monticello, Ark. C. A. Gillând, Semo, Steele, Mo.; John Mohrstadt, Hayti and Palmer, Campbell, Mo.; Guy Amis, Princess, Lexington, Tenn.; Clif Peck, Gem, Covington, Tenn., and C. R. Kreig, Perryville, Ark.

MIAMI

The Normandy theatre opened last week. "Golden Earrings" is the present attraction. . . . Motion pictures are running into competition with the "Ice Vogues." MacFadden Deauville's "Water Show," and various benefits for the March of Dimes. . . . The Dixie theatre will open next week. "The Unfinished Dance" is at the Sheridan, "Cynthia" and Robert Alda on stage at the Olympia. . . . Paramount's midnight show was "The Secret Life of Walter Mitty," while the Town had "Sleep, My Love." "Captain from Castile" and "The Senator Was Indiscreet" are both doing exceptionally well with the public. . . . "Gone with the Wind" played at regular prices at the Gables and Boulevard theatres this week. . . . The Mayfair held "Gentleman's Agreement" over two days, making a total of ten.

MINNEAPOLIS

Theatre business, for the second consecutive week, fell before severe cold weather. "I Walk Alone" was strong enough to rate a second week at the State and "Good News" did fairly well at Radio City, but the others were far below averages. . . . Southeastern Minnesota Exhibitors Association renewed its membership in North Central Allied at a meeting here. Officers are Joe Milnar, Spring Valley, president; Lou Hummell, Pine Island, secretary, and William Carter, Jr., treasurer. . . . Pat Halloran of Minneapolis, has been named a national vice-president of the Colosseum of Motion Picture Salesmen. . . . The Red Wing, Minn., city council is considering an increase in theatre license fees. . . . Ted Bolnick has been named Minnesota chairman of National Brotherhood week. . . . The Minneapolis Reel Fellows, an organization of film salesmen, will hold its annual dinner dance May 1. . . . Gertrude Guimond, booker at the Minneapolis Warner exchange, is in the hospital with a fractured ankle.

NEW ORLEANS

Cold, crippling weather forced business down in this area as much as 50 per cent in some sections. Some theatres were forced to close because of ice, sleet, and snow. Downtown New Orleans theatres fared better than those in the suburbs due, principally, to the pre-Mardi Gras visitors here. The Saenger offered "I Walk Alone." "Cass Timberlane" was held for a second week at Loew's State. The Joy had "The Roosevelt Story" while the Orpheum featured "The Fugitive." The Liberty played "Gone With the Wind" and "Golden Earrings" held for a second week at the Tudor. . . . Joy Theatres, Inc., are now operating the Joy at Clinton.

OMAHA

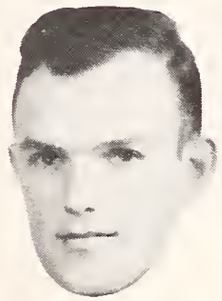
Sub-zero weather has hit the area and is staying. Box office returns have suffered. . . . Mr. and Mrs. Cliff Sherron have sold their Genoa theatre at Genoa, Neb., to L. C. Wisner, former creamery operator at Eldora, Ia. . . . Pat Halloran, former 20th-Fox salesman, has moved over to Paramount. There he replaces Frank Westbrook, shifted to Denver. . . . Work has resumed on the new theatre at Yankton, S. D., by the Gurney interests. . . . Mary Catherine Brown and Francis Campbell are new Columbia employees. . . . Council Bluffs and Omaha theatres are keeping an eye on amusement park developments. Two Houston, Texas, promoters have purchased land across the river for a $250,000 center. The Omaha Park and Recreation Commission also has said it will arrange for a much bigger amusement park at Omaha's Carter Lake.

PHILADELPHIA

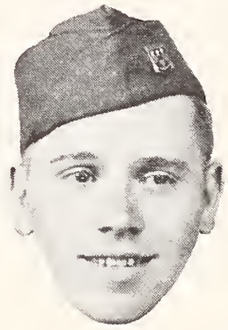
With a respite from the bad weather and several new openings for added attention, business in the downtown district is beginning to show some recovery over the sluggish activity at the box office during the first month of the year. . . . At the Warner theatres, Jack Van, manager of the Warner, Atlantic City, was transferred to the Stanley at the resort upon the seasonal closing of the Warner, with Jimmy Ricci, manager of the Stanley, going to the Princess, Camden, N. J., to replace Gus Hartman, taking a leave of absence for some medical attention. Stanley Slevin, assistant manager of Warners' Stanton here, transferred to the Mastbaum in the same capacity. . . . Television will start in Lancaster, Pa., late this year or early in 1949, according to an announcement made by Clair R. McCollough, president of WGAL, after the FCC granted the Lancaster station a permit. . . . Dr. Harry J. Schad, president of the Schad Theatres, Inc., in Reading, Pa., was reelected a direc-

(Continued on page 36)

REMEMBER?



ARTHUR J. KING
Protestant
Killed April 7, 1945 in Germany



WM. R. SORENSEN
Catholic
Killed Sept. 14, 1944 in France



JERRY NEUMANN
Jew
Killed April 1945 in France

They fought together for a better world. *You* can remember what they died for by giving what you can to American Brotherhood Week. Your money will help the work of spreading friendship and tolerance throughout the nation!

GIVE NOW

Contributions may be made directly through your office or by mail to David Weinstock, Nat'l Campaign Chairman, 1501 Broadway, New York 18, N. Y.

NSORED BY THE MOTION PICTURE INDUSTRY IN BEHALF OF THE 1948 CAMPAIGN OF THE NATIONAL CONFERENCE OF CHRISTIANS AND JEWS FOR AMERICAN BROTHERHOOD WEEK (FEB. 22-29)

This space contributed by this publication to a great cause!

(Continued from page 34)

tor of the People's Trust Co., Wyomissing, Pa. . . . Samuel Cummins, general manager of the Pix Theatre Co., operating the Pix here, announced plans for another theatre here. . . . Abe Sunberg, veteran manager, has been named manager, booker and buyer for the Neil Hellman drive-ins in this territory. . . . Theatre managers in Lewistown, Pa., will fight the 10 per cent tax the municipality recently levelled on admissions. . . . K. Katz reopened the Viola, neighborhood house recently purchased and refurbished, this week. . . . Abraham Cooper opened his Franklin Film Exchange handling non-theatrical 16mm. film. . . . Bob DeFino, manager of Warners' Hiway, transferred to the Plaza, replacing Willard Johnson, who is leaving the company. . . . James McConomy, assistant at the Yorktown, was promoted to manager of the Hiway.

PITTSBURGH

There will be more than 200 members from Tent No. 1 when the Variety Club's annual convention gets under way in Miami next April. . . . "Black Narcissus" did not last a week in the J. P. Harris. When it began to fall apart at the seams "The Senator Was Indiscreet" was rushed in. . . . Jim Veldt, who worked for Paramount in Detroit and Washington, has been named Pittsburgh manager of the Selznick Releasing Organization. . . . Erie's oldest exhibitor, 80-year-old William Fairgraves, died recently. He opened up Erie's Grand theatre in 1907. . . . C. C. Kellenberg, sales manager here for 20th-Fox, has been discharged from the Shady Side Hospital. He will be confined to his home for at least four weeks. . . . "Captain From Castile" is doing better than average for three weeks in the Fulton. . . . "Cass Timberlane" opened strongly in the Penn and "Road to Rio," which turned in swell grosses in the Stanley, was moved over to the Warner for a third week. . . . Sid Goldberg, who has served as West Virginia representative for Columbia for eight years, has resigned that position. . . . "The Barber of Seville" is still going strongly for its fourth week in the Art Cinema.

SAN ANTONIO

The Rubin Frels circuit, Victoria, recently acquired the Pena theatre, New Braunfels, from Alfred Pena, San Antonio. The house plays Spanish-speaking pictures. . . . At the first runs: Empire, "The Return of Rin Tin Tin"; National, "Los Misterios del Hampa"; Texas, "New Orleans." . . . Arthur Landsman, owner of the Alamo and Mission drive-in theatres in San Antonio, were elected secretary-treasurer of the newly formed Independent Drive-In Theatre Owners Association. Eddie Joseph, Austin, is president; Carl Richter, Corpus Christi, and Bill Morrow, Longview, are vice-presidents.

SAN FRANCISCO

A state-wide youth conference meeting in Sacramento this week was told by Governor Warren that the searchlight of open discussion should be directed on the shortcomings of social and governmental institutions in an effort to curb juvenile delinquency. Motion Pictures and motion picture theatres both held a prominent place in the discussions. Attending as delegates were Ida Kovernman, MGM, and Hulda McGinn, legislative representative for the theatres. . . . Two theatre circuits participated in the March of Dimes campaign this year—San Francisco Theatres, Inc., and Goldberg Circuit. . . . Jack Bettencourt is now affiliated with Walter Preddey Supply Company as a salesman for San Francisco and the Bay Area. . . . The "Stamps for Vets" campaign held at the Alexandria, Coliseum, Balboa, Harding, Metro and Vogue theatres, to collect stamps for disabled veterans, received special commendation this week from Mrs. Louis Lengfeld, A.W.V.S. representative. . . . Jimmy Reed has been appointed manager for Golden State's new Stadium drive-in in Oakland which will open shortly. . . . Jack Allen is the new manager of the Stage Door theatre and Don Cornish has taken over the job of assistant manager at the Telenews.

ST. LOUIS

"If Winter Comes" and "A Woman's Vengeance" made successful debuts at Loew's State and the Ambassador. "Treasure of Sierra Madre" and "You Were Meant For Me" were getting top treatment in the future billings. . . . The first regional meeting programmed by Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, was a big success. The session at Hannibal, Mo., was attended by more than 40 exhibitors from 22 cities and towns in the Hannibal neighborhood. . . . "Abie's Irish Rose" is drawing capacity crowds to the little World theatre, after getting a turn-down from the first run houses. . . . Harry C. Arthur of Fanchon & Marco will serve as Missouri chairman of Brotherhood Week.

SEATTLE

"Road to Rio," in its fifth week at the Blue Mouse; "The Magic Bow," completing its second week at the Varsity, and "Where There's Life" finishing week number two at the Coliseum, were the only holdovers in a week that witnessed unprecedented newspaper advertisements on new openings. The ads for "Cass Timberlane," opening at the Music Hall, and for "Killer McCoy," at the Palomar, shared a complete page in both morning and afternoon papers. A reissue of "The Informer" was offered at the Uptown. . . . The Admiral in West Seattle celebrated its sixth year with a special screen and stage program. It is managed by Raymond Coach. . . . Representatives of Evergreen Theatres left for a convention, in Los Angeles, of National Theatres, of which Evergreen is the Northwest affiliate. . . . William Cooley, manager of the Egyptian, became city manager for Evergreen Theatres in Everett. . . . Any action that Hamrick-Evergreen will take against Ascap will be done through the State Motion Picture Association, William Elsey announces. . . . New date for the PCCITO midwinter meeting in Seattle is February 15-17.

TORONTO

An extensive cold wave, with the lowest temperature of the winter, swept over the Toronto district to chill some of the film enthusiasm, but a number of theatres managed to secure nice business nevertheless. . . . There was strong attendance for "My Wild Irish Rose" at the Imperial, "Good News" at Loew's, and "The Upturned Glass" at the Fairlawn, the latter being boosted by the presence in Toronto of the James Masons. There was also good trade for "The Exile" at the Uptown and the week had three holdovers, "While the Sun Shines" at the Tivoli and Eglinton and "Daisy Kenyon" at Shea's, all for a second week. . . . "Tawny Pipit" followed "The Raider" into the International Cinema. Quite a number of exhibitors in Western Ontario met a new setback when they were ordered January 31 by the Provincial Government to close their doors indefinitely if they were using gas for heating because of a critical shortage of this fuel. . . . A delegation of the Ontario Association of Mayors and Municipalities, headed by Mayor R. H. Saunders of Toronto, was to meet the Provincial Cabinet February 6 to ask for a revival of the amusement tax which was discarded as a nuisance in 1938. . . . Jack Laver, veteran manager of Famous Players' Alhambra theatre, Toronto, died after a long illness.

VANCOUVER

Changes in Odeon Circuit managers: Bob Hardy, Fraser theatre takes over management of the Varsity, succeeding Len Dallen, resigned; Bill Wallace, assistant manager of the Paradise, promoted to manager of the Fraser; Elliott Brown, formerly at the Trail, to manage the Plaza at Victoria temporary, and will be in charge of Odeon's new West Vancouver house when it opens late in February. . . . The new theatre built by Jack Johnston at Windthorst, Saskatchewan, and the farming community's first moving picture house, seating 325, opened recently. . . . Business was spotty here this week, "Killer McCoy," at the Orpheum, led the box-office parade. "The Great Waltz," on its second week at Strand, did sweet business, Capitol had only a fair week with "Desire Me" panned by the critics, but opened big with "Green Dolphin Street." Rest of town not any too good. International Cinema had a stage show to a big week's business. . . . Selznick Releasing Corporation has appointed Lou Michelson former UA salesman, as successor to Joe Plattel, Winnipeg district manager.

WASHINGTON

Fine reception of local pictures by the drama critics helped to give Washington theatre business a spurt. Excellent notices were given to "Treasure of Sierra Madre" at the Warner and "Road to Rio" at Loew's Palace, both of which were held for a second week. New openings included: "Cass Timberlane," at Loew's Capitol; "The Exile," at RKO Keith's, and "Shoe-Shine" at the Little. Carryovers for the week were "I Walk Alone" at the Metropolitan and "Daisy Kenyon" at the Columbia. . . . Orville W. Crouch, executive assistant to Carter Barron, Loew's eastern division manager, was given the appointment of division manager of Loew's theatres in Cleveland, Ohio, area. Crouch has been associated with Loew's for 20 years. He will be succeeded in Washington by Charles Raymond, who at one time represented Loew's in South Africa and London.

RKO Considers Features in East

The production of a series of 60-minute, low-budget program pictures was discussed by RKO and RKO-Pathe executives in New York this week. At the same time it was learned that commercial 16mm product now turned out by RKO-Pathe is being made with an eye for possible later use on television.

Although the RKO-Pathe staff is said to be enthusiastic about the B-picture project, no definite decision has been made. Plans call for the production of from one to six such films a year. All of them would be shot at the RKO-Pathe studio in New York and on location around the city. They would be program pictures with a documentary flavor, utilizing as much as possible background material from the "This Is America" shorts to stay within the limited budget.

The advisability of production of shorts for television use also has been discussed, but in view of the high production cost and the yet limited revenue, no plans have been made.

Meanwhile Richard de Rochemont, producer of the March of Time, said this week that discussions looking toward the sponsored presentation of Time subjects from 1935 to 1941 on television were progressing. March of Time also has plans for the sponsored production of television film subjects.

Studio Locals Seeking Eight Per Cent Raise

Film studio locals of the International Alliance of Theatrical Stage Employees are asking producers for an eight per cent cost-of-living increase retroactive to January 1 and pegged to a sliding scale in line with the Department of Labor index, in negotiations which started in Hollywood several weeks ago, Roy Brewer, IATASE representative, announced last week. The cost of living rise would be in addition to the 11.17 per cent increase carried over from late 1946, he said. Meanwhile, Richard F. Walsh, president of the IATSE, last week conferred with an exhibitor committee in Hollywood on behalf of Projectionists Local No. 150, which had asked for wage increase of approximately 30 per cent and changes in working conditions.

Exhibitors to Discuss Problems in Washington

Herman M. Levy, general counsel of the Theatre Owners of America, and attorneys for other exhibitor organizations will meet in Washington following the Supreme Court hearing on the industry anti-trust suit appeals February 9. The meetings are planned to bring local and national problems closer to the exhibitors and to obtain the benefit of an exchange of ideas and approaches to industry problems. A definite date for the meetings has not been set.

Ten Cited Seek Venue Change

Washington Bureau

Attorneys for the 10 Hollywood figures soon to be tried for contempt of Congress last Friday filed with the District Court a double motion asking the trials be transferred from the District of Columbia, and that the cases be dismissed. William Hitz, United States Attorney who will prosecute, said the desirability of California for the trials was implied.

In an 89-page memo attorneys for the 10 declared that a fair trial could not be held in Washington because of the "fever heat" with which Communist activity is regarded here. They stated also that it would place an "undue hardship" on the 10 writers and directors to cross the country again for the trials.

In asking dismissal, the attorneys said that the law creating the House Un-American Activities Committee, which originally recommended the contempt citation, was unconstitutional, and that questions on union membership and party affiliation were also unconstitutional. The Government must answer the motion by February 10 and argument will be heard February 13.

The first trial, that of John Howard Lawson, is scheduled for February 24, and the trials are expected to continue well into April.



UNIFY AUSTRALIAN FILM CENSORSHIP

by FRANK O'CONNELL
in Sydney

With the announcement by the New South Wales Chief Secretary, Jack Baddeley, that censorship-of-films legislation, bringing NSW into line with other States, will shortly be introduced, almost the last step in a nationwide move to unify censorship has been taken. The bill has been prepared and will be introduced into Parliament soon.

Idea of all the legislation is to make censorship of films a Federal concern in all departments. Powers now in the hands of various State Secretaries will be transferred to one central authority.

The Commonwealth Chief Censor's power will be: censorship of all films, both imported and locally produced; censorship of film advertising material; power to force exhibitors to screen only films suitable for children at children's matinees. Under the new laws only films suitable for general exhibition may be screened before 5:30 P.M. on Saturdays, public holidays or at matinees during school holidays. This clause carries a proviso whereby the censor may exempt any theatre from its requirements which does not cater to children.

Similar legislation already has been passed in Tasmania, Queensland and West Australia. Amendments to the existing Victoria legislation are before the state legislature and would have been passed by now if recent elections had not upset the government. In South Australia the Government claims it can do by regulation what other states are doing by legislation.

Therefore, when NSW passes its uniform censorship bill there will be one authority for the entire Commonwealth.

It is noted here that the American film trade is hotly against the Hearst campaign for a Federal censorship of motion pictures. This is understandable, but in Australia there is not the multitude of municipal censors, nor the conflicting state blue laws that plague the industry in the U. S. Current censorship legislation will merely formalize much of what has been common practice for years.

GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

Returns from American pictures imported into Germany by the Motion Picture Export Association have passed 5,000,000 marks (nominally $500,000). Despite repeated efforts to obtain the release of this money, the funds are still blocked by the American Military Government authorities.

Col. Nils C. Nilsen, in charge of Film Control, has pointed out in reply to MPEA that the American industry has gained the advantage of being firmly entrenched in the German market. He declared further that two suggestions had been submitted to American producers to enable them to make use of part of the German Reichsmark returns: using the funds to pay for the dubbing of American pictures in German for export to other German-speaking audiences; using the accounts to produce American pictures in Germany, as has already been done in several instances.

In American as well as German circles here the feeling prevails that American pictures are playing an essential role within the general program of the Marshal Plan. Withdrawing American pictures would throw the German theatres wide open to pictures tinged with totalitarian propaganda, it is believed.

▽

The British-occupied part of Bizonia will be open to American features by the end of February.

A new German motion picture monthly, *Filmpost Magazin,* has made its appearance. Published in Frankfurt, and American-licensed, it is richly illustrated and leans toward the American viewpoint.

POLAND

by DAN FABIAN
in Lodz

The second feature, "Jasne Lany," to be produced by the Polish Film monopoly has been released. Reviews in the Polish press have been devastating and the scenario has been described as too much resembling a political tract and carrying too much obvious propaganda to be of any use. The feature tells the story of the electrification of a small village.

The monopoly, Film Polski, announces that three other features will be released within the next two months. One of these is "Heart of Steel" which deals with the German occupation of the Polish mines. Another is "Ulica Graniczna," directed by Alexander Ford and partly produced at the Barrandova Studios near Prague. This is a story of the Warsaw ghetto . The third has "Auschwitz" as provisional title and deals with the notorious women's concentration camp at Birkenau near Auschwitz.

BRAZIL

by I. A. EKERMAN
in Sao Paulo

Italian pictures have been having notable success here, many showing in first run theatres with excellent box office returns and unquestioned acceptance by the public.

Excepting American and English pictures, Italian product is now leading the field. French productions, in spite of their traditional acceptance here, are not attracting the audiences they once did.

Biggest current picture, however, is "Behold the Lillies in the Field," produced in Buenos Aires. Erico Verissimo, Brazil's most popular writer, provided the screen plan.

As usual, 90 per cent of the pictures shown here come from the U. S., but it must be noted that they have not lately attracted unusual box office receipts.

▽

Columbia's Harold Winston has arrived here to organize a 16mm distribution center. Ampro Corporation, Chicago, manufacturers of 16mm projectors, has appointed a Brazilian distributor.

SPAIN

by PEDRO GONZALEZ
in Madrid

Licenses for the production of 19 features and 54 shorts were granted during September, October and November by the Direccion General de Cinematografia. Licenses were granted, for the same period, for the opening of 85 new theatres.

The Subcomision Reguladora de Cinematografia distributed 7,957,678 meters of raw film among Spanish producers during the three-month period.

Credits to the amount of 9,340,000 pesetas ($854,600) were granted to producers during the period by the Sindicate Nacional del Espectaculo. The credits are allowed to those producers who have produced at least one picture. The maximum credit allowed is 40 per cent of the cost of production and must be repaid within 30 months after completion of the film.

▽

The premiere of "The Best Years of Our Lives" was the biggest event of last year. Both press criticism and public opinion agree that this picture is exceptional. It was chosen as the best foreign film of the year by the Circule de Escritores Cinematograficos. The Circule named "La Princesa de los Ursinos" the best Spanish picture of the year.

VENEZUELA

by MONA CALDWELL
in Caracas

Box office receipts have increased as much as 20 per cent here. Where houses formerly showed sellouts only once a week, houses are now filled two or three times a week.

Six months ago, despite the fact that all houses were making money, a picture was often shown to small audiences, sometimes to no more than 100 in a first run or to only 25 or 30 in a second run.

This increased attendance is due, in part, to the large number of Europeans that are pouring into Venezuela. Sometimes when attending a theatre one finds it difficult to believe they are in South America, the audience is so largely made up of Americans and Europeans.

Devaluation of Franc Seen Aid To Producers

The devaluation of the French franc and the establishment of two exchange rates in France last week not only will substantially ease the lot of the French producers, but also will tend to stimulate U. S.-French co-production activities, Jacques Chabrier, representative of Pathe Cinema in the U. S., said in New York this week.

The fact that American dollar earnings of the French producers had to be converted entirely into francs at the official rate of exchange in the past has served to discourage French production which depends on foreign returns to show a profit in the face of high production costs. Under the new setup, approved by the National Assembly, French producers will be able to keep one-half of their American earnings for conversion on a free market on the Paris Bourse. The rate there will be determined by supply and demand.

The second half of the producer's earnings will be turned in to the French Exchange Control Office, which will convert it at the new rate of 214 francs to the dollar. This rate is some 80 per cent higher than the former conversion basis. French producers are in a favorable position since, not being in the import business, their only cost increase at home will consist of a slight raise in wages.

The French move also will make French-American co-production much more attractive, Mr. Chabrier said. Pathe Cinema now is producing a film with Sam Bischoff on which returns will be shared 50-50. The French company is doing all the North African location work for the picture, which stars George Raft. Two other deals are definitely set, calling for production of pictures in Paris. British and American stars are involved. The agreements include provisions under which each partner permits the other to keep all returns from a film in his country until the original investment is paid off. From then on it's 50-50 all the way.

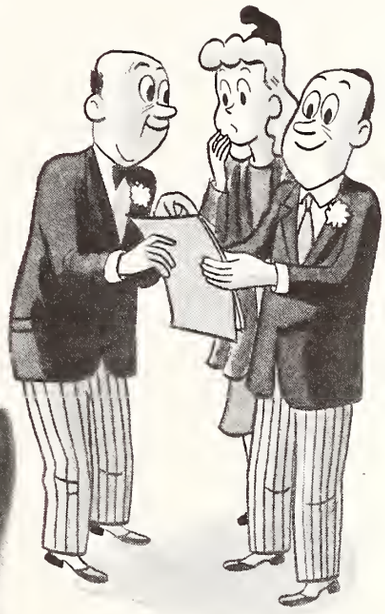
Argentina Admits U. S. Films; Move Hit Spain

Argentine censorship this week approved two American films—one from MGM and the other from United Artists,—substantiating earlier reports from Joaquim Rickard, representative for the Motion Picture Association in South America, that the country's action in suspending censorship activities was directed against Spain and Italy rather than the United States. Argentina two weeks ago announced suspension of censorship which implied a complete halt in the import of all foreign films. The country's difficulties with Italy and Spain arose over a question of reciprocity for Argentine films.

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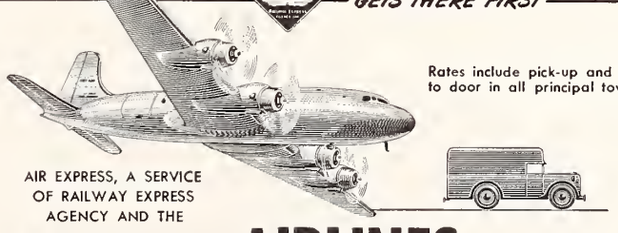
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Tax Burden Too Heavy, Gamble Tells Exhibitors

"Theatre owners are bearing an unjust burden in taxation, and unless given relief many of them will go into the red this year," Ted R. Gamble, president of the Theatre Owners of America, told the annual convention of Theatre Owners of North and South Carolina at their second session Monday. The convention, at the Hotel Charlotte in Charlotte, N. C., opened Sunday and continued through Tuesday.

"We do not ask that the (Federal tax) be repealed entirely. Some sort of tax is necessary to guard against inflation, but we want it lightened," he said.

Presided over by Ben L. Stozier, president of the organization, and attended by 500 exhibitors, the convention heard Herman M. Levy, TOA general counsel, trace the merger and history of the Motion Picture Theatre Owners of America and the American Theatres Association and also call for a strong united exhibitor front to solve industry problems. He also touched on the history of the controversy with the American Society of Composers, Authors and Publishers and said that although compromise appears the most practical approach in the current industry-Ascap dispute "it will have to be a fair and reasonable compromise. . . ."

Tuesday, George D. Carpenter was elected president, succeeding Mr. Stozier, named a vice-president with Ed Haley. Mrs. Walter Griffith was elected secretary-treasurer. Mr. Stozier, H. F. Kincey and H. H. Everett were named TOA directors.

Advanced admissions, 16mm competition, and other industry problems were also discussed.

Tom A. Little and Walter Griffith were convention chairmen. Tuesday evening, after the final session, a banquet and dance were held at the hotel.

Cold Cuts Attendance At Tri-States Meeting

The severe cold wave which swept most of the country late last week narrowed the attendance at the Motion Picture Theatre Owners of Mississippi, Tennessee and Arkansas meeting last Friday in Memphis, Tenn., to 18 out-of-town exhibitors. Robert Coyne, executive director of the Theatre Owners of America, was prevented from attending when his plane was grounded in Atlanta. Morris Loewenstein, TOA secretary, was also unable to attend. M. A. Lightman, head of Malco Theatres, spoke on the role of motion pictures in the community. Among those attending were: Emil Bernstcker, and W. R. Holder, both of the Tennessee TOA; Max Connett, president of the Mississippi TOA; E. W. Savage, president of the Independent Theatre Owners of Arkansas, and Sam Kirby, secretary.

LATE REVIEW

Jassy

***UI-Gainsborough*—Lacks Imagination**

A period piece made by Gainsborough Pictures for J. Arthur Rank, "Jassy" has attractive production values in Technicolor, but fails ot reflect imagination in treatment or performance. The result, in 96 minutes which seem to run on and on, is a routine attraction with limited appeal for the American market.

Margaret Lockwood, daughter of a gypsy mother and suspect among the villagers because she sees or claims to see "visions" of impending events, falls in love with Dermot Walsh, whose gambling father loses the ancestral home to uncouth Basil Sydney. Through a long series of circumstances conveniently shaping themselves to make the outcome possible, Miss Lockwood finally marries Sydney in name only solely for the purpose of reacquiring the estate and returning to Walsh. He refuses to accept it at first, then agrees provided the donor is willing to cement their earlier romance via marriage.

Ahead of the final outcome is the romantically vacillating Patricia Roc, who plays Sydney's daughter and also plays around with Walsh before deciding to marry someone else; also events which result in Sydney's death via poison and a trial at which Miss Lockwood faces death until Esma Cannon, deaf mute servant whom she has aided, recovers her speech and explains she was responsible. Thus, a good deal of rambling territory is covered with these various purposes and cross-purposes.

Aside from Miss Lockwood and Miss Roc, the supporting cast is unknown in America. Performances are standard at best. Dramatic situations are perfunctory, convenient and reflect no surprises.

Sydney Box produced and Bernard Knowles directed with mediocrity the result.

Seen at home office projection room. Reviewer's Rating: Fair.—Red Kann.

Release date, not set. Running time, 96 min. PCA No. 12387. Adult audience classification.

Jassy ..... Margaret Lockwood
Dilys ..... Patricia Roc
Nick Helmar ..... Basil Sydney

Dermot Walsh, Dennis Price, Esma Cannon, John Laurie, Lindon Travers, Nora Swinburn, Grey Blake

20th-Fox, RKO Test Zone Clearance in Chicago

The new zone clearance plans for Chicago of Twentieth Century-Fox and RKO got under way last Friday with the subsequent run releases of "Daisy Kenyon" and "Tycoon." The first picture was booked by Twentieth Century-Fox into 15 subsequent run theatres on a day-and-date basis, while RKO's "Tycoon" was booked into 21 theatres with extra advertising and exploitation campaigns. Twentieth Century-Fox's "Captain from Castile" has also been licensed for first run theatres and was to start Friday, February 6, and continue through February 19. Additional runs will be licensed starting February 20 with a minimum of seven days.

U-I Initiates 21-Day Plan In Cleveland Territory

Universal-International has adopted the 21-day availability policy for selected subsequent run theatres in the Cleveland territory and will release "The Senator Was Indiscreet" under the plan, it was announced in Cleveland Monday. The policy was first introduced in that area by Twentieth Century-Fox with Warner Brothers subsequently initiating a similar policy.

Loew Production Cost Down, Rubin Tells Holders

The cost of pictures currently produced will be substantially lower than in the past, J. Robert Rubin, vice-president of Loew's, Incorporated, said at the annual meeting of Loew stockholders in New York last Friday. He attributed this reduction to economies throughout the organization and to the quickening of production activity.

"Some of the benefits of these economies will be felt this year," Mr. Rubin said. "The full effect, however, will be evidenced in the operation for the next year." He also advised stockholders that earnings for the first eight weeks of the second quarter of the current fiscal year show an improvement over the first quarter.

Cites Advances

Mr. Rubin said the board would take under advisement stockholder recommendations aimed at fortifying Loew's stock against a possible decline in its market value. He also told the meeting that since the company's founding in 1923 stockholders received $117,000,000 in dividends; that every year of the company's operation has shown a profit; that the phonograph record division is operating "in the black"; that the company will enter the television field "when the time is ripe"; and that the book value of the company's stock is now $28 per share.

Officers reelected were: Nicholas M. Schenck, president; Joseph R. Vogel, vice-president; William F. Rodgers, distribution vice-president; Mr. Rubin; Charles C. Moskowitz, vice-president and treasurer; Leopold Friedman, vice-president, secretary and counsel; vice-presidents Edgar J. Mannix, Alexander Lichtman, Howard Dietz, Benjamin Thau and Marvin H. Schenck; assistant traesurers Charles K. Stern and R. Lazarus; controller and assistant secretary, Jesse T. Mills; assistant secretaries, Nicholas Nayfack, Irving H. Greenfield and Harold J. Cleary.

Directors reelected were: David Warfield, William A. Parker, Henry Rogers Winthrop, Eugene W. Leake, Mr. Schenck, Mr. Vogel, Mr. Rodgers, Mr. Rubin, Mr. Moskowitz and Mr. Friedman.

Two New Vice-Presidents

Louis K. Sidney, formerly assistant treasurer of Loew's, and J. J. Cohn, were elected vice-presidents at the studio.

At a meeting the same day the board of directors declared a quarterly dividend of 37½ cents per share on the common stock payable March 31 to stockholders of record March 12.

Meanwhile, Mr. Moskowitz said that MGM's economy campaign is unlikely to progress beyond the point now reached, insofar as reduction of personnel is concerned, but "the spirit of economy" will continue at the studio.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

GUILT OF JANET AMES, THE: Rosalind Russell, Melvyn Douglas—We didn't do business with this picture. Not suitable for small towns of this type. Played Wednesday, Thursday, Jan. 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GUNFIGHTERS: Randolph Scott, Barbara Britton—This is a good picture and it should take where they like Westerns. Coloring was good. We didn't do too well as the weather was bad.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Eagle Lion

GAS HOUSE KIDS GO TO HOLLYWOOD: Carl Switzer, Rudy Wissler—They were as good as ever in this picture. People came out in 25 degree weather, which is very cold for here. Played Monday, Tuesday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Film Classics

SPIRIT OF WEST POINT: Felix Blanchard, Glenn Davis—We used this on weekend double bill with "Bells of San Angelo" and did almost double usual weekend gross. Football fans of all ages turned out for this one and were well pleased. Played Friday, Saturday, Jan. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Metro-Goldwyn-Mayer

MERTON OF THE MOVIES: Red Skelton, Virginia O'Brien—Fair comedy but certainly not up to Red's standard. The story is poor material, but Red does his best and all who came to see it seemed to enjoy it. Business average. Weather fair. Played Wednesday, Thursday, Jan. 7, 8.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

ROMANCE OF ROSY RIDGE: Van Johnson, Thomas Mitchell—Played it a little late due to no fault of ours, and as a result didn't do so well as we might have. The show is well made and will go if given a half-way break. Played Friday, Saturday, Jan. 2, 3.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

SONG OF LOVE: Katharine Hepburn, Robert Walker, Paul Henreid—I always hold my breath when a picture of this type is booked because there aren't enough music lovers in a small town. To my surprise, the second night outdrew the first. I didn't have a preview and before the picture played I was glad because I thought that by not showing any I would have a better crowd. Most of my patrons think Paul Henreid is poor and when he talks he sounds like he has a mouth full of mush. Next time we have a high class feature like this I'm going to push it with everything I've got. Nearly all the patrons made it a point to stop and tell us that this is one of the best films ever made. Played Wednesday, Thursday, Jan. 7-8.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Too much Scandinavian accent for our situation; for any place with lots of Swedish people and Norwegians it should get by O.K. Played Monday, Tuesday, Jan. 5, 6.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

LOCKET, THE: Laraine Day, Brian Aherne—A very good picture that didn't hold up for us. No fault of the show. Played Monday, Tuesday, Dec. 29, 30.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MY PAL WOLF: Jill Esmond, Sharyn Moffett—Played to fair business on a weekend although the weather was very bad. Played Friday, Saturday, Jan. 23, 24.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

NOCTURNE: George Raft, Lynn Bari—This didn't do business. It was listed adult entertainment, which kills pictures for us. Played Monday, Tuesday, Jan. 19, 20.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

THEY WON'T BELIEVE ME: Robert Young, Susan Hayward—Another of these pictures with murder and sudden death. They don't seem to be able to produce anything else. When are they coming through with some light entertainment and give the public some of the belly laughs that they are in need of today. Seventy per cent of the pictures deal either with murder or psychological studies. No wonder the business is going downgrade. They are not giving the public entertainment as it was known some time ago. If any other business got into such a rut as this one has they would not last 30 days. This slackening of business is a little hard to take but if that is what it will take for Hollywood to get some new ideas it may be all to the good. This easy money seems to have given them stagnation of brains out there on the West Coast.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THUNDER MOUNTAIN: Tim Holt, Richard Martin—This didn't go over. Roads were blocked with snow. The temperature was low. Should do well normally.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Republic

APACHE ROSE: Roy Rogers, Dale Evans—Any place that Rogers has fans this will go. It did very well here. Played Sunday, Dec. 28.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

BELLS OF SAN ANGELO: Roy Rogers, Dale Evans—Doubled this with "Spirit of West Point" to very fine business. Picture very pleasing to all Western fans. Played Friday, Saturday, Jan. 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CALENDAR GIRL: Jane Frazee, William Marshall—A good little show with some of the old time songs that helped a lot. The show is fairly well done and will work on a Giveaway Night alone or with a double bill. Played Wednesday, Jan. 7.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

I'VE ALWAYS LOVED YOU: Maria Ouspenskaya, Phillip Dorn—If you have a place that goes for classical music play this. Our patrons are 70 per cent Mexican and enjoy this type of show. Played Sunday, Jan. 11.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

NORTHWEST OUTPOST: Nelson Eddy, Ilona Massey—This picture didn't take at all. Although we did extra advertising the results were very poor. Played Monday, Tuesday, Jan. 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RUSTLERS OF DEVIL'S CANYON: Allan Lane, Bobby Blake—This is a good up-to-date Red Ryder Western. However, it did below average business, but it was not the fault of the picture. It was due to a snow storm and a cold wave. Played Friday, Saturday.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Twentieth Century-Fox

BLACK BEAUTY: Mona Freeman, Richard Denning—Played it single bill on a weekend. Business no good. Think the weather was against us.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

BOOMERANG: Dana Andrews, Jane Wyatt—This picture failed miserably. Weather was against us. No good for us. Played Monday, Tuesday, Jan. 19, 20.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

CRIMSON KEY, THE: Kent Taylor, Doris Dowling—Another mystery that didn't get by. Too many of these have been made and the patrons are staying away from them in protest. Played Wednesday, Jan. 14.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—A good musical and this one really took well. 20th-Fox always comes through with one or two good musicals every year. I hope the next one is as good as this. Color is good and Dan Dailey, the new dancer, is exceptional. Played Friday, Saturday, Jan. 9, 10.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—Here is the type of picture on which a manager can stand in his lobby and receive the compliments from his patrons as they leave the theatre after being thoroughly entertained. I believe that it is one of Betty Grable's best, and I'm certain Dan Dailey is a new star to watch go places. Book it by all means. Played Sunday, Monday, Jan. 18, 19.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

SAN DEMETRIO, LONDON: Walter Fitzgerald, Arthur Young—No matter who makes them, if they have any English in them, our patrons smell it. Seems funny we have to use the British junk, and they can't absorb some of ours. Keep away from it, if the English doesn't take. Played Wednesday, Dec. 31.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

TOBACCO ROAD: Gene Tierney, Charley Grapewin—Doubled with "Grapes of Wrath." A double bill that really paid off. A little long for a double bill, but the filled seats compensated for it. Played Monday, Tuesday, Jan. 12, 13.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

WESTERN UNION: Robert Young, Randolph Scott—Another reissue that did O.K. at the box office. The prints were good and quite a few hadn't seen it. I wonder how long the reissue deal will last. Played Sunday, Jan. 4.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—Here is a picture that we are proud of and would recommend for extra playing time anywhere. Give more of these. Played Monday, Tuesday, Jan. 19, 20.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

MACOMBER AFFAIR, THE: Gregory Peck, Joan Bennett. Played this a little late and didn't do as well as we expected. Played Friday, Saturday, Jan. 16, 17.—D. W. Trisko, Ritz Theatre, Jerome, Ariz.

Universal

BRUTE FORCE: Burt Lancaster, Hume Cronyn—If you like your pictures plenty rough and tough here is one with all the action they could possibly jam into 98 minutes. A fine picture, well acted, and well photographed. Business good. Weather fair, but cold. Played Wednesday, Thursday, Jan. 21, 22.—A. L. Burke, Jr., Venita Theatre, Herculaneum, Mo.

SOMETHING IN THE WIND: Deanna Durbin, John Dall—Used on midweek to fair business. Miss Durbin has lost much of her popularity, but she still has a great voice. Played Wednesday, Thursday, Jan. 21, 22.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Warner Bros.

THAT HAGEN GIRL: Shirley Temple, Ronald Reagan—Excellent portrayal of what happens when idle people start wagging their tongues. The story is very true to life, I am afraid. Business above average.—Hobart H. Gates, Garlock Theatre, Custer, S. D.

TWO MRS. CARROLLS, THE: Humphrey Bogart, Barbara Stanwyck—Murder, infidelity, insanity are the elements that were used in this picture as an excuse to employ the talents of Mr. Bogart and Miss Stanwyck. Surely, Mr. Eric Johnston, you can't believe this is what the people of our country approve of. Played Sunday, Monday, Jan. 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Warner-Vitaphone

CARNIVAL OF SPORTS: Sports Parade—This is an excellent show in color. It is well worth playing.—L. Brazil, Jr., New Theatre, Bearden, Ark.

FREDDY MARTIN AND ORCHESTRA: Melody Master Bands—A very good musical.—L. Brazil, Jr., New Theatre, Bearden, Ark.

GOOFY GROCERIES: Blue Ribbon Cartoons—A good cartoon and a little different.—L. Brazil, Jr., New Theatre, Bearden, Ark.

Independents Face Holland Restrictions

A stay in allocations for the purchase of new films and the payment of guarantees has been enforced since January 10 by the Dutch Bioscoop Bond and will stay in effect for a six-week period. Current discussions may result in limitations on the import of independent product for the coming year, Arnold Childhouse, managing director of the Motion Picture Export Association in Holland, said in New York this week.

The temporary ban does not affect the operations of MPEA, which represents the major companies in that country. However, the Dutch quota year ended in August and discussions now are in progress between the Dutch Government and the Bioscoop Bond with a view "to correct conditions which prejudice distribution of U. S. films," Mr. Childhouse said.

MPEA May Get Better Deal

This may mean an upward revision of the playing time now allocated to MPEA product. Currently each Dutch theatre can play no more than 32 weeks of American films during any one year. Officially, the U. S. companies take the stand that in a country like Holland, without any domestic production, there should be no limitation on the flow of pictures. MPEA has voluntarily limited itself to 132 feature films a year for importation to Holland. Playing time restrictions were applied to keep the American films within the dollar budget allocated to them by the Bond. Last year this amounted to $1,805,000—about 60 per cent of the total fund available for motion pictures—and the Americans expect this remittance level to be kept.

The halt on the purchase of independent product was called when the Bond found that for the 16-week second half of the year, starting February 16, only 10 weeks were left available at the start of the year. The MPEA contract with the Bond runs out September 1, 1948, and Mr. Childhouse indicated the possibility of MPEA member-companies taking over individually on the Dutch market. "The Dutch eventually want a free and open market," he said. No decision on the matter is expected until May, but the MPEA contract with the Bond foresees eventual return to private operations.

Dutch Get Top MPEA Films

"Holland gets the best selectivity in the world," the MPEA executive said, "with MPEA product being distributed there being of the best quality." Hundreds of independently-made films were imported during the year, but few get representative playing time. The British and the French show about 40 features a year, the Italians four and the Russians two or three. Holland has no domestic productions, but a two-stage studio now is being reequipped.

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 9—Hindus bathe in Ganges in holy festival. . . . Record cold wave hits nation. . . . U. S. Navy displays new "walking barge." . . . "Gentleman's Agreement" named best picture of 1947. . . . Baby tigers learn about circus life. . . . Skiing. . . . Boxing.

MOVIETONE NEWS—Vol. 31, No. 10—Mourn Mahatma Gandhi. . . . Pope Pius XII organizes Friendship Train. . . . Paris Friendship Food turns. . . . Marines sail for Mediterranean. . . . Montreal airport cleared of snow. . . . Winter Olympics in St. Moritz. . . . Santa Anita racing. . . . Milrose games, New York.

NEWS OF THE DAY—Vol. 19, No. 243—Germans demonstrate as unrest sweeps Bizonia. . . . Food for Italy. . . . Hindu festival. . . . Tiger-trainers begin spring training. . . . "Walking barge" for Navy. . . . Clothes for cycling. . . . Water-school for babies. . . . Boxing.

NEWS OF THE DAY — Vol. 19, No. 244 — World mourns Gandhi. . . . Fur fashions. . . . Milrose Games. . . . Winter Olympics.

PARAMOUNT NEWS—No. 46—U. S. faces crisis in oil. . . . Overseas aid from CARE. . . . Navy develops "walking barge." . . . No-burn door demonstrated. . . . Science probes silent sound. . . . Skiing.

PARAMOUNT NEWS—No. 47—Winter Olympics. . . . Canada welcomes new pioneers. . . . India without Gandhi. . . . Record indoor mile.

UNIVERSAL NEWS—Vol. 30, No. 113—Cold wave grips east. . . . Navy's "walking barge" tested. . . . Fire-proof door tested. . . . Family of nine find shelter in fire house. . . . Twenty-six St. Bernard pups born on same day. . . . Wool fashions. . . . Ski classic.

UNIVERSAL NEWS—Vol. 30, No. 114—Mahatma Gandhi assassinated. . . . Canada welcomes displaced Europeans. . . . Gil Dodds breaks mile record. . . . Photo finish at Santa Anita. . . . Disputes mark opening of Olympics.

WARNER PATHE NEWS—No. 48—Mother of three vets made a citizen. . . . Demonstrate fire-proof paint. . . . Navy barge "walks" ashore. . . . Tots train tiger cubs. . . . Friendship Food in Italy. . . . Royal sweethearts on skiis.

WARNER PATHE NEWS—No. 49—Olympics begin. . . . World mourns Gandhi. . . . France devalues franc. . . . Latest Florida fashions. . . . Canada welcomes DP's from Europe. . . . Fire destroys Friendship Food. . . . Dodd shatters mile record.

TELENEWS DIGEST—Vol. 2, No. 5—Air crash kills 32. . . . Cold weather grips east. . . . New European aid plan. . . . Couple celebrates 70th anniversary. . . . Gandhi dead. . . . Dutch-Indonesian truce signed. . . . Orphans' home cares for war-wounded kids. . . Crime museum opens at Vienna. . . . Mechanical brain exhibited in New York. . . . Cerdan scores K.O. in Paris bout. . . . Yachts seen at Chicago show. . . . Midget racers come to Mexico. . . . Sweden's "Ice Bathers."

Harmon Sees Export Control; Smith to New Coast Post

The American film industry, through the Motion Picture Export Association, "will do its utmost, through selectivity of films it exports, to promote universal understanding of the American way of life," Francis Harmon, MPEA vice-president, told a luncheon meeting of the Hollywood Advertising Club this week.

At the same time it was learned that Harold L. Smith, MPEA representative in the American zone in Berlin and liaison with the Information Control Division of the U. S. Military Government there, is on his way here to join Addison Durland on the staff of the International Information Center of the MPAA in Hollywood. The bureau's purpose is to check the content of scripts as it relates to the reception of films abroad.

Mr. Harmon's talk was entitled "Iron Curtain and Silver Screen" and was subcaptioned "No Cats and Dogs for Europe." In his partially off-the-record talk Mr. Harmon detailed the manner by which films for export are chosen.

Johnston Raps Red Group Plea To Halt Picture

Eric A. Johnston, president of the Motion Picture Association, has turned down the protest of the National Council of American-Soviet Friendship against Twentieth Century-Fox's forthcoming anti-Communist picture, "The Iron Curtain." The National Council had asked that the MPAA president halt the distribution of the film.

In a letter to Rev. William Howard Melish, chairman of the Council, sent from Washington Sunday, Mr. Johnston said: "The screen is free in America. I intend to do everything in my power to keep it free. I am resisting and will continue to resist any attempts to dictate what appears or does not appear on the screen."

In his letter to Mr. Johnston, Rev. Melish had said "it could do irreparable harm to our nation's international standing and future peace and security."

In his answer Mr. Johnston pointed out that international friendship must be reciprocal and then asked the Council chairman: "What is your organization doing in Russia to promote Soviet-American friendship?"

"You are aware that the Russian play, 'The Russian Question,' is enjoying great popularity in Russia," Mr. Johnston's letter continued. "This play, with its sneering, lying attack on the United States and its people, is an open bid to stir contempt and hatred for America on the part of Russian audiences.

"Have you written to anyone in Russia protesting this deliberate effort to create bad feeling against our country?"

"Just as I reject your protest, I must question the motives of the National Council of American-Soviet Friendship," he concluded.

Tuesday afternoon Rev. Melish answered Mr. Johnston's letter with the charge that the film was made in "response to pressure" from the House Un-American Activities Committee. He asked for a meeting with Mr. Johnston in an effort to reach an agreement before the National Council embarked "on a larger program of action."

Rezoning Ruling Halts Naify Amusement Plan

The plans of T & D, Jr. Enterprises to build a multiple amusement plant west of the Santa Clara, Cal., city limits were halted last week when the City Planning Commission rezoned the area. The project has been the subject of considerable controversy among local residents who argued that the value of their property would be reduced if the amusement plan went through. Michael Naify, president of T & D, appealed to the Board of Supervisors, but they voted to allow commercial construction up to a depth of only 200 feet from the main highway, thus making the amusement project impractical.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending October 31, 1947.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

TREASURE OF SIERRA MADRE (WB)

First Report:

Total Gross Tabulated	$273,800
Comparative Average Gross	241,400
Over-all Performance	113.4%

BALTIMORE — Stanley	106.3%
CINCINNATI—RKO Palace	88.2%
DENVER — Denver (DB) Linda Be Good (EL)	85.4%
DENVER — Webber (DB) Linda Be Good (EL)	75.7%
KANSAS CITY — Orpheum	116.8%
LOS ANGELES—Warner Downtown, 1st week	128.8%
LOS ANGELES—Warner Downtown, 2nd week	88.9%
LOS ANGELES—Warner Hollywood, 1st week	115.3%
LOS ANGELES—Warner Hollywood, 2nd week	84.6%
LOS ANGELES—Warner Wiltern, 1st week	136.0%
LOS ANGELES—Warner Wiltern, 2nd week	96.0%
NEW YORK — Strand	153.1%
OMAHA — RKO Brandeis (DB) Glamour Girl (Col.)	103.7%
PHILADELPHIA — Mastbaum	117.7%
PITTSBURGH — Stanley	89.6%

CAPTAIN FROM CASTILE (20th-Fox)

Intermediate Report:

Total Gross Tabulated	$1,219,500
Comparative Average Gross	995,000
Over-all Performance	122.5%

BALTIMORE—New, 1st week	144.6%
BALTIMORE—New, 2nd week	123.9%
BALTIMORE—New, 3rd week	95.0%
BALTIMORE—New, 4th week	80.1%
BOSTON—Boston, 1st week (SA) Vaudeville	129.8%
BOSTON—Boston, 2nd week (SA) Vaudeville	97.3%
BOSTON—Boston, 3rd week (SA) Vaudevile	77.9%
BUFFALO—Great Lakes	95.2%
CHICAGO—Chicago, 1st week	109.7%
CHICAGO—Chicago, 2nd week	70.9%
CLEVELAND—RKO Palace, 1st week (SA) Vaudeville	221.3%
CLEVELAND—RKO Palace, 2nd week (SA) Vaudeville	106.5%
CLEVELAND—RKO Palace, 3rd week (SA) Vaudeville	94.2%
DENVER—Esquire, 1st week	132.3%
DENVER—Esquire, 2nd week	102.9%
DENVER—Paramount, 1st week	178.5%
DENVER—Paramount, 2nd week	132.6%
DENVER—Paramount, 3rd week	102.0%
DENVER—Webber, MO 1st week	57.1%
KANSAS CITY—Tower, 1st week	153.8%
KANSAS CITY—Tower, 2nd week	92.3%
KANSAS CITY—Uptown, 1st week	68.3%
KANSAS CITY—Uptown, 2nd week	50.0%
LOS ANGELES—Chinese, 1st week	201.3%
LOS ANGELES—Chinese, 2nd week	129.8%
LOS ANGELES—Chinese, 3rd week	84.4%
LOS ANGELES—Loew's State, 1st week	214.2%
LOS ANGELES—Loew's State, 2nd week	136.1%
LOS ANGELES—Loew's State, 3rd week	84.8%
LOS ANGELES—Loyola, 1st week	174.7%
LOS ANGELES—Loyola, 2nd week	126.2%
LOS ANGELES—Loyola, 3rd week	92.2%
LOS ANGELES—Uptown, 1st week	192.9%
LOS ANGELES—Uptown, 2nd week	131.5%
LOS ANGELES—Uptown, 3rd week	87.7%
NEW YORK—Rivoli, 1st week	211.4%
NEW YORK—Rivoli, 2nd week	181.2%
NEW YORK—Rivoli, 3rd week	114.8%
NEW YORK—Rivoli, 4th week	90.6%
NEW YORK—Rivoli, 5th week	75.5%
PHILADELPHIA—Fox, 1st week	209.3%
PHILADELPHIA—Fox, 2nd week	148.8%
PHILADELPHIA—Fox, 3rd week	88.3%
PITTSBURGH—Fulton, 1st week	155.3%
PITTSBURGH—Fulton, 2nd week	106.8%
PITTSBRUGH—Fulton, 3rd week	77.7%
SAN FRANCISCO—Fox, 1st week	228.0%
SAN FRANCISCO—Fox, 2nd week	114.0%
SAN FRANCISCO—Fox, 3rd week	65.7%
SAN FRANCISCO—United Nations, MO 1st week	50.0%
ST LOUIS—Fox, 1st week	126.3%
ST. LOUIS—Fox, 2nd week	98.9%

T-MEN (EL)

First Report:

Total Gross Tabulated	$274,700
Comparative Average Gross	236,700
Over-all Performance	116.0%

BOSTON — Fenway (DB) Always Together (WB)	60.6%
BOSTON — Paramount (DB) Always Together (WB)	75.9%
CHICAGO—State Lake, 1st week (SA) Vaudeville	156.2%
CHICAGO—State Lake, 2nd week (SA) Vaudeville	100.0%
LOS ANGELES—Belmont, 1st week (DB) Linda Be Good (EL)	158.3%
LOS ANGELES—Belmont, 2nd week (DB) Linda Be Good (EL)	108.3%
LOS ANGELES—Belmont, 3rd week (DB) Linda Be Good (EL)	75.0%
LOS ANGELES—El Rey, 1st week (DB) Linda Be Good (EL)	148.4%
LOS ANGELES—El Rey, 2nd week (DB) Linda Be Good (EL)	117.1%
LOS ANGELES—El Rey, 3rd week (DB) Linda Be Good (EL)	85.9%
LOS ANGELES—Orpheum, 1st week (DB) Linda Be Good (EL)	117.1%
LOS ANGELES—Orpheum, 2nd week (DB) Linda Be Good (EL)	98.0%
LOS ANGELES—Orpheum, 3rd week (DB) Linda Be Good (EL)	50.0%
NEW YORK—Criterion	114.3%
PHILADELPHIA—Stanton, 1st week	202.4%
PHILADELPHIA—Stanton, 2nd week	124.5%
PHILADELPHIA—Stanton, 3rd week	92.6%

SLEEP, MY LOVE (UA)

First Report:

Total Gross Tabulated	$243,200
Comparative Average Gross	252,200
Over-all Performance	96.4%

ATLANTA—Loew's Grand	89.2%
BALTIMORE — Century	92.8%
BOSTON — Orpheum (DB) Glamour Girl (Col.)	108.1%
BOSTON — State (DB) Glamour Girl (Col.)	102.5%
CLEVELAND—Loew's State	108.3%
CLEVELAND—Loew's Ohio, MO 1st week	88.2%
KANSAS CITY—Midland	106.3%
MINNEAPOLIS—Radio City	71.8%
MINNEAPOLIS—Century, MO 1st week	64.1%
PHILADELPHIA—Boyd, 1st week	116.4%
PHILADELPHIA—Boyd, 2nd week	72.1%
PITTSBURGH — Penn	72.1%
PITTSBURGH—Ritz, MO 1st week	80.6%
ST. LOUIS—Loew's State (DB) Flight to Nowhere (SG)	115.0%
TORONTO—Uptown, 1st week	127.0%
TORONTO—Uptown, 2nd week	95.4%

RKO RADIO PICTURES, INC.

TRADE SHOWINGS

of SAMUEL GOLDWYN'S PRESENTATION of

"THE BISHOP'S WIFE"

ALBANY
Delaware Theatre, 290 Delaware Ave.
Mon., Feb. 16, 2:00 P.M.

ATLANTA
RKO Prajectian Room, 195 Luckie St., N.W.
Man., Feb. 16, 2:30 P.M.

BUFFALO
Shea's Niagara Theatre, 426 Niagara St.
Man., Feb. 16, 2:30 P.M.

CHARLOTTE
Plaza Theatre, 1610 Central Ave.
Man., Feb. 16, 10:30 A.M.

CINCINNATI
Esquire Theatre, 320 Ludlaw Ave.
Mon., Feb. 16, 2:30 P.M.

CLEVELAND
Shaker Theatre, Kinsman and Lee Rds.
Mon., Feb. 16, 2:00 P.M.

DALLAS
Fax Prajectian Raam, 1803 Waad St.
Man., Feb. 16, 2:30 P.M.

DENVER
Esquire Theatre, 590 Downing St.
Mon., Feb. 16, 3:00 P.M.

DES MOINES
Uptown Theatre, 4115 University Ave.
Mon., Feb. 16, 2:00 P.M.

DETROIT
Midtawn Theatre, 711 West Canfield Ave.
Mon., Feb. 16, 2:30 P.M.

INDIANAPOLIS
Cinema Theatre, 213 East 16th Street
Mon., Feb. 16, 1:30 P.M.

KANSAS CITY
Kima Theatre, 3319 Main St.
Man., Feb. 16, 2:00 P.M.

MEMPHIS
Idlewild Theatre, 1819 Madison Ave.
Mon., Feb. 16, 2:30 P.M.

MILWAUKEE
Tasa Theatre, 6823 West North Ave.
Mon., Feb. 16, 2:00 P.M.

MINNEAPOLIS
Gronada Theatre, 3022 Hennepin Ave.
Mon., Feb. 16, 2:30 P.M.

NEW HAVEN
Whitney Theatre, 1220 Whitney Ave.
Mon., Feb. 16, 10:30 A.M.

NEW ORLEANS
Circle Theo., St. Bernard & N. Galvez Ave.
Mon., Feb. 16, 11:00 A.M.

OKLAHOMA CITY
Uptawn Theatre, 1212 N. Hudson St.
Mon., Feb. 16, 11:00 A.M.

OMAHA
Dundee Theatre, 50th ond Dodge St.
Mon., Feb. 16, 2:00 P.M.

PHILADELPHIA
Uptawn Theatre, Braad St., below Dauphin
Mon., Feb. 16, 11:00 A.M.

PORTLAND
21st Avenue Theotre, 616 N.W. 21st Ave.
Mon., Feb. 16, 2:30 P.M.

ST. LOUIS
West End Theotre, 4819 Delmar Ave.
Mon., Feb. 16, 1:00 P.M.

SALT LAKE CITY
Southeost Theatre, 2121 Sa. Eleventh St. E.
Mon., Feb. 16, 2:15 P.M.

SAN FRANCISCO
Alhombro Theatre, 2330 Polk Street
Mon., Feb. 16, 1:30 P.M.

SEATTLE
Egyptian Theatre, 4543 University Woy
Mon., Feb. 16, 2:30 P.M.

SIOUX FALLS
Hollywood Theatre, 212 No. Phillips Ave.
Mon., Feb. 16, 10:00 A.M.

WASHINGTON
Paramount Projection Rm., 306 H. St., N.W.
Mon., Feb. 16, 11:00 A.M.

Petrillo Grants Radio Right to FM Duplication

James C. Petrillo, president of the American Federation of Musicians, last Friday granted radio stations the right to duplicate live music programs over frequency modulated channels beginning February 1. At the same time he agreed to extend his union's contracts with the four major networks 60 days, or until April 1.

In lifting the Frequency Modulation ban which he imposed in 1945 Petrillo refused to make any comment, but radio executives said that they started duplicating their regular programs over FM channels Sunday morning.

The agreement, which climaxed nearly two months of negotiations, was announced after a conference with the AFM president and network officials at Petrillo's headquarters in New York.

The agreement also said that "no commitments will be requested of the networks relating to the employment of musicians by their affiliates." Previously, Petrillo had asked the network officials to get their affiliated stations to employ more musicians, but the broadcasters contended they had no right to do so.

The union chief remained adamant on the question of permitting live music on television shows. This problem will be discussed during the two months of grace along with the question of general wage increases, the employment of increased musical staffs by key network outlets, and the transfer of recorded musical program technicians to the AFM.

Films Planned to Aid Treasury Bond Drive

Representatives from all types of business will meet at the Statler Hotel in Washington, March 18-20, to discuss plans for the Treasury's new spring bond drive which will extend from April 15 to June 15, it was learned in New York this week. A motion picture committee to attend the "Security Loan Drive" meeting now is being set up. Among the two known members are Ted Gamble, president of Theatre Owners of America, and Robert Coyne, executive secretary of TOA and state vice-chairman of the U. S. saving bonds division of the Treasury. It is understood that the drive involves plans for newsreel participation and trailers but for no stars. Official announcement of the drive is expected next week.

Mrs. Lena Broidy Dies

Mrs. Lena Broidy, 63, mother of Samuel Broidy, president of Monogram and Allied Artists, died Monday, February 2, in Cedars of Lebanon Hospital, Los Angeles, following a brief illness. Her husband, another son and two daughters also survive. Funeral services were held Tuesday morning.

Short Product in First Run Houses

NEW YORK—Week of February 2

CAPITOL: Bowling Tricks.....MGM
Cradle of a Nation.....MGM
Feature: If Winter Comes.....MGM

CRITERION: Ski-Demons.....Columbia
Short Shots on Sports.....Columbia
Feature: T-Men.....Eagle Lion

GLOBE: Now That Summer Is Gone
Warner Bros.
Feature: Body and Soul.....United Artists

PALACE: Pen Games.....RKO Radio
Wide Open Spaces.....RKO Radio
Feature: Night Song.....RKO Radio

PARAMOUNT: Monkeyshines.....Paramount
It Could Happen to You.....Paramount
Super Lulu.....Paramount
Feature: I Walk Alone.....Paramount

ROXY: Hitch Hikers.....20th Cent.-Fox
Ski-Thrills.....20th Cent.-Fox
Feature: You Were Meant for Me..20th Cent.-Fox

STRAND: So You Want to Hold Your Wife
Vitaphone
Gorilla of My Dreams.....Vitaphone
Celebration Days.....Vitaphone
Feature: Treasure of Sierra Madre....Warner Bros.

WARNER: Built for Speed.....Warner Bros.
Feature: A Miracle Can Happen.....U.A.

WINTER GARDEN: Tex Williams and His Western Cowhands.....Universal
Feature: A Woman's Vengeance.....Universal

CHICAGO—Week of February 2

CHICAGO: Soap Box Derby....Warner Bros.
Feature: My Wild Irish Rose.....Warner Bros.

GARRICK: Celebration Days....Warner Bros.
Gorilla of My Dreams.....Warner Bros.
Babies Are Wonderful.....Paramount
Desert Destroyers.....Paramount
Feature: The Roosevelt Story.....United Artists

GRAND: Drummer Man.....Universal
Topsy Turkey.....Columbia
Feature: Riff Raff.....RKO Radio

ORIENTAL: The Wolf's Pardon.20th Cent.-Fox
Romance of Fjords.....20th Cent.-Fox
Feature: The Prince of Thieves.....Columbia

PALACE: Hall of Fame.....Universal
Giant Killer.....Universal
Feature: Night Song.....RKO Radio

UNITED ARTISTS: Riding the Waves
Paramount
Feature: Frieda.....Universal-International

ROOSEVELT: Aren't We All.....Columbia
Feature: The Flame.....Republic

40 Executives, Branch Chiefs at NTS Meeting

Forty home office executives and managers of 28 branches of National Theatre Supply attended the company's first general meeting since 1941 at the Park Central Hotel in New York Monday through Thursday. Presided over by W. E. Green, president, the theme of the meetings was "General Sales Plans and Policies for 1948." Discussions included ways and means of improving service to exhibitors, plans for the wider distribution and sales of popcorn and associated products, and visits to the International Projector plant at Bloomfield, N. J., and the General Precision laboratories at Pleasantville, N. Y.

Approve Construction of 8 Television Stations

Construction permits for eight new commercial television stations were announced by the Federal Communications Commission in Washington this week. The eight include the Birmingham Broadcasting Company, Inc., Birmingham, Ala.; Miami Valley Broadcasting Corporation, Dayton, O.; WFM, Inc., Indanapolis; Jefferson Standard Broadcasting Company, Charlotte, Neb.; W. Elbert Lee, Houston, Texas, and Times-Picayune Publishing Company, New Orleans.

Darien Theatre Sold

The 650-seat Darien theatre, Darien, Conn., has been sold to Prudential Playhouses Operating Company headed by Joseph M. Seider and Irwin Wheeler. Seider and Wheeler now operate a 60-theatre circuit in and around New York. The Darien property, which includes four stores, three apartments and four offices, was formerly owned by Senator Edward H. Delafield.

Offer Television Pickup Device

Paramount Pictures is offering its off-the-tube film recording device to advertisers and sponsors as an economic means of duplicating live television broadcasts, Paul Raibourn, Paramount vice-president, said in New York this week.

Several advertisers have expressed interest in such a service and deals for the transcription of several sponsored programs are in the offing, he said. Paramount's "intermediate" large-screen television projection system, involving the photographing of the image from the television tube and the subsequent processing of the film for screening within 66 seconds, was shown officially for the first time at a Television Broadcasters Association meeting in New York in December.

The charge for the transcription service has been set at 20 cents per foot for a master negative and a minimum charge of $100, it is understood. Programs are recorded on 35mm and later can be reduced to 16mm. The cost of recording a half-hour program would be $540.

Illinois Allied Names McConnell as Counsel

Thomas C. McConnell, attorney for the Jackson Park theatre in Chicago, has been engaged as counsel for Allied Theatres of Illinois, Jack Kirsch, president of that organization, announced last Thursday following a membership meeting. Mr. McConnell will be legal adviser to Allied in matters pertaining to the local exhibitor organization.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

CLARENCE F. MILLET, owner-manager of the State theatre, Bridgeton, Maine, aroused our curiosity when his "trainee," Thomas W. Hanlon, applied for membership in the Round Table. We asked Mr. Millett about his training program, and he advises that he outlined it himself and that it is acceptable to the Regional office of the Veteran's Administration in New England. Mr. Hanlon now qualifies as a manager and Mr. Millett says "could take over, if I should want to take an extended vacation."

During the war years, Mr. Millett had his share of problems as to staff employees. After the war, he made up his mind he would train a young man, preferably a veteran, and give him complete instruction in every phase of theatre operation and management. His outlined program is as complete and well planned as any manager's training course in the country. After all, the management of a theatre is something you have to get at first hand, on the ground, from an experienced manager.

Mr. Hanlon, the ex-trainee and now in charge of operations at the State, gets up his own newspaper ads, using mats out of the pressbook, planning the size and shape to suit his own purposes. Samples we've seen are as professional as any that come from larger situations, and to quote his boss, "very good for a young fellow who never worked in a theatre before." It proves that you can take the pressbook and do a job, without much help beyond what you'll find close at hand in any small town.

There's been another visitor at the Round Table this week, a man who has operated a string of half a dozen theatres in the past, with a reputation for being particularly keen. He detoured into another line and now wants to get back to theatres again. His business background is such that he could buy in, or take over from an owner who relishes the idea of enjoying the winter in Florida, or who knows he wants a successor, but doesn't know who he can deal with to protect his estate. Greatest opportunity in this business today is to find the man who has spent forty years in the business and really wants to take it easy, if he could, without quitting entirely.

ANNIVERSARIES

Beginning a new year is a good time to think of just when your theatre can celebrate another Anniversary, for there's no better way to bring your theatre up-to-date in the minds and memories of your patrons. People may get older, with the passing years, but well - managed theatres may acquire dignity and greater standing in the community.

A new campaign in the mail from Nate Wise, in Cincinnati, shows how he made a real event of the 20th Anniversary of the Albee theatre. Nate always does a complete job; he never misses a bet, and here, we surmise, he needed a boost for a picture; so he used the theatre as the attraction. In fact, the theatre IS the attraction, as all good showmen who learned that lesson long ago will be willing to testify.

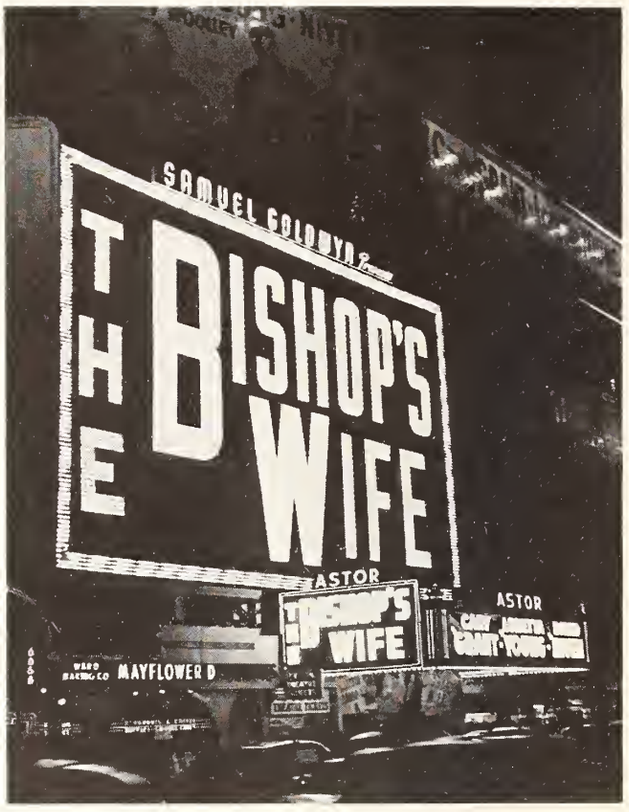
This month, the Walter Reade theatres in New Jersey will hold their "40th Anniversary Jubilee" in 23 theatres, through a six weeks' period. Call it "Greater Movie Season" under another name, if you like; the effect is the same: the communities are alerted to good value in the movies and from their neighborhood theatres. The Jubilee's theme will be: "Movies are still the best and cheapest form of entertainment for the family."

Bill Reisinger, manager of Loew's Dayton, Ohio, theatre, has been awarded $100 as first prize winner in a recently concluded contest for outstanding promotion in the use of film books, conducted by M-G-M in conjunction with Grossett & Dunlap, the publishers. Bill won for his special handling of the film edition of "The Hucksters." Second prize went to Russell Leddy, manager of the Orpheum theatre, Green Bay, Wisconsin. Similar prizes were given to book stores who best cooperated in the promotion of film books. We applaud any promotion of film books in the exploitation of motion pictures and believe that the film edition of a popular release should sell into the millions of copies as an accessority to complete sales promotion. We foresee the day when film books will rank in theatre sales along with popcorn, soft drinks and candy, but with more exploitation advantages.

F. F. Chenoweth, manager of the Albany-Bethany theatres, Bethany, Missouri, has improved on the idea of theatre-manager - helping - his - patrons - to - find-baby-sitters. Learning that couples were having to pay as much as $1.50 for someone to stay with the children so they could enjoy an evening at the theatre, he asked parents to contact him at the theatre. After buying their tickets, he presents them with a special "Baby Sitter Pass" to be taken home to the girl who's minding the baby. Patrons must sign a card, giving the name of the baby sitter receiving the pass, and so grows the list of baby sitters, available to other parents. In the meantime, the high cost of an evening's entertainment is leveled off and everybody is pleased with the result, including the baby. Mr. Chenoweth's patrons apply for a satisfied baby sitter with each week's program. —*Walter Brooks*

It's Now "Cary and—" Using A New Title For Better Exploitation

It isn't often that a title is changed in midstream, but here it happened, after only three key city runs, at the Astor theatre in New York, the Woods theatre in Chicago and the Colony theatre in Miami. Through the last two of these engagements the title was altered with the addition of two words, and with such good effect that, from now on, the pressbook and all advertising will be changed accordingly to sell "Cary and the Bishop's Wife" on all succeeding playdates. Stop, look and listen for exploitation benefits to follow this expedient.



The big sign at the Astor theatre on Times Square, New York, where the picture is in its eighth week, has not been changed, but lobby display has the new look.



Box office front at the Woods theatre, Chicago, with the new billing, prepared experimentally for this engagement, which caused a rise in box office temperature.



High school tieins were made in Miami by Tom Jefferson, Paramount advertising and publicity chief for the Florida theatres, shown above in conference with the editors of various high school papers on the handling of a special contest idea.



Marquee of the Woods theatre, Chicago, carried that new title and it gained immediate attention from the younger set. Street crowds caught on quickly.



Inside lobby at the Woods theatre, Chicago, above, is handled in the new style, and shown here for subsequent runs who may use the same copy.

Window display, at right, for the showing at the Colony theatre, Miami, rang in the changes effectively, and pointed the way for cooperative advertising.



CHANGING A TITLE: HOW IT ALTERS SELLING APPROACH

Mr. Lynn Farnol, of Samuel Goldwyn's headquarters staff, informs us that their current release is now to be called "Cary and the Bishop's Wife"—and tells us why. The Round Table has been witness to preliminary events leading up to the necessity for such a change, and of experience in key cities which proved that this was essential showmanship required in the future selling of the picture. Two out of three engagements pointed the way that will alter and improve the end result at the box office.

Give Them a New Slant

The impact of such a change is first, to establish the picture as a comedy. The original title left some doubt; in fact, it suggested something serious and religious, which is far from true. With the addition of only two words, the comedy element is unmistakable. Furthermore, the cast is sold for prior performances; Cary as in "Bachelor and the Bobby Soxer," and Loretta Young, as in "The Farmer's Daughter." And there is now strong appeal to young people, who had not been attracted before. As the teen-age put it, "We sure got thrown by that title! It sounded stuffy." Remarks like that could be heard, as far away as Los Angeles, California.

Building up the title with the words "Cary and——" changed the somber meaning without losing the value of $400,000 in national advertising and publicity. It enabled special radio advertising and exploitation slanted for the high school ages. It uncovered the fact that you can key the selling approach by getting the right people to see it from the very beginning. A special screening for critics, newspaper publishers and editors, columnists and radio commentators becomes advisable.

Appeal to the Teen Age

The film has skating sequences that create unusual exploitation opportunities. You can capitalize on young America's enthusiasm for competitive and display ice skating. Cary skates, Loretta skates, and even Jimmie Gleason skates, for comedy. He is a taxi-driver, and in New York, a complete campaign was aimed via taxicabs, with 4x6 stickers that will be ready for use in the pressbook. This tieup with safety groups and police officials will work anywhere, and it sells Gleason's humor.

Everybody can participate in a Miracle Contest, which is suggested. If you could have a miracle, what would you choose? This is something close to the teen-ager's heart, and workable for sponsorship with cooperative merchants. Developed as a newspaper contest, it has great possibilities, and the tiein with the film is excellent, for Cary himself is a miracle in the picture. Young folks especially relish the contest



opportunity, as a game of wits and for appropriate prizes, but the idea is particularly valuable to stimulate interest. Try for a good newspaper column, written in their own language; something as good as the "Teen Set" column that appeared in the New York *Journal American*. Too long to reproduce here, so get it from your exchange. A by-line columnist, "Betty Betz Bets" writes in teen-age talk, telling the youngsters why they should enjoy the picture. It's like a personal note from one of their own crowd.

With spring not far behind, there is a chance for a millinery tieup, for in the picture, Cary's, Heaven's gift to the ladies, suggests a more attractive hat for the Bishop's wife. A merchant sponsored cooperative in the millinery line would be timely and should suggest attractive layouts for newspaper ads. Another possibility would be a fashion academy, or a high school contest to judge the best version of a bishop's wife's bonnet. Radio advertising is keyed with the opener "Have you heard about Cary and the Bishop's Wife?," which sets the stage, properly.

Money at the Box Office

Essence of the procedure is to change your thinking, with the title change, and be prepared to sell the picture on an entirely different basis than might have been in mind upon first glimpse of the original title. You may gain by the experience of others; in this case, the producer's own tardy discovery of the fact that the public buys on first impressions. With the right title, that impression will bring them right up to the boxoffice with cash in hand. It's proven, also, that word-of-mouth will sell this picture, once you get them past that original hurdle.

Buffalo Manager Has Campaign In Two Languages

Earl Hubbard, manager of the 20th Century theatre, Buffalo, N. Y., turned in a fine campaign on "Repeat Performance," which has been overdue for a write-up here. We liked it because he conducetd the exploitation of the picture in two languages—Buffalo has a huge Polish population, and his coverage of the city, and the exploitation angles, was terrific. His newspaper publicity began two weeks in advance and ran through nine exhibits, including several art and story layouts.

Newspaper advertising was from the pressbook, and with identical campaigns in both the *Courier-Express* and the Polish *Dziennik Dia Wazyskich*, but the variety of these ads and the way in which the pressbook mats were adaptable in so many sizes and two languages was outstanding. Additionally, a contest was held in Buffalo's giveaway shopping news, with a large local circulation. Radio programs on all four Buffalo stations included another contest, an inquiring reporter program and several cooperatives.

Special displays included twenty-five 24-sheet posters, two hundred 3-sheets, 1,000 window cards, and 150 special posters on Army "A" Boards in prominent locations. Cooperative displays and merchant tieups were placed in Buffalo stores, restaurants, night clubs, cabs and busses. The entire campaign, as complete coverage of a city and a picture as has reached this desk, is held for the annual judging in the Quigley Awards to be held in March.

Welcome Home For War Brides

Dwight Kirk, manager of the Paramount theatre, Middletown, Ohio, found no less than 18 war brides in his town, and tossed a banquet in their honor as exploitation for "Welcome Stranger." The warm welcome of the theatre-dinner party proved to be just the thing to get plenty of good write-ups in the Middletown *News-Journal*, to say nothing of approval and cooperation from the Chamber of Commerce, the American Citizens Club and veterans organizations.

Dwight says he was praised and congratulated by many influential people in Middletown, and considers the not extravagant dinner party for invited guests in the Junior Ball Room of the Manchester Hotel as a good investment in newspaper publicity and an effective good-will getter. The welcome had the additional support of the Middletown Division of the American Rolling Mill Company, largest local industrial enterprise, whose employees were represented among the newly-weds.

Meet Henry Cleveland Harold

We didn't know until Hank Harold sent in this biographical sketch that his name was really Henry Cleveland Harold, probably after the RKO Palace theatre, Euclid Avenue, Cleveland, Ohio. If Hank wins a degree of Advertising Emeritus in the College of Exploitation Knowledge, he can sign his name with an RKO at the end. In the meantime, we can designate him as a Knight of the Round Table, double and overtime basis.



Hank Harold

Hank is famous in these pages for his swell layouts and special advertising forms, which he dreams up out in Ohio and sends to us as engraver's proofs. Hank is lucky in that he can use processes that are beyond the reach of many managers in smaller situations. In fact, in his youth, he was known as "Old Doc Layout"—so he writes in his confession. That was when he was at the



Regent State theatre in Springfield.

But he has spent most of his time in Cleveland, and rates his middle name. Seven years with Warner's out there, then an interlude in Detroit with Earl Hudson, another in Oklahoma City, then Springfield, and back to Cleveland for RKO, the past three years. It's a long and worthy record, and he qualifies as a triple "A" advertising artist and ad man.

Issue Campaign Book for Walter Reade's Jubilee

Managers of Walter Reade theatres in New Jersey will receive copies of a special pressbook to sell the "20th Anniversary Jubilee" in 23 houses, Feb. 11th to Mar. 23rd. The campaign book is largely the work of Guy Hevia, city manager in Morristown, N. J., who is Jubilee Captain handling this special activity.

Theme sells the line-up of product as "the greatest in our forty years of showmanship" and says, informally, to the managers, "you won't have to sneak out the back door on any of these." Policy is to sell entire series of attractions as the "cheapest and best form of family entertainment." Guy remarks in his preface, "good showmen can sway public opinion" and he suggests "start them thinking for you instead of against you."

"Lucky Movie Bux" giveaway will be featured in all of the houses, with special advertising dollars exchangeable for real money if you hit the lucky number. Special ad mats and display materials will encourage increased merchant tieups and better newspaper breaks as a result of community drive.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

Monthly Program Calendar Slights the Program

Geo. J. Forhan, manager of the Belle theatre, Belleville, Ontario, hands out sealed envelopes containing a bit of candy, with the salutation "Folks, here's a sweet picture—" to sell "Bachelor and the Bobby-Soxer" to his patrons. George also had a good cut-out, with Cary Grant leaning against his poster copy, which read "Pardon Me For Pointing" with his finger indicating the play date. Monthly program calendar for the Belle theatre is fully paid for by cooperating merchants.

We See a Good Place For a 24-Sheet

Bill Eagen, manager of the impressive Longview theatre, Longview, Wash., got out a program for "Carnegie Hall" that would do credit to the Hall itself, very rich-looking. His campaign was keyed with the cooperation of a local music store, who provided the programs, as well as lobby display and window tieups. For "The Captain from Castile" Bill had a book-store tieup which seems to have been just as effective. But on the blank wall of the theatre, why not a 24-sheet board, or a 6-sheet?

Store Pays for Art Work

Bill Reisinger explains that his deluxe cooperative newspaper page, which we thought involved more art work than would be possible in the average situation, was actually paid for by the Dayton, Ohio, store with no charge to Loew's Dayton theatre.

Seymour Morris Makes Plans for Four Holidays

Seymour Morris, astute guiding genius of advertising, publicity and exploitation for the Schine Circuit at Gloversville, N. Y., has issued another of his super pressbooks for the four exploitation dates in February, Lincoln's Birthday, Valentine's Day, Washington's Birthday and Leap Year Day. As he puts it, what better month than February for man-size promotions? He warns, however, that the going may be tough, in "the snow country," and he means Gloversville.

Lincoln's Birthday and Washington's Birthday mainly give opportunities for special children's shows, in Seymour's book, and he recalls all the ways and means of making children's shows more popular with the juvenile trade. Obviously, he says, the best way to reach the kids is through the schools, and especially when you have a patriotic reason. Some Schine managers are attempting to stage home-talent or school-talent presentation of historical tableaux, but for the most part, they go for fun-making contests.

Valentine's Day and Leap Year appeal to the more grown up, therefore contests to determine the prettiest girl or the most popular, among high school, college or Junior Debs, or tieins with local photographers and the young set, or with bobby-soxers and music shops, can lead to results. Birthdays of those born February 29th should be celebrated at the theatre and "Look Before You Leap" used as an angle for cooperative ads.



Joseph Geller, manager of the Hawthorne theatre, Newark, N. J., and Director of Public Safety John B. Keenan, look over clippings on crime and juvenile delinquency in Newark, where the Hawthorne theatre is running the series of "Crime Does Not Pay" short films in conjunction with civic organizations and the support of the municipal authorities. Showing has attracted the attention and approval of the Federal Bureau of Investigation through a letter received from Chief J. Edgar Hoover.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

CAPTAIN FROM CASTILE—20th Century-Fox. In color by Technicolor. Empire's Boldest Adventurers On the March . . . Conquering A New World With Their Swords! Magnificent Mexican Locale for Swashbuckling Romance. A successful book that has had elaborate preselling through magazine tieins. The Mexican background and the historical theme may get the interest of clubs and groups whom you contact in advance. Merchant promotions are possible, with jewelry and apparel most likely. Travel agencies will cooperate generously. A lot of newspaper ads that look alike; not much choice, even with many available. The big ones, 1,000 lines or some such acreage, for few theatres; the little ads, one and two columns, limited in variety or selling approach, for many theatres. Publicity mats are better and do offer a good chance for special stories with the cooperation of your newspaper. Posters are adequate, with the 24-sheet and 6-sheet best, both offering material for cutouts. Two-color herald looks as if it might be the best piece of advertising in the lot. Book tieins, library exhibits and school campaigns are suggested and probably offer the best chance for exploitation. Special screenings are recommended, where possible, for this is a top picture and only the selling approach is weak. School contests and school displays will arouse interest with teachers and authorities. Bookstore tieins and co-operative ads will lead into the opportunity to ask for special treatment with your newspaper and radio people.

ROAD TO RIO — Paramount. The newest and greatest "Road" show of them all! The story's in Brazil; the songs are out of this world. Go rolling down to Rio with your favorite Trio. "Picture Grosses" in the Herald proves this is doing stand-out business in the key cities. Plenty of good newspaper ads in all sizes, including a series of one- and two-column teasers, and we suggest that small town theatres use these teasers liberally. They have all the essence of good newspaper advertising, in just the right sizes. There's a two-color herald, but a better idea is to buy one of the larger three-column newspaper mats and print your own, to make a flashy throwaway, with a cooperating merchant to help pay for it. Special mat No. E321 gives you both sides of a postcard mailer that any theatre can use to good advantage. Mat No. E811 gives you a full-width banner head for a cooperative newspaper page. Pressbook suggests some roadside signs in the manner of "Burma Shave" that might be used around town, near the theatre. Nutty gags go well, especially a "Brazil Nut Hunt" with the kids looking for prizes. There's a free teaser trailer, available from Paramount exchanges, and free radio spot announcement records. The 24-sheet and 6-sheet posters are best and especially good for lobby and marquee display. Four hit tunes, popularized by Bing and the Andrew Sisters, offer music tieins with sheet music and albums available. Publicity mats to illustrate free readers are desirable to both newspaper man and theatre manager.

Artist Paints Display Directly on Mirrors

Adrian D. Rosen, manager of the De Luxe theatre, Detroit, Mich., sends in some color sketches that we can't reproduce, but shows how cleverly he has had his artist put pictorial billing directly on large lobby mirrors, using ordinary poster colors. It's clearly a fine display, and he says "actual count proved that 75 per cent of patrons entering or leaving the theatre paused to look or comment on the drawings."

IF YOUR SPECIAL SHOW
NEEDS "PUNCH" SELLING
Try Filmack's
SPECIAL TRAILERS
ALWAYS TOPS FOR RESULTS!
1327 SO. WABASH AVE. CHICAGO 5

Bulletin from Bob Hynes Out in St. Joseph, Mo.

Bob Hynes is getting his feet under the desk at the Missouri theatre, St. Joseph, Mo., and from the tear sheets he sends in, he's also getting his hand in newspaper styles for that town. Billing Bob Hope, he says, "We've laid new carpet in the aisles so you can roll on it"—and for "Magic Town" he says "When a boy from Pennsylvania meets the girl from St. Joe." (Was that in the picture? Bob is getting along without an artist or engraver, so now he creates his ads from pressbook mats, like most of us.

When Bob gets acclimated in his new job, we will be looking for more of that showmanhsip he has been noted for, here in the Round Table. His personalized style of advertising is good for him, good for the Durwood theatres, and good for film business, generally. We notice his handling of the much changed "Bob, Son of Battle" — "Thunder in the Valley"—"Shepherd" of the Valley" which has had more titles than any picture this year.

Small Town Man Makes Good Use Of Ad Mats

Among letters in the mail from small town theatre managers who are making good use of pressbook mats and materials in the preparation of their newspaper advertising, is F. F. Chenoweth, of the Albany-Bethany theatres, Bethany, Mo. His town has 3,000 population and he averages 40-50 inches of space in two weekly papers. His ads are well balanced and as he says, "Mats, properly used, are the eye-arresting, show-selling feature, on the newspaper page." He dominates other advertising, because he has the benefit of different type faces, better styling and novel arrangement. He uses an up and down masthead for his Roxy theatre, well combined with the mat, and in strong display.

Another good trick, from this live wire small-town manager, is his well advertised habit of calling three numbers each week on the telephone and asking them if they know the current program. He doesn't tell 'em; he asks 'em, and if they have the right answer within 30 seconds, they get a special guest ticket for the week's attraction as a reward. This idea is catching on, and folks have the paper as soon as it is out, ready to be called in Mr. Chenoweth's own Hooper-rating of the value of his newspaper advertising. Good in a town of 3,000!

popsit plus!
LIQUID SEASONING
costs you LESS
per bag of popcorn!


—Because it's liquid . . . needs no pre-heating . . . pours readily . . . and measures accurately!
Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

HELP WANTED

SALESMEN WANTED TO HANDLE AS SIDE-line inexpensive premium toy novelties for children's matinees. BOX 2192, MOTION PICTURE HERALD.

PERSONNEL ASSISTANT, COLLEGE GRADuate experienced in personnel techniques for New York theatre circuit. BOX 2191, MOTION PICTURE HERALD.

WANTED: MANAGERS FOR PERMANENT THEatre positions, available at Philadelphia, Binghamton, Albany. Salaries range $60 to $150 weekly, depending upon man's capabilities. Write NEIL HELLMAN, Paramount Theatre, 378 Clinton Ave., Albany, N. Y.

WANTED—MANAGER, PERMANENT POSITION in modern theatre in Illinois. Give salary expected, marital status, age, photo, and experience. BOX 2199, MOTION PICTURE HERALD.

USED EQUIPMENT

THEATRE CHAIRS — 3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

STRONG, 1 KW. LAMPHOUSES AND RECTIfiers, rebuilt, $625; Super-Simplex mechanisms, rebuilt, $525; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers, $114.50; complete booth equipment consisting of Simplex rear shutter mechanisms, pedestals, magazines, Peerless lamphouses, rectifiers, lenses, RCA sound, all recently rebuilt, $1065. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

SPARES FOR YOUR BOOTH. SIMPLEX FRONT shutter mechanisms, $79.50; Simplex double bearing mechanisms, $104.50; Simplex rear shutter mechanisms, $165; Simplex single bearing movements, $4.95; double bearing movements, $29.50; 30 ampere rectifiers, $50; amplifiers from $29.50. All above in good condition. STAR CINEMA SUPPLY, 459 W. 46th St., New York19.

THOUSANDS INVESTED LATE ARMY SURplus equipments, more DeVry H.I. arc sound projectors available, $2495; RCA MI-9050 Soundheads $325; 50, 65 & 70 Ampere High Intensity Hertner, Roth, Robins, Stabilarc Generators, panel, ballasts, starters from $395; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size Theatres and Drive-Ins, $995 up. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

AIR-CONDITION YOUR THEATRE THIS SUMmer at fraction of new price. Used blower and air-washer and purifier, complete with all motors, etc., for air-cooling 1000 seat theatre. Now in operation. For details and price write GUST CONSTAN, Avon Theatre, Decatur, Ill.

REMOVAL SALE — WHY PAY INFLATED prices? Booth Shutters, 8" x 8", $7.95; 12" x 14", $10.95; Simplex rewinder sets, $6.95; U.R.C. Soundheads, $50; guaranteed rebuilt General Ticket Registers, 2 unit, $195; 3 unit, $257.50; Simplex BB Movements, $39.50; Simplex 2000' magazines, upper, $11.50; lower, $16.50; double film shipping cans, $2.95; Sound Projectors, 35mm, $89.50 up; 16mm, $149.50 up. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRE CHAIRS—1,000 USED SPRING CUSHioned, full upholstered backs and seats. Immediate delivery. Write or phone for prices. Call Malden 5-7654, LLOYD CLARK, 21 Pleasant St., Malden 48, Mass.

POSITIONS WANTED

THEATRE MANAGER, 19 YEARS' EXPERIence, all type operation, available at once. Address BOX 1, 1601 Poplar St., Kansas City, Mo.

WANTED ASSISTANT THEATRE MANAGERS job. Anywhere in New England. S. B. TROIANELLO, 191 Jackson St., Lawrence, Mass.

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If You Knew Susie

RKO Radio—Music, Comedy and Cantor

"If You Knew Susie" is one of those bright pieces of motion picture entertainment which comes along all too infrequently. Providing nothing but amusement and laughs, and produced by and starring Eddie Cantor, it is a picture designed for all members of the family from the youngsters to their parents and grandparents who remember the star in his early successes on Broadway a generation ago.

To further decorate the marqee there are the names of Joan Davis who, as Cantor's screen wife, looks and acts considerably better than in any previous appearance; Allyn Joslyn, a glib reporter seeking an easy dollar; Sheldon Leonard as a suave but tough gangster, and Bobby Driscoll and Margaret Kerry as the youngsters—all of whom add to the quality of the picture with their skillful performances.

Then there are the songs, including the title number which Cantor has helped make popular down the years; a burlesque of The Quartette from Rigoletto, and several elaborate musical numbers complete with a bevy of beautiful chorus girls—all the elements necessary for an enterprising exhibitor seeking to attract audiences.

The original screenplay by Warren Wilson and Oscar Brodney is a well knit, if at times slightly incredible story of two vaudevillians and their small family who retire to their home town only to find they are socially unacceptable because their ancestry cannot be traced to the Revolutionary War. In their old home they uncover a letter from George Washington bequeathing heirs of the family's ancestors $50,000 for war services at compound interest. They become the richest family in the country. Kidnappers seize the opportunity. Adventures, reminiscent of the slapstick era, follow. Finally the family surrenders all rights to the money to prevent the Government financial embarrassment, thus becoming the social and business leaders of their community.

With this as the story, director Gordon M. Douglas has maintained a favorable balance between the adventures and the musical numbers while highlighting the picture's rapid-fire comedy situations and dialogue.

Jack J. Gross was executive producer, and additional dialogue was prepared by Bud Pearson and Lester A. White.

Previewed at the Normandy theatre in New York. Reviewer's Rating: Excellent.—GEORGE H. SPIRES.

Release date, February 7, 1948. Running time, 90 min. PCA No. 12219. General audience classification.
Sam Parker .....Eddie Cantor
Susie Parker .....Joan Davis
Mike Garrett .....Allyn Joslyn
Steve Garland .....Sheldon Leonard
Charles Dingle, Phil Brown, Joe Sawyer, Douglas Fowley, Margaret Kerry, Bobby Driscoll, Dick Humphreys, Howard Freeman, Mabel Paige, Sig Ruman, Fritz Feld, Isabel Randolph

A Miracle Can Happen

UA-Bogeaus—Lots of Names

In this order the following marquee names show up in "A Miracle Can Happen": Paulette Goddard, Burgess Meredith, James Stewart, Henry Fonda, Dorothy Lamour, Victor Moore, Harry James and Fred MacMurray. Assisting them are these four well-known leads: William Demarest, Eduardo Ciannelli, Hugh Herbert and Charles D. Brown. Trailing them are others who enjoy varying degrees of audience acceptance.

What this starring aggregation is called upon to do and how well or otherwise it does it are two other matters. The principal point is that these are names for marquee and newspaper ads, the potency of which no live exhibitor can afford to ignore. Nor does it seem likely that he will.

In point of its entertainment quotient, however, this attraction, which was produced jointly by Benedict Bogeaus and Meredith, reveals the versatility of ranging from sure-fire howls to sure-fire dead spots in which what probably stacked up as a panic in the script simply falls on its face on the screen. If the three major sequences had been tightened up by cutting the footage in wholesale, a tighter attraction—and a much better one—would have been the result.

Story-wise, this is what gives: Meredith is married to Miss Goddard. He thinks she thinks he is the roving reporter on the town's leading newspaper when, in fact, he works in the want ad department. Under her spurrings, Meredith decides to drop his Casper Milquetoast approach for the assertive he-man and temporarily hoodwinks the managing editor accordingly. As the roving reporter for a day, Meredith combs the town for copy based on the question, "What great influence has a little child had upon your life?"

Episode 1 is the story told by James Stewart and Henry Fonda, a couple of small-scale musicians who try to recoup their meagre fortunes by maneuvering a small town mayor's son into winner of a musical contest. Their misadventures make up the episode which finds Stewart and Fonda in characterizations new to both of them. Much of the business is genuinely funny but would have been funnier if shorter.

Episode 2 has Dorothy Lamour and Victor Moore as principals. She is the striving young actress and he the broken down star of the silent days. The yarn shows how Miss Lamour gets to know sarongs and ends up with an amusing take-off on South Sea Island pictures and her very familiar parts in them.

Episode 3 centers around MacMurray and Demarest—two knights of the road—Herbert and an impossible youngster played by Daniel Whorf. This is a highly strained piece of business which finds young Whorf playing tough guy, making monkeys out of MacMurray and Demarest and wandering lengthily and aimlessy toward a romantic conclusion.

At any rate, Meredith has his stories which, in the finale, are accepted by his managing editor. This proves fine for Meredith's ego and pocketbook as he learns Miss Goddard is bearing his child. The running gag of a bookie unable to collect Meredith's debt is strained and not very funny. Introduction of that venerable business of the collection agency carrying out the furniture seems rather incredible in 1948, but that's in the picture, too.

Many hands figured in this. Laurence Stallings and Lou Breslow did the screenplay from an original by Arch Oboler. John O'Hara, author, wrote the Stewart-Fonda material. King Vidor and Leslie Fenton co-directed. Four cameramen were on the job.

Reviewed in New York. Reviewer's Rating: Good (chiefly because of star power).—RED KANN.

Release date, February, 1948. Running time, 107 min. PCA No. 12263. General audience classification.
Oliver Pease.....Burgess Meredith
Martha .....Paulette Goddard
Al .....Fred MacMurray
Elisha Hobbs.....Hugh Herbert
Slim .....James Stewart
Gloria .....Dorothy Lamour
Carrington .....Victor Moore
Lank .....Henry Fonda
Eilene Janssen, William Demarest, Dorothy Ford, Charles D. Brown, Betty Caldwell, David Whorf, Frank Moran, Eduardo Ciannelli

Saigon

Paramount—Alan Ladd

Possibly you've got to go back as far as Bill Hart for a name that meant so much at the box office, independently of the picture in which he might be presented at the moment, as that of Alan Ladd to the present generation. In a wide variety of vehicles and roles, Mr. Ladd—who ranked fifth in this publication's Stars of Tomorrow poll as lately as 1942—has won his way to Top Ten placement in the MOTION PICTURE-HERALD-FAME poll of 1947 by what even his studio recognizes as sheer weight of personal popularity. And so the essential news about "Saigon" is that Mr. Ladd is its star and that it and he conform to precedent. It can hardly miss.

Opposite Mr. Ladd is Veronica Lake, in an oddly devised role, and his most effective support is provided by Wally Cassell, who capitalizes brilliantly on the element of humor stitched into the loose fabric of the melodrama.

(Continued on following page)

(*Continued from preceding page*)

The script, by producer P. J. Wolfson and Arthur Sheekman, from a story by Julian Zimet, opens with Ladd and two buddies, on discharge from the Army, taking on a highly-paid assignment to fly a glib gentleman of means into Saigon for reasons they do not inquire about. The gentleman's secretary, played by Miss Lake, makes the trip with them instead, carrying a portfolio which turns out to contain $500,000 of somehow improperly acquired war profits, and when the plane makes a forced landing, the fliers, the secretary, the local police executive, and finally the original employer, engage in various melodramatically fashioned activities hinging upon the presence of the money and the fact that one of the fliers is destined to die shortly of a war injury, but doesn't know it.

What happens, and the picture in whole, recalls "Calcutta" more directly than any of the other Ladd pictures, and "Calcutta" was a Box Office Champion for three successive months.

Direction is by Leslie Fenton.

Previewed at the Ritz theatre, Beverly Hills, to response typical of the Ladd pictures. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, March 12, 1948. Running time, 85 min. PCA No. 12687. General audience classification.
Major Briggs .....Alan Ladd
Susan Cleaver .....Veronica Lake
Douglas Dick, Wally Cassell, Luther Adler, Morris Carnovsky, Mikhail Rasummy, Luis Van Rooten, Eugene Borden

The Sign of the Ram

Columbia—The Return of Susan

Faithful fans of Susan Peters, the girl confined to a wheelchair as the result of a hunting accident, here have an opportunity to welcome her return. In "The Sign of the Ram" she is surrounded by a group of actors who, besides adding to marquee appeal, contribute to the fashioning of a suspensful drama. This is the story of a paralyzed woman who will stop at nothing to keep her devoted family around her and who, when failing to do so, finally does away with herself.

Alexander Knox delivers a fine performance within the limited scope of his role. Phyllis Thaxter, Peggy Ann Garner and Dame May Whitty all are up to par. An Irving Cummings production, the picture was skillfully directed by John Sturges from a screenplay by Charles Bennett. Although it at times sacrifices pace to dialogue, it builds tension to a fine point.

When secretary Thaxter arrives at the Cornwall, England, home of Susan and her family of four, the paralyzed woman feels the first pangs of jealousy. Needled by her neurotic stepdaughter Peggy Ann, she breaks up a romance between her other stepdaughter Allene Roberts and later between son Ross Ford and Diana Douglas. Diana tries to commit suicide and Peggy Ann attempts to poison Phyllis. When Knox finally realizes the machinations of his loved wife, matters are brought to a head as both son and daughter leave the house for good. Susan commits suicide on the rocks of the steep Cornwall coast.

Seen at the Columbia home office in New York. Reviewer's Rating: Good.—FRED HIFT.

Release date, not set. Running time, 88 mins. PCA No. 12246. General audience classification.
Leah St. Aubyn.....Susan Peters
Mallory St. Aubyn.....Alexander Knox
Sherida Binyon.....Phyllis Thaxter
Peggy Ann Garner, Ron Randell, Dame May Whitty, Allene Roberts, Ross Ford, Diana Douglas, Margaret Tracy, Paul Scardon.

Alias a Gentleman

MGM—All Beery

This is all Wallace Beery: for his fans ideal, for others a program attraction. Again simple-minded, again an idealist, Beery is somewhat different in also being a hard, rough, quick ex-convict who, when faced with fracases for which his career trained him, thinks faster and hits harder than his enemies. This brings relief from the usual Beery sentimentalism. Nat Perrin invested the production with some first class settings and director Harry Beamont maintained the pace. The love interest is negligible, the comedy, Beery's and that of his prison farm buddy, John Qualen, is obvious.

The story has Beery a formerly prominent gangster now a prison farm trusty, determined in his manner so bumbling and semi-literate to be hereafter a gentleman and upon his release to go straight. An oil company which gives him $250,000 for his Oklahoma farm, helps Beery's plan. He rents a penthouse, furnishes it fantastically, prepares for a life of honest leisure. He infuriates former partner Leon Ames, racketeer and night club owner. And he becomes a sucker for Ames' plan to find out where his money came from. Ames "plants" on Beery the latter's "long lost daughter". Beery falls hard for Dorothy Patrick. She falls hard for his character, regrets the impersonation, finds, along with her suitor, young Tom Drake, also a former convict, no extrication from Ames' iron hand. Beery, shocked deeply by discovery of the impersonation, extricates the two, however, with some quick timing, some gun play, and the fortunate entrance of the cops.

Seen at the home office projection room. Reviewer's Rating: Good.—FLOYD E. STONE.

Release date, March, 1948. Running time, 76 minutes. PCA No. 12507. General audience classification.
Jim Breedin.....Wallace Beery
Johnny Lorgen.....Tom Drake
Elaine Carter.....Dorothy Patrick
Madge Parkson.....Gladys George

The Hunted

Allied Artists—Melodrama

This Scott R. Dunlap production proceeds in the presently popular pattern of realistic melodrama to set its story down in the actual scene of its supposed occurrence and let it speak for itself against the background of geographical authenticity. Preston Foster and Belita, the latter giving her admirers a skating number this time in addition to her character portrayal, top a cast which enacts without ostentation in dress or deportment a chain of events which appear to transpire in Los Angeles and environs and may very well have done so. Foregoing furbelows, cutbacks, cute switches and the technical abracadabra of overcomplicated detective fiction, producer Dunlap has staked his offering on the theory that people who buy tickets like best to see people on the screen looking and doing as people do.

Foster portrays a police detective who, four years before, arrested his sweetheart and helped in bringing about her conviction for complicity in a jewel theft. Belita portrays the girl, who returns on parole as the picture opens and takes shelter in his apartment when unable to find other quarters. He obtains suitable residence for her, gets her a job in an ice rink, and supervises her parole, coming gradually to the conclusion that she may not have been guilty of the crime and to the certainty that he is still in love with her. When they have reconciled, a murder is committed under circumstances pointing to her, and she flees town. He pursues and she shoots him to escape arrest, but a separate chain of incidents results in a confession of a known criminal to the diamond theft and the murder. The happy ending follows.

Glenn Cook was associate producer, and Jack Bernhard directed from a story and script by Steve Fisher.

Previewed at the El Rey theatre, Los Angeles. Reviewer's Rating: Good.—W. R. W.

Release date, April 3, 1948. Running time, 85 min. PCA No. 12764. General audience classification.
Detective Saxon .....Preston Foster
Laura .....Belita
Pierre Watkin, Edna Holland, Russell Hicks, Frank Ferguson, Joseph Crehan, Larry Blake, Cathy Carter, Thomas Jackson, Charles McGraw, Tristram Coffin

Piccadilly Incident

MGM—Tardy Import

Produced and directed by Herbert Wilcox, and released in England in 1946, this war story starring Anna Neagle and Michael Wilding stacks up as too little and too late for 1948 American box office requirements. Proficiently made and played, and possibly still warmly interesting to Britons, it offers little for showmen here to sell or to hold the customers' interest.

The prologue and epilogue, in which a British jurist speaks from the bench in favour of Parliament passing legislation to legitimatize war-caused illegitimates suggests the purpose of the production was to stir public sentiment in that direction. The story is an involved version of "Enoch Arden" with the husband instead of the wife wedding and begetting while the spouse is absent and supposedly dead. The script by Nicholas Phipps tortures the idea in an attempt to build up emotional scenes which, for the most part, fail because the final situation is plainly forecast and long in arriving.

Miss Neagle plays a Wren who meets Wilding in a London blackout. They marry. She goes to Pacific duty, is supposedly lost when the ship is sunk, but washes up on an island where she and other survivors stay three years. Meanwhile, Wilding marries an American girl, and they have a child. Miss Neagle, returning to discover this, is told by Wilding's father that the baby must always be illegitimate, under British law, so she seeks out Wilding, tells him she has spent time with another man, and asks him to divorce her. He doesn't believe her, but another bombing of London results in her death, which provides an easy solution, but leaves the legalistic equation still there for discussion in the epilogue. The convenient ending is a disappointing conclusion, dissipating the picture's only claim to suspense.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 84 min. PCA No. 04404. General audience classification.
Diana Fraser.....Anna Neagle
Capt. Alan Pearson.....Michael Wilding
Bill Weston.....Michael Laurence
The Judge.....Reginald Owen
Frances Mercer, Coral Browne, A. E. Matthews, Edward Rigby, Brenda Bruce, Leslie Dwyer, Maire O'Neil.

Man of Evil

Gainsborough - United Artists—Low Flame Melodrama

Originally "Fanny by Gaslight," from J. Arthur Rank's Gainsborough Studios, "Man of Evil" arrives after four years, under United Artists' mantle, and somewhat different in billing. Originally questioned in some aspects of propriety, it has been cut 18 minutes. Its title now stresses a role somewhat negligible and overplayed by James Mason, as a brutal, dissolute nobleman. In fact, however, the film is about Fanny, a girl pure in heart and deportment, attempting confusedly and with uncertain fortune to rise above a sordid background. Fanny is Phyllis Calvert, who carries the dramatic importance with ability, innate charm and poignance enough to wring the feminine heart.

The film itself is a literal, in fact much too literal, presentation of a novel by Michael Sadleir. It is a presentation of Victorian London, in a Victorian manner; it is dim, funereal, relieved only briefly and not well by some cockney comedy; it is, in sum, depressing in Fate's almost unabated lashing of poor Fanny. Edward Black produced and Antony Asquith directed.

The story has Fanny the illegitimate daughter of an aspiring British politician. She is diverted to his household, after the man she thought was her father, is killed by Mason, man of evil. She is disguised as a servant, for the politician dares not disclose to his wife his youthful misconduct.

When the politician kills himself, amid mounting scandal, she flees to the friends of slum London. She flees also the love of well-born Stewart Granger, the politician's secretary. Failing to convince him her background might ruin his career, she is taken by him to Paris. There, after he is wounded in a duel, she prepares to nurse him to health and happiness and marriage. Mason is the recurrent evil in having been the lover of the politician's wife, the lover of Fanny's best friend, and Granger's

duel opponent. The duel finishes him.

Seen in a New York projection room. Reviewer's Rating: Fair.—F. E. S.

Release date, January, 1948. Running time, 90 min. PCA No. 11272. Adult audience classification.
Fanny and Lucy as children ..... Ann Stephens and Gloria Sydney
Fanny ..... Phyllis Calvert
Lord Manderstroke ..... James Mason
Chunks ..... Wilfred Lawson
Harry Somerford ..... Stewart Granger
Jean Kent, Margaretta Scott, Nora Swinburn, Cathleen Nesbitt, Helen Haye, John Laurie, Stuart Lindsell, Amy Veness, Ann Wilton, Guy le Feuvre.

Western Heritage

***RKO Radio*—Outdoor Adventure**

For situations where action films are in demand, this should be well received. There are a variety of action scenes to delight audiences as Tim Holt portrays a fearless defender of law and order who finally overcomes the racketeers.

Holt attempts to save a young man who has been shot by three masked men. The dying man gives Holt a wallet and asks him to deliver it to a certain girl in Tucson. However, the same masked men attack Holt and steal the wallet. When the bandits come into town they have possession of a land grant which gives them ownership of the entire valley. They immediately begin to evict the landowners and Holt realizes that they have come into possession of the land grant illegally. Several attempts are made on Holts' life but after many narrow escapes he rounds up the gang of murderers and swindlers.

Nan Leslie, Richard Martin and Lois Andrews are among the supporting players. Herman Schlom produced and Wallace A. Grissell directed from Norma Houston's original screenplay.

Seen at the home office projection room. Reviewer's Rating: Fair—M. R. Y.

Release date, January, 1948. Running time, 61 mins. PCA No. 12674. General audience classification.
Ross Daggett ..... Tim Holt
Beth Winston ..... Nan Leslie
Chito ..... Richard Martin
Lois Andrews, Tony Barrett, Walter Reed. Harry Woods, Richard Powers, Jason Robards, Robert Bray, Perc Laundres

The Woman from Tangier

***Columbia*—Melodrama**

Action and adventure in the North African town of Tangier are presented in this routine melodrama starring Adele Jergens and Stephen Dunne. There are exciting situations and suspenseful moments in a search for stolen gold.

A freighter comes into port and the captain reports that gold has been stolen from the ship's safe. The audience knows that the captain is the one who robbed the safe. Adele Jergens as a passenger on the ship suspects the captain and leads the local police and the insurance investigator to the culprit. The captain murders three men in an attempt to keep the stolen gold for himself. Eventually the police set a trap for the captain and he leads them to the stolen gold and confesses to the murders.

Martin Mooney produced and Harold Daniels directed.

Seen at the New York theatre on Broadway. Reviewer's Rating: Fair.—M. R. Y.

Release date, February 12, 1948. Running time, 66 min. PCA No. 12750. General audience classification.
Nylon ..... Adele Jergens
Shapley ..... Stephen Dunne
Ian Macdonald, Donna Demario, Denis Green, Robert Tafur, Michael Duane, Curt Bois, Iran Triesault

Black Bart

***Universal-International*—Another Western**

The wide open spaces—impressive, too—provide a sweeping background for a perfunctory Western melodrama shy on the sweep of its Technicolored scenery in this Yvonne de Carlo-Dan Duryea vehicle which relies on an original by Luci Ward and Jack Natteford.

Duryea is liar, cheat and highwayman who is pushed further west by the law until he reaches California at the time of the Gold Rush. There, he conspires with John McIntire to undermine up-and-coming Wells Fargo by robbing its stagecoaches of their cash until the express company's resources crack under the strain. At that point, the conspirators figure on taking over. Duryea becomes Black Bart and the plot is well on its way toward nefarious success.

Then along comes Lola Montez, toast of the various continents, and it's love. Duryea decides to go straight with the final job just shy of completion, He, along with Jeffrey Lynn who once was his associate in banditry-at-large, is shot to death by a hidden posse. This story, routine and lacking in conviction, is told by Percy Kilbride, who also appears throughout the film as another of Duryea's one-time companions at law-breaking.

Efforts at injecting humor are only partially successful. Dialogue is without relieving distinction and performances never more than standard. But the riding is hard and expert. Miss de Carlo sings one number and dances two. Where her earlier films have demonstrated strength, it seems reasonable to assume her new one may as well.

Leonard Goldstein produced. George Sherman directed.

Reviewed at the home office. Reviewer's Rating: Fair.—R. K.

Release date, not set. Running time, 80 min. PCA No. 12678. General audience classification.
Lola Montez ..... Yvonne de Carlo
Charles Boles ..... Dan Duryea
Jeffrey Lynn, Percy Kilbride, Lloyd Gough, Frank Lovejoy, John McIntire, Dan Beddoe, Ray Walker

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

MIGHTY MOUSE IN THE FIRST SNOW (20th Century-Fox)

Terrytoon in Technicolor (8505)

A fast and hilarious short featuring Mighty Mouse at his heroic best. When little bouncy rabbits go frolicking in the snow, the fox thinks his supper is in the bag. For a while it seems that way, but then circumstances intervene and his prey is lost again. Not one to give up easily, he tries again, but this time Mighty Mouse interferes and the fox has to fly the white flag of defeat.

Release date, October 10, 1947 — 7 *minutes*

MIGHTY MOUSE IN A FIGHT TO THE FINISH (20th Century-Fox)

Terrytoon in Technicolor (8507)

Mighty Mouse at his best, rescuing the frightened heroine from the clutches of the villain. He finds himself roped to railroad tracks. The situation seems desperate, but Mighty Mouse does it again in true serial thriller style. In the end he leaps into a duel, defying the loaded gun of his challenger.

Release date, November 14, 1947 — 7 *minutes*

HAWAII IN HOLLYWOOD (Columbia)

Screen Snapshots No. 5 (9855)

Hollywood celebrities are on hand to brighten the occasion which is a party thrown at Don Beachcomber's paradise estate. Among the notables represented are Evelyn Keyes, Georgia Carroll, Frank Morgan, Robert Preston, Lee Bowman, Phil Harris, Alice Faye, Danny Kaye and Jud Allen.

Release date, January 22, 1948 — 10 *minutes*

THE SUPER SALESMAN (20th Century-Fox)

Terrytoon in Technicolor (8506)

A very funny short that will tickle the audience's funnybone. The two talking magpies, Heckle and Jeckle, sell hair tonic in a park. They are chased by the caretaker whom they trick again and again. Finally the stern police-dog gets involved and then feathers really start to fly. The two magpies put the hair tonic to good use, but it backfires in the end.

Release date, October 24, 1947 — 7 *minutes*

ADVANCE SYNOPSES

APRIL SHOWERS (Warner Brothers)

PRODUCER: William Jacobs. DIRECTOR: James V. Kern. PLAYERS: Jack Carson, Ann Sothern, Robert Alda, S. Z. Sakall.

VAUDEVILLE. The Tymes are on the way out in vodeville when their young son, Buster, joins the act over his mother's protests. They immediately click, and are booked for Broadway when a juvenile society inquires about Buster's youth. Back to school he goes, and the Tymes are back on their luck again. An old flame comes between them, but it ends happily when Buster returns and they get a new contract.

THE BIG CLOCK (Paramount)

PRODUCER: Richard Maibaum. DIRECTOR: John Farrow. PLAYERS: Ray Milland, Charles Laughton, Maureen O'Sullivan, Rita Johnson, Elsa Lanchester, George Macready.

MYSTERY. A publisher kills a play girl. He then assigns an editor, who had become entangled with the girl, to conduct the search for the killer, using the entire resources of the magazine empire. The publisher attempts to fasten guilt on the editor. His plans fail, however, and the true killer is exposed.

CALIFORNIA FIREBRAND (Republic)

ASSOCIATE PRODUCER: Melville Tucker. DIRECTOR: Philip Ford. PLAYERS: Monte Hale, Adrian Booth, Paul Hurst, Alice Tyrrell.

WESTERN. Cowboy Monte Hale and a grizzled pal, Chuck, ride into a new western town and become involved in the crooked dealings of the local Mayor who, with the aid of his henchmen, is stealing valuable mining property. Monte meets pretty Joyce Mason, whose mother is trying to hold her property against the outlaws. Monte and his pal are instrumental in trapping Dawson and his gang, and saving the mine.

MADONNA OF THE DESERT (Republic)

ASSOCIATE PRODUCER: Stephen Auer. DIRECTOR: George Blair. PLAYERS: Lynne Roberts, Donald Barry, Don Castle, Sheldon Leonard.

DRAMA. A jewelled Madonna, the property of a rancher named Joe Salinas, is the object which attracts two crooks to his ranch, Monica Dale, a smooth operator, and ruthless Nick Julian. Joe believes the Madonna has a miraculous power to ward off evil, and Monica, after a narrow escape from injury while trying to steal the statue, is converted to Joe's faith and refuses to go through with the robbery. In a final fracas, Nick is killed, and Joe assures Monica that the Madonna brought her to the ranch not to steal, but to stay and marry him.

13 LEAD SOLDIERS (20th-Fox-Reliance)

CO-PRODUCERS: Bernard Small-Ben Pivar. DIRECTOR: Frank McDonald. PLAYERS: Tom Conway, Helen Westcott, Maria Palmer.

MYSTERY. Bulldog Drummond is called in to solve the murder of a man from whom two lead soldiers were stolen. He discovers that the two soldiers were part of 13 lead soldiers which formed the key to a hidden vault of treasure. After clever sleuthing, the guilty man is trapped in the vault, which is hidden behind the fireplace.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4040-4041, issue of January 31, 1948.

Feature product listed by Company on page 4043, issue of January 31, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	.....	....	4039	....
Adventures of Robin Hood (color) (Reissue)	WB	....	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	....
Alias a Gentleman	MGM	819	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Not Set	....	.....	....	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	....	Leo Gorcey-Geneva Gray	Not Set	67m	Jan. 24,'48	4030	....	....
Another Part of the Forest	Univ.	....	Fredric March-Ann Blyth	Not Set	....	.....	....	4038	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	...
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Not Set	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	....	Jack Carson-Ann Sothern	Mar. 27,'48	....	.....	....	4051	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	...
Are You With It?	Univ.	....	Donald O'Connor-Olga San Juan	Not Set	....	.....	....	4039	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer The (Block I)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
Big Clock, The	Para.	....	Ray Milland-Maureen O'Sullivan	(T) Feb. 13,'48	....	.....	....	4051	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Nov. 14,'47	110m	Nov. 22,'47	3941	3702	4011
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	80m	Feb. 7,'48	4051	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	...
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	....	.....	....	3919	
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Border G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	....	Van Johnson-June Allyson	Not Set	....	.....	....	4021	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	...
Bush Pilot	Screen Guild	4616	Rochelle Hudson-Jack LaRue	June 7,'47	60m	Nov. 29,'47	3955	3539	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CALIFORNIA Firebrand	Rep.	654	Monte Hale-Adrian Booth	Mar. 15,'48	....	.....	....	4051	....
Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	....
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4042
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	4042
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Not Set	....	.....	....	4010	....
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
† Cheyenne	WB	622	Dennis Morgan-Jane Wyman	June 14,'47	100m	Apr. 26,'47	3597	2939	3747
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	....	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Code of the Saddle	Mono.	677	Johnny Mack Brown-Raymond Hatton	June 28,'47	53m	July 26,'47	3749	3689	..
Corpse Came C.O.D., The	Col.	839	George Brent-Joan Blondell	June,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothers (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	..
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	3983
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	61m	Dec. 20,'47	3981	....	4011
Danger Street	Para.	4623	Jane Withers-Robert Lowery	June 20,'47	66m	Mar. 15,'47	3526	2972	..
Dark Delusion	MGM	724	Lucille Bremer-James Craig	June,'47	90m	Apr. 12,'47	3573	3459	...
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	....	Dana Andrews-Jean Peters	Not Set	....	.....	....	4039	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Desperate (Block 6)	RKO	728	Steve Brodie-Audrey Long	June,'47	73m	May 17,'47	3629	3599	
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Feb.,'48	....	.....	....	4031	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	.	....
Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Not Set	103m	Jan. 3,'48	4001	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 31,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	...
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
EMPEROR Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	Not Set	..	.....	....	3611	...
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4042
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	..
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	4042
Fury at Furnace Creek	20th-Fox	....	Victor Mature-Colleen Gray	Not Set	....	.....	....	4039	....
GANGSTER, The (Allied Artists)	Mono.	3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	...
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost of Frankenstein (R.)	Realart	1212	Lon Chaney-Evelyn Ankers	Jan.,'48	67m	Jan. 24,'48	4031	....	....
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	....	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	100m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	85m	Dec. 6,'47	3965	3850	4042
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming	20th-Fox	....	Peggy Cummins-Chas. Coburn	Not Set	....	.....	....	4038	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	....
HAL ROACH Comedy Carnival (color)	UA	....	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805	....	3877
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	....	.....	....	4039	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	4042
Heartaches	EL	704	Sheila Ryan-Chill Wills	June 28,'47	71m	July 5,'47	3714	3702	..
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble	UA	....	Wm. Tracy-Beverly Lloyd	Not Set	....	.....	....	4039	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	...
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769	.	.
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4011
Holiday Camp (Brit.)	Univ.	....	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	....
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	..
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885	.	...
Hunted, The (Allied Artists)	Mono.	....	Belita-Preston Foster	Apr. 3,'48	85m	Feb. 7,'48	4050	4039	....

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I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	....	.....	....	4031	....
I Cover Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	....
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO	....	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	..
It Had to Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
Ivy	Univ.	616	Joan Fontaine-Patric Knowles	June,'47	99m	June 14,'47	3677	....	3909
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JEZEBEL (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907	....	....
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	.....	....	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	...
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	4042
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAST Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Little Miss Broadway	Col.	815	Jean Porter-John Shelton	June 19,'47	69m	Nov. 29,'47	3958	3666	....
Living in a Big Way	MGM	725	Gene Kelly-Marie MacDonald	June,'47	103m	June 7,'47	3666	....	3983
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Grey Line, The	Para.	....	Alan Ladd-Donna Reed	Not Set	...	.....	....	4039	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4011
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	....	Lynne Roberts-Donald Barry	Feb. 23,'48	....	.....	....	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734		....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	....	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	99m	Jan. 25,'47	3434	....	...
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Miracle Can Happen, A	UA	....	Paulette Goddard-Jas. Stewart-H. Fonda	Feb.,'48	107m	Feb. 7,'48	4049	4038	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621	....	3933
Monsieur Verdoux	UA	....	Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	717	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	....	Cary Grant-Myrna Loy	Not Set	....	.....	....	4010	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	....
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4042
NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Feb.,'48	96m	Jan. 31,'48	4038	4010	....
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	...
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	..
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	....	3735	
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	4011
Northwest Outpost	Rep.	615	Nelson Eddy-Ilona Massey	June 25,'47	91m	May 17,'47	3629	....	3933
OKLAHOMA Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	....	.....	....	4021	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....

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Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	AA5	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	132m	Jan. 3,'48	4001	3666	4042
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Phantom Valley	Col.	....	Charles Starrett-Virginia Hunter	Feb. 19,'48	....	.....	....	4021	....
Philo Vance Returns	EL	708	William Wright-Terry Austin	June 14,'47	64m	Apr. 26,'47	3598	3422	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pioneer Justice	EL	753	Al "Lash" LaRue-Al "Fuzzy" St. John	June 28,'47	56m	July 5,'47	3714	3631	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	...
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Mar. 13,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4011
Relentless (color)	Col.	....	Robert Young-Marguerite Chapman	Feb.,'48	93m	Jan. 17,'48	4017	....	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	...
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4042
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Feb. 21,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Rose of the Rio Grande (Reissue)	Mono.	4710	Movita-John Carroll-A. Moreno	Feb. 28,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	.	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SADDLE Pals	Rep.	684	Gene Autry-Lynn Roberts	June 15,'47	72m	June 21,'47	3689	3631	....
Saigon	Para.	....	Alan Ladd-Veronica Lake	Mar. 12,'48	85m	Feb. 7,'48	4049	3666	....
Scudda Hoo, Scudda Hay	20th-Fox	811	June Haver-Lon McCallister	Not Set	....	.....	....	4039	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Sign of the Ram, The	Col.	...	Susan Peters-Alex. Knox	Not Set	88m	Feb. 7,'48	4050	....	....
Silver River	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	4021	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	810	Robert Young-Maureen O'Hara	Not Set	....	.....	....	4039	....
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4042
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	701	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	....	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	.....	....	4038	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	89m	Jan. 31,'48	4037	4010	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Son of Dracula (R.)	Realart	1295	Lon Chaney-Louise Allbritton	Jan.,'48	80m	Jan. 24,'48	4031	....	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	736	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....

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Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	4042
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stage to Mesa City	EL	....	Al "Fuzzy" St. John-Jennifer Holt	Not Set	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	....	Spencer Tracy-Katherine Hepburn	Not Set	....	.....	....	4039	....
Stepchild	EL	703	Brenda Joyce-Donald Woods	June 7,'47	70m	June 14,'47	3678	3631	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Meeting (formerly Winter Meeting)	WB	....	Bette Davis-Jim Davis	Apr. 24,'48	....	.....	....	4021	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan.,'48	81m	Oct. 25,'47	3894	3771	4042
TAP Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Not Set	....	.....	....	4010	....
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenderfoot, The (Allied Artists)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	.....	....	4038	....
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	....	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	.....	....	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	4042
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Feb.,'48	107m	Jan. 24,'48	4030	4010	....
To the Victor	WB	....	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	....	.....	....	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	.....	....	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4042
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	4042
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	(T) Nov. 7,'47	146m	Sept. 27,'47	3849	3809	4042
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	
Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4042
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	
Web, The	Univ.	615	Edmond O'Brien-Ella Raines	June,'47	87m	May 31,'47	3655	3611	3851
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	....	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	
Woman on the Beach (Bl. 6)	RKO	727	Joan Bennett-Robert Ryan	June,'47	71m	May 24,'47	3643	3599	3933
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	....	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	(T) Jan. 21,'48	92m	Jan. 24,'48	4029	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 4043



FAME

Now Printing

QUIGLEY PUBLICATIONS ROCKEFELLER CENTER NEW YORK CITY

Costs you PENNIES... Brings you DOLLARS!



TRAILERS are your Best Buy in ADVERTISING!

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

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Association
(Chambers)

MOTION PICTURE
HERALD

REVIEWS

(In Product Digest)

Three Daring Daughters
I Became a Criminal
The Pearl
Half Past Midnight
Caged Fury

(In News Section)

Mr. Reckless

INDUSTRY AT BAR IN THE LAST COURT

"Appeal poses basic question of Sherman Act enforcement"

—Attorney General Clark

EXHIBITORS HAIL ASCAP COMPROMISE ON RATES ANNOUNCED BY TOA

Better Theatres

DRIVE-INS

The why and how of them in their post-war advance

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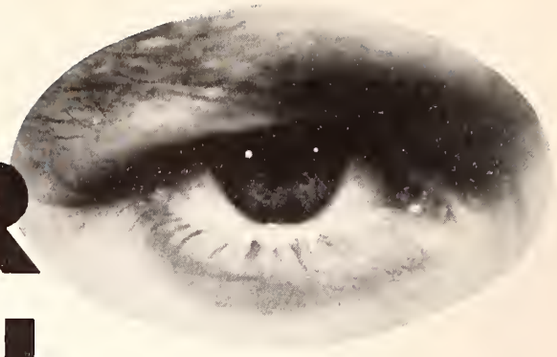
RYAN'S POINTERS ON
Maintenance Policy

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THEATRE SUPPLY MART

VOL. 170, NO. 7; FEBRUARY 14, 1948

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KEEP YOUR EYE ON THESE!

Last week seven wonderful motion picture entertainments were previewed at the M-G-M Studios. They give thrilling meaning to the industry's new slogan "M-G-M GREAT IN '48!"

"STATE OF THE UNION"

LIBERTY FILMS presents SPENCER TRACY · KATHARINE HEPBURN · VAN JOHNSON · ANGELA LANSBURY ADOLPHE MENJOU · LEWIS STONE in FRANK CAPRA'S "STATE OF THE UNION" · Based on the Play by Howard Lindsay and Russel Crouse · Screen Play by Anthony Veiller and Myles Connolly · Associate Producer Anthony Veiller Produced and Directed by FRANK CAPRA · A METRO-GOLDWYN-MAYER PICTURE

"B. F.'s DAUGHTER"

M-G-M presents "B. F.'s DAUGHTER" starring BARBARA STANWYCK · VAN HEFLIN · CHARLES COBURN RICHARD HART · KEENAN WYNN · A ROBERT Z. LEONARD PRODUCTION · Screen Play by Luther Davis Based on the Novel by John P. Marquand · Directed by ROBERT Z. LEONARD · Produced by EDWIN H. KNOPF A METRO-GOLDWYN-MAYER PICTURE

"THE BRIDE GOES WILD"

M-G-M presents VAN JOHNSON · JUNE ALLYSON in "THE BRIDE GOES WILD" · BUTCH JENKINS · HUME CRONYN · UNA MERKEL · Original Screen Play by Albert Beich · Directed by NORMAN TAUROG · Produced by WILLIAM H. WRIGHT · A METRO-GOLDWYN-MAYER PICTURE

★ ★ ★ ★ ★

"HOMECOMING"

M-G-M presents CLARK GABLE · LANA TURNER · ANNE BAXTER · JOHN HODIAK in "HOMECOMING" · Ray Collins · Gladys Cooper · Cameron Mitchell · A MERVYN LeROY PRODUCTION · Original Story by Sidney Kingsley Adaptation by Jan Lustig · Screen Play by Paul Osborn Directed by MERVYN LeROY · Produced by SIDNEY FRANKLIN · A METRO-GOLDWYN-MAYER PICTURE

"THE PIRATE"

(*Technicolor*)

M-G-M presents JUDY GARLAND · GENE KELLY in "THE PIRATE" · WALTER SLEZAK · GLADYS COOPER REGINALD OWEN · Songs by COLE PORTER · Color by TECHNICOLOR · Screen Play by Albert Hackett and Frances Goodrich · Based on the Play by S. N. Behrman Dance Direction by Robert Alton and Gene Kelly · Directed by VINCENTE MINNELLI · Produced by ARTHUR FREED A METRO-GOLDWYN-MAYER PICTURE

"EASTER PARADE"

(*Technicolor*)

M-G-M presents IRVING BERLIN's "EASTER PARADE" starring JUDY GARLAND · FRED ASTAIRE · PETER LAWFORD with ANN MILLER · Color by TECHNICOLOR Music and Lyrics by IRVING BERLIN · Director of Musical Numbers ROBERT ALTON · Directed by CHARLES WALTERS · Produced by ARTHUR FREED · A METRO-GOLDWYN-MAYER PICTURE

"THE BIG CITY" (*Tentative Title*)

M-G-M presents "THE BIG CITY" starring MARGARET O'BRIEN · ROBERT PRESTON · DANNY THOMAS GEORGE MURPHY · KARIN BOOTH · EDWARD ARNOLD · BUTCH JENKINS · and introducing to the screen BETTY GARRETT and LOTTE LEHMANN · Screen Play by Whitfield Cook and Anne Morrison Chapin · Additional Dialogue by Aben Kandel · Based on a Story by Miklos Laszlo As Adapted by Nanette Kutner · Directed by NORMAN TAUROG · Produced by JOE PASTERNAK · A METRO-GOLDWYN-MAYER PICTURE

Give Generously For American Brotherhood Week!



TRADE SHOW TONIC!

Come and enjoy yourself. Bring the family. They'll tell you to book it fast. Just what the public needs! Just what your cash register needs too!

M-G-M TRADE SHOWS

VAN JOHNSON JUNE ALLYSON "THE BRIDE GOES WILD"

★ **ALBANY—WED. 3/3—8 P.M.**
20th-Fox Screen Room, 1052 Broadway ★

★ **ATLANTA—WED. 3/3—10 A.M.**
20th-Fox Screen Room, 197 Walton St., N.W. ★

★ **BOSTON—MON. 3/1—10 A.M.**
M-G-M Screen Room, 46 Church Street ★

★ **BUFFALO—WED. 3/3—2 P.M.**
20th-Fox Screen Room, 290 Franklin Street ★

★ **CHARLOTTE—WED. 3/3—1:30 P.M.**
20th-Fox Screen Room, 308 South Church Street ★

★ **CHICAGO—WED. 3/3—2 P.M.**
H. C. Igel's Screen Room, 1301 South Wabash Ave. ★

★ **CINCINNATI—WED. 3/3—8 P.M.**
RKO Screen Room, 16 East Sixth Street ★

★ **CLEVELAND—WED. 3/3—1 P.M.**
20th-Fox Screen Room, 2219 Payne Avenue ★

★ **DALLAS—WED. 3/3—10:30 A.M.**
20th-Fox Screen Room, 1803 Wood Street ★

★ **DENVER—WED. 3/3—2 P.M.**
Paramount Screen Room, 2100 Stout Street ★

★ **DES MOINES—WED. 3/3—1 P.M.**
20th-Fox Screen Room, 1300 High Street ★

★ **DETROIT—WED. 3/3—1:30 P.M.**
Max Blumenthal's Screen Room, 2310 Cass Ave. ★

★ **INDIANAPOLIS—WED. 3/3—2 P.M.**
20th-Fox Screen Room, 326 North Illinois Street ★

★ **KANSAS CITY—WED. 3/3—1:30 P.M.**
20th-Fox Screen Room, 1720 Wyandotte St. ★

★ **LOS ANGELES—TUES. 2/24—10:30 A.M.**
20th-Fox Screen Room, 2019 So. Vermont Ave. ★

★ **MEMPHIS—WED. 3/3—10 A.M.**
20th-Fox Screen Room, 151 Vance Avenue ★

★ **MILWAUKEE—WED. 3/3—1:30 P.M.**
Warner Screen Room, 212 W. Wisconsin Ave. ★

★ **MINNEAPOLIS—WED. 3/3—2 P.M.**
20th-Fox Screen Room, 1015 Currie Avenue ★

★ **NEW HAVEN—WED. 3/3—2 P.M.**
20th-Fox Screen Room, 40 Whiting Street ★

★ **NEW ORLEANS—WED. 3/3—1:30 P.M.**
20th-Fox Screen Room, 200 South Liberty St. ★

★ **NEW YORK-NEW JERSEY—TUES. 2/24—1:30 P.M.**
M-G-M Screen Room, 630 Ninth Avenue ★

★ **OKLAHOMA CITY—WED. 3/3—1 P.M.**
20th-Fox Screen Room, 10 North Lee Street ★

★ **OMAHA—WED. 3/3—1:30 P.M.**
20th-Fox Screen Room, 1502 Davenport St. ★

★ **PHILADELPHIA—MON. 3/1—2.30 P.M.**
M-G-M Screen Room, 1233 Summer Street ★

★ **PITTSBURGH—WED. 3/3—2 P.M.**
M-G-M Screen Room, 1623 Blvd. of Allies ★

★ **PORTLAND—WED. 3/3—2 P.M.**
B. F. Sheerer Screen Room, 1947 N.W. Kearney St. ★

★ **ST. LOUIS—WED. 3/3—1 P.M.**
S'Renco Art Theatre, 3143 Olive Street ★

★ **SALT LAKE CITY—WED. 3/3—1 P.M.**
20th-Fox Screen Room, 216 East First Street, So. ★

★ **SAN FRANCISCO—WED. 3/3—1:30 P.M.**
20th-Fox Screen Room, 245 Hyde Street ★

★ **SEATTLE—WED. 3/3—1 P.M.**
Jewel Box Preview Theatre, 2318 Second Avenue ★

★ **WASHINGTON—WED. 3/3—1 P.M.**
20th-Fox Screen Room, 932 New Jersey, N.W. ★

LIFE SAID THIS ABOUT

WARNERS' "TREASURE OF SIERRA MADRE"

"One of the few movies which genuinely deserve to be called 'great'!"

starring

HUMPHREY BOGART · and **WALTER HUSTON** · **TIM HOLT** · **BRUCE BENNETT**

Directed by JOHN HUSTON · Produced by HENRY BLANKE

Screen Play by John Huston • Based on the Novel by B. Traven • Music by Max Steiner

TIME SAID THIS ABOUT

WARNERS' "TREASURE OF SIERRA MADRE":

"One of the best things Hollywood has done since it learned to talk!"

SALUTE TO AMERICAN BROTHERHOOD WEEK!

"One of Year's Big Hits . . .

a big show for everybody. Tremendous power and suspense! Should make a lot of money!"

—W. R. Wilkerson, Hollywood Reporter



"Bigger Box-Office . . .

another winner that promises even *bigger box-office* than the studio's previous highly successful 'true' pictures!"

—Daily Variety



"Even More Remarkable . . .

than 'House on 92nd Street.' Superb entertainment to enthrall all audiences. Top box-office!"

—Showmen's Trade Review



James STEWART

Call NORTHSIDE 777

with

RICHARD CONTE · LEE J. COBB · HELEN WALKER

and Betty Garde • Kasia Orzazewski • Joanne de Bergh
Howard Smith • Moroni Olsen • John McIntire • Paul Harvey

Directed by HENRY HATHAWAY · Produced by OTTO LANG

Screenplay by Jerome Cady and Jay Dratler • Adaptation by Leonard Hoffman and Quentin Reynolds • Based on Articles by James P. McGuire

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GENER
FC
AMER
BROTHE
WE

SOON TO MATCH THE BOX-OFFICE HISTORY OF "THE HOUSE ON 92nd STREET" and "BOOMERANG!" in NEW YORK, CHICAGO, SEATTLE and PORTLAND!

20th CENTURY-FOX

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 7 — February 14, 1948

PUBLIC RELATIONS

WE have been having a considerable twittering about public relations and the motion picture. Now comes a little wave of specialized and headlined attention to the fact that some "B" pictures are being made. Along with that there is some more about how rapidly some pictures are to pass before the camera. This is, of course, a consequence of the self-conscious "economy" excitement which has rippled over the production scene.

What a picture costs and how long it takes to make it are of no interest and of no importance to the customer who buys a seat for a show. He is interested in how much entertainment he can hope for on the promise of the marquee. The fanatic fan who studies the geneology of the stars and wallows in popularized versions of the technology is a member of a trivial minority, but he gets an amazing degree of attention. A great deal too much is written for him. In writing for him, Publicity—somewhat inadvertently—supplies various sorts of ammunition for assorted external persons who try to make the motion picture their business, from the outside. The amount of misinformation annually disseminated concerning the motion picture and its industry is vaster by far than all the real information there is in the world. And it sells no one anything.

Looking afield, one observes that in the selling of motor cars, for instance, there has never been a release to indicate that the shop was enjoying an economy wave, with the phrase: "We are going to cut costs and improve quality." They never say that fabrication and assembly line time is being cut to whatever. They seem to think that the way to sell cars is to say how good they are, what they will do and how they look. They do not invite the customers to look over the model and try to discover the shortcuts.

The customer is not a student of the business. He is a consumer of its wares. It makes no difference to him what it costs to produce. What he is concerned with is what he gets for what he spends. A large proportion of the outgivings about the interior operations of the industry, especially the Hollywood operations, consists of picture makers talking, boasting, fencing with each other in the press.

That is not box office, whether the race is for economy, or for flambouyant extravagance. Nobody cares when the main title rolls on the screen.

■ ■ ■

JUST WONDERING

AN examination of the extremely tentative scene pertaining to television in the theatre tends to discover that it is here, and that having it here, there is a great uncertainty about what to do with it. That inevitably is a consequence of the fact that television has so little to say. So far the most that television has presented has been prize fighting and economically clad drum major amazons—probably nice for the saloon trade but not really good theatre.

So far the television instrument is but a tool for doing more quickly and more imperfectly what the motion picture can do. Its appeal is still utter gadgetry. The motion picture went through such a stage, and nearly died of it before it found something to show that was worth seeing. Television may never do it, since its sole capacity is speed in delivery, and it is difficult now to envision anything that demands such electronic haste.

The motion picture industry reaches in with testing fingers, but continues watchfully waiting. The interest is not in what television is, but in a sort of puzzled concern about what it might become.

The chatter about television keeping people at home is piffle. Nothing keeps the American at home but a broken leg or gasoline rationing.

■ ■ ■

FROM THE BEGINNING

FOR many the year now, from about the time the Blue Eagle was a twinkle in the White House eye, this page has been observing that the Administration attentions to the motion picture were being calculated to make a spectacular example of it and set a pattern for American industry controls. It now becomes of special interest to observe that Mr. Tom Clark, latest of the Attorneys General in the anti-trust case, said to the Supreme Court in Washington this week:

"I want to emphasize that this appeal poses a basic question of Sherman Act enforcement which has a wider significance than the movie industry alone."

Mr. Clark spoke with such feeling words as: *"Actual reorganization of their business structure. . . . The Government's entire anti-trust program will be vitally affected by this court's answer. . . ."*

■ ■ ■

¶ Some constructive words come in a release from the National Industrial Conference Board pertaining to a survey of the nation's advertising outlook. It is forecast that expenditures for the year will exceed last year's figures. It is also noted that there is now a trend toward elimination of inferior media and considerable critical examination of direct mail advertising. There is a cognizance of the higher printing and publication costs.

■ ■ ■

¶ After flying a B-29 up among the cosmic rays at 40,000 feet, some researchers have come down with evidence that the hypothetical neutral meson may be a fact and that it has to do with the energy which holds the universe together. They say it is "an entity pulsating on the borderline of space and time". Any editor can understand that, because that is where he pulsates, too.

■ ■ ■

¶ Cash in hand and pocket is getting scarcer. We have it on the word of Government economists that money in the hands of the public has dropped by a billion dollars since Christmas, a record in our history. Our Federal economists are inevitably actively interested in the state of the common man's pocket in election years. They say that if the decline in moving cash runs through February it will indicate that the cause is the higher cost of living. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Salary Cut

Hollywood Bureau

EXECUTIVES of the Samuel Goldwyn Company have accepted a 50 per cent reduction in salaries at Mr. Goldwyn's request. The producer said here Tuesday that the cuts were in line with his recently published declaration that production costs must be cut if feature quality is to be maintained on revenues from the curtailed markets now available.

Old Home Week

SO THAT WARNER stockholders will feel completely at home when they journey to Wilmington, Del., February 17 for their annual meeting, the six Warner circuit theatres in the city have seen to it that they will be playing nothing but Warner product on that day. Five of the houses will be playing single features—"Voice of the Turtle," "Always Together," "Treasure of Sierra Madre," "Saratoga Trunk" and "My Wild Irish Rose." The sixth theatre will offer a double feature—"Cherokee Strip" and "Hidden Hand." We can see those theatre lobbies now—jammed with stockholders, poring over the books.

Weather Man

RKO RADIO IS WILLING to shoot location scenes for "Blood on the Moon" either in California, Utah, Arizona or New Mexico. But wherever they go, there ought to be snow. That's needed as part of the story. So the company has asked meteorologists in those four states to forecast snowfall conditions for certain mountain locations for three weeks. On their predictions will depend the choice of site.

Rivoli Sold

NEW YORK'S Rivoli, the Greek temple-style motion picture theatre on Broadway, one of the first of the "palaces," has been sold to a syndicate represented by Jack D. Weiler and Benjamin H. Swig, it was announced Wednesday. The theatre is being operated as a Skouras unit, but is under a long master lease to the United Artists Theatres Circuit. The sale was subject to an open mortgage of $370,000 held by the Connecticut Mutual Life Insurance Company and the property was reportedly held at $1,500,000 by heirs of the late Charles T. Barney, the sellers. Assessed valuation of the property is $1,450,000, of which $1,270,000 is on the land. The holding has an area of more than 10,000 square feet and extends from Broadway to Seventh Avenue between Forty-ninth and Fiftieth Streets. Built in 1917, the Rivoli was once directed by the late S. L. Rothafel (Roxy) as one of the Paramount-Publix group. Later it was under the direction of the late Hugo Risenfeld, who had been musical director under Mr. Rothafel. The theatre has been featuring first run Paramount and 20th-Fox films.

MOTION PICTURE HERALD

for February 14, 1948

FILM industry at the bar in last court of appeal — Page 12

PERSONALITIES involved in the Government trust suit — Page 16

BURN less film, you'll last longer—Jules Levey to Red Kann — Page 20

THEATRES hail new Ascap—TOA compromise on rate schedule — Page 21

THEATRE television is at corner, but greeters are shy — Page 23

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 26

BUILDING curbs are expected to end for theatres Feb. 29 — Page 32

BRITISH industry after world market, Congress is told — Page 32

NEED for a production code is urged for Germany — Page 34

NATIONAL Circuit opens its theatres to advertising films — Page 35

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Indeed He Did

Washington Bureau

NEW TRIBUTE to the motion picture industry came from General Dwight Eisenhower as he retired, at noon Sunday, as Chief of Staff of the U. S. Army. When the various newsreels were filming the induction of General Omar Bradley, succeeding General Eisenhower, the Washington Paramount News' representative, Robert Denton, asked General Eisenhower if he had any comment to make on the industry. The General replied indeed he did. Consequently, in the newsreels released Wednesday, General Eisenhower says: "The motion picture industry has been a great support to me both during the war and since. Much of the history of that war has been recorded in the films of the movie cameras that went with us to battle. The movie was, of course, both in the newsreel and in the movie stories, a great source of entertainment to our soldiers. More than this, the army belongs to you, and the motion picture industry has brought to you time and again pictures of what your army is doing."

Bonus

EAGLE LION has come up with a cash bonus incentive plan that calls for the payment of a varying amount of dollars to any Eagle Lion employee who comes up with a suggestion which the company can adopt to better its operations. The plan has been adapted from the one in use by the Chesapeake & Ohio Railroad. And the reason for that is that Robert R. Young controls that railroad and also Pathe Industries, which is the sole owner of Eagle Lion. The plan is believed to be the first of its type ever adopted by any film company. An Employee's Suggestion System Committee has been set up to rule on the acceptability of all suggestions. It's headed by Arthur B. Krim, president.

Private Forecast

THEY AREN'T taking any chances with the weather on the Warner lot. In the past the arrival of unexpected inclement weather over Southern California locations has at times caused expensive last-minute switches to cover sets. From now on, producers are going to take the weatherman at his word. Warners is installing its own small-scale weather station atop Stage 7 in line with the belief held by studio executives that, with 1948 calling for intensive exterior and location activities, accurate daily forecasts are necessary.

Author, Author

THOSE TEN Hollywood writers and directors cited for contempt of Congress for refusing to state whether or not they were or are Communists have written a book to defend themselves and to tell the public about the inside of Hollywood's politics. According to United Press dispatches, the 10 have been writing the book while awaiting trial. The book has been put together in a little white frame building on a Hollywood sidestreet which serves as headquarters for "The Unfriendly Nineteen"—the so-called unfriendly witnesses called to testify in Washington before the House Un-American Activities Committee. The 145-page book, according to UP, is a paper-bound edition, will sell for a dollar, is bound in red, white and blue and the title page reads: "Give me liberty. . . . An uncensored account of the war on Hollywood. By its stars, directors, and writers." It's due on the stands in March.

Next Week

London Bureau

NEXT WEEK members of the Cinematograph Exhibitors Association decide whether they should launch an all-out anti-film tax campaign, embracing the production of special trailers to be shown in all cinemas, press and poster advertising, and the canvassing of Members of Parliament and labour councils. Significantly, next week there will be no new films in London's West End—the first time that has happened since March, 1944—and by the end of the month five more cinemas will change to stage shows because of the film shortage. The cinemas closing are all owned by Associated British, largest in the country, and are in Luton, Cambridge, Hereford, Maidstone and Yarmouth. Last month the same circuit closed a small cinema in Haywards Heath, Sussex.

Poll Time

EXHIBITORS judge the motion picture stars for their money value. Theatre-goers judge them for their enjoyment value. Both groups are dealing with practically the same people. This week *Photoplay* announced the results of its nation-wide poll to select the most enjoyed actors, actresses and pictures of 1947. Dr. George Gallup did the polling and his top ten star list has six actors in it that the exhibitors, through MOTION PICTURE HERALD, and FAME chose as their money-making favorites. The doctor listed the nation's favorites in this order: Ingrid Bergman, Bing Crosby, June Allyson, Bette Davis, Greer Garson, Rita Hayworth, Humphrey Bogart, Gary Cooper, Alan Ladd, and Gregory Peck. The exhibitors listed them this way: Bing Crosby, Betty Grable, Ingrid Bergman, Gary Cooper, Humphrey Bogart, Bob Hope, Clark Gable, Gregory Peck, Claudette Colbert, and Alan Ladd. The most enjoyed picture of 1947, says Dr. Gallup, was "The Jolson Story." *Photoplay* will award gold medals to all winners in Dr. Gallup's poll.

Last week *Look* magazine awarded gold medals to "Gentleman's Agreement," as best picture of the year; Gregory Peck, best actor; Rosalind Russell, best actress, and to Darryl Zanuck, producer of "Gentleman's Ageement."

Cooperative

PLANS for a farm cooperative theatre at Auburn, Ind., have been advanced by Lyle Leas, Auburn chain store manager. Wanting to get into the theatre business, Mr. Leas contacted C. R. Gross, county farm agent, who called a farmers' meeting January 29. Mr. Leas told the meeting that he envisaged a theatre run on a cooperative basis as part of a community building for Auburn. Well, right now there are quite a few people excited about Mr. Leas' plans—including the Associated Theatre Owners of Indiana—but that's as far as the plans have gotten. Auburn, a town of 5,400, already has two motion picture theatres.

Those Russians!

THE SOVIET is getting downright personal about Hollywood these days. Used to be that when it attacked the American industry it was for ideological, philosophical or psychological reasons. Now the country has descended to specific cases.

Last month the display and production of photographs of Hollywood stars were forbidden throughout the Soviet Union.

The newspaper *Evening Moscow* said, according to the Associated Press, that the "union of artists and co-ops" had directed that "the output of trashy displays with portraits of Gable and other Hollywood cinema actors is categorically forbidden."

Seems that barber shops and beauty parlors were the establishments that had offended most.

What's more, the stuff was spreading: "This unique advertising of American cinema trash for more than a year has flowered not only in Moscow, but also in Tashkent, Leningrad, Baku and other cities," according to *Evening Moscow.*

Mr. Gable was the only dirty capitalist mentioned by name.

PEOPLE

GEORGE BAGNALL, vice-president of United Artists, met with C. D. HOWE, Canadian Reconstruction Minister, and other officials in Ottawa Tuesday on proposals by the Canadian Government for film production there by American companies.

MAX ROTH, recently Eagle Lion midwest district manager, has been appointed Film Classics' midwest division manager by B. G. KRANZE, distribution vice-president.

HERB COPELAN, head of Warner theatres in South America, was in New York this week from his headquarters in Havana for meetings with home office executives.

MARCEL GENTEL, RKO Radio manager in France, has been elected president of the Franco-American Distributors' Association in Paris.

MAX MACKENZIE, Deputy Minister of Trade and Commerce for Canada with headquarters in Ottawa, has been named head of all import controls, including those which govern the film industry.

JOSEPH HARRIS, chairman of the board of Realart Pictures and treasurer of both U. S. Film Export Corporation and Magnus Films, has formed a syndicate to purchase the Film Center Building in New York.

L. J. SCHLAIFER Wednesday was named assistant to William J. Heineman, vice-president of distribution for Eagle Lion.

MADELEINE CARROLL, film actress, was awarded the United States Army's Medal of Freedom last Friday in Washington for her service overseas as a member of the American Red Cross during the war.

ARNOLD CHILDHOUSE, Motion Picture Export Association managing director in Holland, left New York last weekend for his headquarters in Amsterdam after attending headquarters conferences.

HERMAN LORBER, who announced his resignation from the Paramount home office several weeks ago, Tuesday joined Enterprise Studios as assistant to GEORGE J. SCHAEFER, vice-president in charge of distribution in New York.

MAX HADFIELD has been named manager of the Seattle branch of Selznick Releasing Organization and JOHN MCKEAN, formerly with the Jensen and Von Herberg circuit has been named head booker.

G. S. EYSSELL, president and managing director of Radio City Music Hall, was awarded the British Ribbon of the King's Medal Tuesday in ceremonies aboard the *Queen Elizabeth* at her berth in New York. The award was for "service in the cause of freedom."

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THIS WEEK the Camera reports:



THE PERQUISITES OF OFFICE begin to arrive. George D. Carpenter, newly elected president of the Theatre Owners of North and South Carolina, accepts a ten-gallon hat from Monte Hale, Republic cowboy star, who visited the organization's convention at Charlotte. Looking on are Mrs. Walter Griffith, reelected secretary and treasurer, and Ben Strozier, elected vice-president. Mr. Strozier was president until a few minutes before the scene above.



BARNEY BALABAN, president of Paramount Pictures, will direct the motion picture division of the 1948 United Jewish Appeal campaign for $250,000,000 for overseas relief and rehabilitation. Mr. Balaban termed the campaign a "challenge to the hearts and minds of all Americans".

COCKTAILS IN CANADA: The scene, at the right, at the Mount Royale Hotel, Montreal, as actress Joan Caulfield met exhibitors of the area. She is shown with George Ganitakus, left, president of the United Amusement circuit, and Henri Chanvin, a director.





IN THE MIDDLE OF WINTER — but in Los Angeles, which makes a difference. The meeting, last week, of National Theatres executives.

In front are Dick Spier, San Francisco; Dave Idzal, Detroit; Harry Cox, Los Angeles; Charles Skouras, president; Frank Newman, Sr., and John Hamrick, Seattle. Rear: Dick Dickson and George Bowser, Los Angeles; Elmer Rhoden, Kansas City; Dan Michalove, New York; Frank L. Ricketson, Denver; Harold Fitzgerald, Milwaukee, and Harold Seidenberg, Philadelphia.



THE OLD SOD, from the banks of the River Shannon, arrives in New York for RKO circuit use in advertising "My Wild Irish Rose". Patrons received the sod in envelopes. Above, former Judge William Kennedy accepts some from an airline hostess. Watching are Bert Koehler, Queens Borough President secretary; James Mulhall and Ray Malone, RKO; Public Works Commissioner Maurice Fitzgerald, and Johnny Cassidy, RKO.

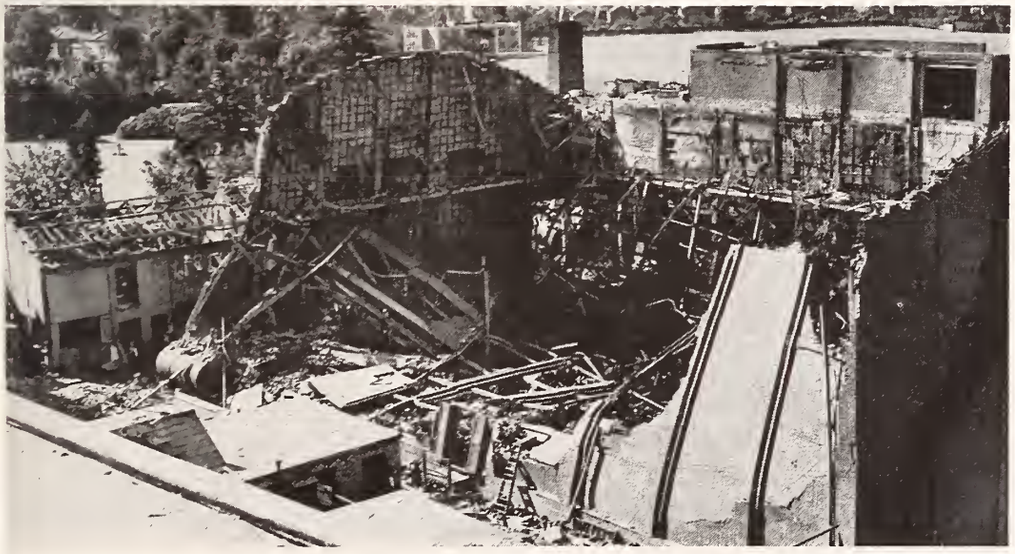


SOME SERVICE for the projectionist, right. Cecil Wood, "dean" of New York projectionists, left, begins using the Altec Service "whiteboard" at the Warner theatre, under the benign eye of Elmer O. Wilschke, Altec operating manager. Altec has distributed 6,000 of the memo boards.

FROM THE RUBBLE



AS IT IS NOW, the Number Two stage of Warners' Teddington Studio, Middlesex, England, at the right. Warners reopened the rebuilt studio last week, with appropriate ceremonies.



AS IT WAS, Number Two stage after the Germans bombed it. The picture was made July 6, 1944, the morning after a V-1 struck, ravaging the whole region, blasting an oil tank, and killing A. M. "Doc" Salomon, production manager, and two others. Administration offices are in a Doc Salomon Building. Equipment is completely new. An independent British producer, now at Teddington, is Edward Dryhurst, completing "Noose". He will be followed by N. A. Bronsten, with "Silent Dust".



Harris & Ewing

Industry at

by J. A. OTTEN
in Washington

"All we do now is wait and hope."

So said one motion picture company attorney to another as they walked out through the high doors of the Supreme Court Chamber last Wednesday afternoon. Eight black-robed Justices had just concluded listening to three days of argument in the Government's ten-year-old anti-trust suit against eight major motion picture distributors.

Considering the complexity of the case, the argument progressed with remarkable smoothness. From the time when Attorney General Tom Clark opened the Government's case at 1:10 P.M. on Monday with an hour-long plea for divorcement, lawyer followed lawyer to the lectern with program precision, each presenting a lucid capsule outline of his company's position.

They turned in suave and polished performances, spicing their dissertations with Shakespearian quotes, anecdotes and witty ad-libbing.

The hundred-odd industry attorneys and big-wigs who converged on Washington for the climactic three-day affair appreciated each word of the performances. So did the spectators who, after waiting in long, quiet lines, each day inched their way into the crowded white marble chamber.

But the eight Justices seated behind the polished mahogany bench behaved in much their usual blasé fashion. Justices Murphy and Rutledge, seated in the two chairs at the left end of the bench leaned together often to swap long—and amusing to judge by their smiles—whispered conversations. At the other end of the bench, past the seat left vacant by Justice Jackson—who disqualified himself because he was Attorney General during early stages of the case—Justice Burton sat in almost unbroken silence for the three days.

Justices Relaxed, But Page Boys Scamper

Justice Black spent most of the time tilted back on his black leather swivel chair, his head a mere scallop over the line of the bench, several of the justices appeared to be relaxing from time to time, while gum-chewing page-boys scampered around constantly behind the chairs of the justices, bringing glasses of water, carrying official papers, and running other errands.

But the justices could react. Several grinned broadly when Joseph M. Proskauer for Warners bitterly referred to "one of the rare, lucid intervals of the Government's brief." A few of the justices smiled appreciatively as Colonel Robert Barton, handsome counsel for the Confederacy of Southern Associations, pulled a quote from "Hamlet" to point up objection to competitive bidding.

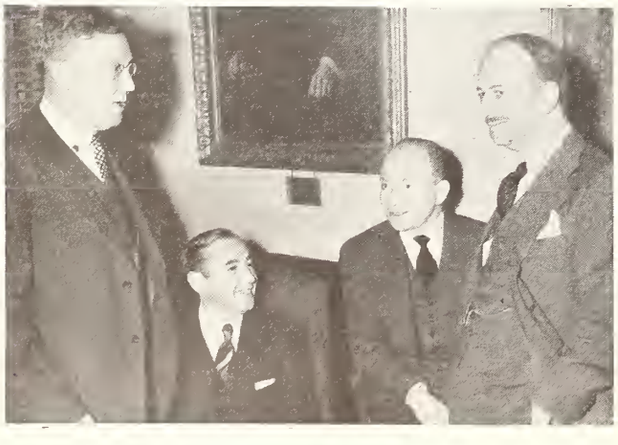
We would rather, said Col. Barton, "Bear those ills we have than fly to others that we know not of."

The Court Alternately Beams, Chuckles, Questions

Justices Murphy and Vinson beamed benignly when Louis Frohlich, impassioned Columbia counsel, said in a quivering voice, "I represent the little fellow." A concerted chuckle rose from the bench when United Artists' attorney Edward C. Raftery referred to "Mr. Barton's Southern Republican Conference of Theatres."

The eight justices asked few questions, made few remarks. Some samples: What is a pool? What do you resent chiefly in the decree? Does the decree bind the students of the Spence School who go the movies twice a week Are you saying you are guilty of this violation? What support was given to competitive bidding by the parties to the





James Byrnes, Otto Koegel, John Caskey, and Fred Pride, representing Twentieth Century-Fox.

F. W. Ford, Adolph Schimel, Cyril S. Landau, and Thomas T. Cooke, representing Universal Pictures.

Bar in Last Court

case? What is your position on divorcement?

In opening the argument Attorney General Clark told the Court that, "The Government's appeal primarily challenges the sufficiency of the relief granted."

The slender Texan, bedecked in braided morning coat and striped trousers, repeated the familiar Government request for complete divorcement with an interim ban on cross licensing, and urged rejection of the competitive bidding system, which he characterized as "one more unhappy experiment."

The Government's appeal, he said, rests on extensive actual experience with regulation of the major defendants' individual power to discriminate, which has proved ineffective to terminate Sherman Act violations inherent in the vertical integration now existing in the industry.

"The only remedy which we believe is appropriate is one which effectively terminates by disintegration the power and incentive to discriminate inherent in such integration," he concluded.

Immediately after Mr. Clark, the Court heard sharp-voiced Thurman Arnold object to competitive bidding for the intervening American Theatres Association.

Mr. Arnold was seconded by John G. Jackson and Colonel Barton for the Southern Confederacy. Then, just at the close of the first day's argument, John W. Davis, representing Loew's, opened the five hours allotted to the defendant companies.

High-powered Mr. Davis delighted the audience with Irish jokes, impressed the Court with his smooth oratory. Calling Loew's "the foremost protagonist of the competitive bidding system," baby-faced Mr. Davis described the success of Loew's experiments with competitive bidding, while the Court listened attentively.

"Would you support it in any decree?" Justice Rutledge interjected.

"I would support further experimentation," Mr. Davis parried, "but that should be left to the Court to determine."

Seymour Attacks Ban on Theatre Partnerships

Paramount's tall, striking Whitney North Seymour centered his attack on the decree's ban on holding theatres jointly with independent partners. "The court never gave us a chance to be heard on the validity of this clause," he said. Paramount had dissolved its pools with the defendants, he pointed out, and wanted a chance to show that its partial interests were lawfully held. Speaking smoothly and evenly, he declared also that it was an abuse of discretion by the court "to shackle the industry" by requiring only one method of selling pictures.

Stellar performances were turned in by UA's urbane Mr. Raftery, and Warners' white-headed Mr. Proskauer.

"We're not guilty of anything and we stand on it," Mr. Raftery told the court, and asked that UA be dismissed from the case.

In his thin, intense voice Mr. Proskauer declared, "Why in God's name the Government saw fit to find it necessary to strike down the arbitration system when we were all begging for it is the mystery of this case." Speaking of the competitive bidding system, whose invention he credited to Government Attorney Robert Wright, Mr. Proskauer said:

"We're taking the medicine because the court prescribed the dose. We do not wish to trade competitive bidding for the death sentence which would have come from dissolution. The divestiture which the court rejected would have ruined us absolutely."

The most impassioned plea was made by Columbia's kindly Louis Frohlich. Hunched over the lectern, waving horn-rimmed glasses, Mr. Frohlich cried out that the court:

"Had no power whatever to police this industry. . . . Everything in this pioneer industry that has been brought up in blood, sweat and tears has become an evil and must be abolished in the eyes of the district court."

When he attacked the block booking ban Mr. Frohlich almost jumped off his feet in

(*Continued on page* 18)



Abram F. Myers, Allied general counsel, representing the CIEA.

PART OF PATTERN OF REGULATION

The government's anti-trust action against the industry is part of an overall regulatory pattern imposed upon the commodities field by a government which deems its prime responsibility the "preservation of normal economic incentives to compete", and which seeks to regulate, through numerous anti-trust actions, the conduct of many businesses.

The film industry is not the only accused summoned before the bar. With it are cement, foods, chemicals, oil, rubber, steel, gypsum board, sugar and salt, all of which have anti-trust actions pending against them.

Attorney General Tom C. Clark sees the Supreme Court's decision in the Paramount suit as "vitally affecting" the "entire anti-trust program".

He asked the high court Monday: "Is the preservation of normal economic incentives to compete the aim of the (Sherman Anti-Trust) Act or is it intended merely to provide a means of judicially regulating industrial units whose very structure tends to produce continuing trade restraints?"



John Sonnett, assistant Attorney General; Tom Clark, Attorney General; and Robert Wright, Government prosecutor. They presented the Government's case before the U. S. Supreme Court.

GOLD MEDAL PROOF
FROM THE PAYING PUBLIC THAT

Paramo



BING CROSBY, winner of Photoplay's Gold Medal as America's Most Popular Male Star.



Paramount Cheers To The Stars



ALAN LADD, one of the 5 Most Popular Actors in Photoplay Gallup Poll.

JOAN CAULFIELD appearing in more favorite pictures than any other star.



GIVE GENEROUSLY FOR
AMERICAN BROTHERHOOD WEEK

nt *IS THE WORLD'S LEADING PRODUCER OF POPULAR SCREEN ENTERTAINMENT–WITH*

More Winning Pictures Than Any Other Company In Photoplay's Gallup Poll

This is the judgment of *the whole public*—a judgment far more conclusive than any other Ten Best Lists as Paramount scores

3 of The Year's 10 Most Popular Pictures . . .
"Welcome Stranger," "Dear Ruth," "Blue Skies"

And this is confirmation by millions of the unanimous exhibitor-vote that Paramount produced more Top-Grossing Pictures during the past year than any other company—a fact repeated in the industry's 4 leading polls in Motion Picture Herald's "Fame"—in Boxoffice Barometer—in Variety's annual survey—and in Showmen's Trade Review poll.

Paramount's wide-margin leadership is acclaimed by both groups that count . . . the public who buy tickets and the showmen who sell tickets—and

Paramount

Will Lead Again in '48 with Hits Like

"THE EMPEROR WALTZ"·"ROAD TO RIO"·"DREAM GIRL"·"THE BIG CLOCK"
Hal Wallis' "I WALK ALONE" · "WHISPERING SMITH" · "THE PALEFACE"
"NIGHT HAS A THOUSAND EYES" · "SAIGON" · "THE SAINTED SISTERS"
"THE LONG GREY LINE"·"SEALED VERDICT"

FIGURES *in the* U. S. CASE

***THE** sprawling, involved 10-year-old drama of the government's anti-trust suit against the industry has thrust front-and-center the country's most famous judges, the industry's top executives, a large representation of New York's and Washington's legal talent.*

The defendants in the action are:
Paramount Pictures
Loew's, Inc.
Warner Brothers
RKO Radio
20th Century-Fox
Universal
United Artists
Columbia

The principals and the roles they played:

THE JUDGES

In the New York District Court

CIRCUIT JUDGE AUGUSTUS NOBLE HAND
DISTRICT JUDGE HENRY WARREN GODDARD
DISTRICT JUDGE JOHN BRIGHT

THE LAWYERS

For the Government

Attorneys-General since the case was filed:

HOMER S. CUMMINGS
FRANK MURPHY
ROBERT H. JACKSON
FRANCIS BIDDLE
TOM C. CLARK

Assistant Attorneys-General:

ROBERT H. JACKSON
THURMAN ARNOLD
TOM C. CLARK
WENDELL BERGE
JOHN F. SONNETT

Prosecutors:

ROBERT L. WRIGHT, Assistant Attorney-General, Film Division
F. X. McGOHEY, U. S. District Attorney, Southern District of New York
JOHN R. NEISLEY
CURTIS SHEARS
HAROLD LASSER
HORACE T. MORRISON

For the Defendants:

JAMES F. BYRNES, 20th Century-Fox
JOSEPH M. PROSKAUER, Warner Bros.

In the Supreme Court of the United States

OCTOBER TERM, 1947

No. 79

THE UNITED STATES OF AMERICA, APPELLANT
v.
PARAMOUNT PICTURES, INC., ET AL.

ON APPEAL FROM THE DISTRICT COURT OF THE UNITED STATES FOR THE SOUTHERN DISTRICT OF NEW YORK

R. W. PERKINS, Warner Brothers
J. ALVIN VAN BERGH, Warner Brothers
HOWARD LEVINSON, Warner Brothers
JOHN CASKEY, Twentieth Century-Fox
RICHARD E. DWIGHT, 20th Century-Fox
FREDERICK PRIDE, Twentieth Century-Fox
JOHN W. DAVIS, Loew's
J. ROBERT RUBEN, Loew's
C. STANLEY THOMPSON, Loew's
BENJAMIN MELNIKER, Loew's
H. HAZZARD GILLESPIE, Loew's
WHITNEY NORTH SEYMOUR, Paramount
AUSTIN KEOUGH, Paramount
LOUIS PHILLIPS, Paramount
ALBERT BICKFORD, Paramount
GEORGE C. LEISURE, RKO Radio
GRANTVILLE WHITTLESEY, RKO Radio
WILLIAM J. DONOVAN, RKO Radio
RALSTON R. IRVINE, RKO Radio
GORDON E. YOUNGMAN, RKO Radio
EDWARD C. RAFTERY, Universal, UA
GEORGE A. RAFTERY, Universal, UA
ARTHUR F. DRISCOLL, Universal, UA
THOMAS TURNER COOKE, Universal
CHARLES D. PRUTZMAN, Universal
LOUIS D. FROHLICH, Columbia
ARTHUR SCHWARTZ, Columbia
IRVING MOROSS, Columbia
MAX H. ROSE, Columbia

For the Intervenors:

MORRIS ERNST, Society of Independent Motion Picture Producers
SAMUEL S. ISSEKS, Vanguard
THURMAN ARNOLD, American Theatres Association
PAUL WILLIAMS, American Theatres Association
JOHN G. JACKSON, Confederacy of Southern Associations
ROBERT BARTON, JR., Confederacy of Southern Associations
HERMAN LEVY, Motion Picture Theatre Owners of America
ABRAM F. MYERS, Conference of Independent Exhibitor Associations
SHERMAN ROSENBERG, Motion Picture Theatre Owners of America
JOSEPH KENNEY, John P. Day Co.
HAROLD J. SHERMAN, American Civil Liberties Union
H. WILLIAM FITELSON, American Civil Liberties Union

THE WITNESSES

WILLIAM F. RODGERS, Loew's
ADOLPH ZUKOR, Paramount
Y. FRANK FREEMAN, Paramount
CHARLES M. REAGAN, Paramount
LEONARD H. GOLDENSON, Paramount
AUSTIN C. KEOUGH, Paramount
SPYROS P. SKOURAS, 20th Century-Fox
WILLIAM J. KUPPER, 20th Century-Fox
JOSEPH M. SCHENCK, 20th Century-Fox
FELIX A. JENKINS, Twentieth Century-Fox
ABE MONTAGUE, Columbia
PAUL N. LAZARUS, United Artists
HARRY J. MULLER, United Artists
STEPHEN M. McGRATH, United Artists
WILLIAM A. SCULLY, Universal
BEN KALMENSON, Warner Brothers
COL. JASON S. JOY, 20th Century-Fox
HARRY M. WARNER, Warner Brothers
N. PETER RATHVON, RKO Radio
WILFRED J. EADIE, Twentieth Century-Fox
ROBERT MOCHRIE, RKO RADIO
CHARLES W. KOERNER, RKO Radio
MARTIN J. MULLIN, M & P Theatres
JOHN J. FRIEDL, Minnesota Amusement
EDWARD C. BEATTY, Butterfield Theatres
MORTON G. THALHIMER, independent
JAMES D. MILLER, public accountant
J. NOBLE BRADEN, executive director, motion picture arbitration system
GEORGE A. SMITH, Paramount
WILLIAM J. ERBB, Paramount
J. J. DONAHUE, Paramount
HUGH OWEN, Paramount
SAM DEMBOW, JR., Paramount
HARRY DAVID, Northio Theatres
ELMER C. RHODEN, Fox Midwest Theatres
HAROLD J. FITZGERALD, Fox Wisconsin Amusement Co.
FRANK H. RICKETSON, Fox Intermountain Theatres
LT. PETER BORWICK, Government statistician
JAMES J. MALONEY, FBI investigator

Paramount's Cinecolor Epic

"ALBUQUERQUE"

Great In The
Great Southwest

ALBUQUERQUE . . . Sensational World Premiere sets the pace for

HOUSTON . . . . . bigger than "California"
SAN ANTONIO . . . . . bigger than "California"
DALLAS . . . . . bigger than "California"
FORT WORTH . . . . . bigger than "California"

and soon
"A" Across All America
as 349 pre-release dates are set in
"A" houses from coast to coast.



"Bidding Unhappy Experiment": Clark

(Continued from page 13)

his excitement. "No court," he maintained violently, "can take away from me the right to sell my copyrights in bulk."

But, Justice Rutledge pointed out, when you go beyond the permissible competitive situation and create one beyond the anti-trust laws, you cannot do the same things thereafter that you could do before.

"There is no proof in the record that block booking on the part of any of the eight defendants had anything to do with this restriction," rejoined Mr. Frohlich.

"That's not so," Justice Rutledge retorted flatly.

Universal Attorney Thomas Turner Cooke, a small figure in a black morning coat, stressed the "relative unimportance of Universal in any conspiracy to monopolize distribution and exhibition." Universal had no theatres at all, he said, and added humbly that "Its pictures weren't good enough."

He asked the court for minimum price-fixing to protect the company's "aggregate revenue" and declared that ***"the last thing the exhibitor wants to do is confuse the public with an erratic admission price policy."***

Gen. William J. Donovan, resonant-voiced RKO attorney, declared that all the provisions of the decree except competitive bidding were adequate to afford the relief asked by the Government. The prohibition against theatre-owning expansion was not justified by the findings, he said earnestly, and prevented RKO's entry into new territory where the company had no representation.

"Do you suffer financially by the decree?" Justice Murphy wanted to know.

"We think we will," Gen. Donovan replied. "The record shows that the money is really made in the theatres."

James F. Byrnes, former Secretary of State, advisory counsel for the Motion Picture Association, and representing, in this instance, Twentieth Century-Fox, opened the Wednesday session at 12 noon by predicting "chaos" for the industry if the court ordered divestiture.

He spoke of the taxes and freezes which foreign governments have inflicted upon American films, but stoutly maintained that while "the American industry has its back to the wall, fighting for its life, it is a life worth fighting for."

Assistant Attorney General John F. Sonnett closed the Government's case. Replying to "what, specifically, do you want us to do?" from Justice Murphy, he said the Government wanted divestiture and an injunction prohibiting cross licensing, "the heart of the appeal."

The Government, Mr. Sonnett flatly stated, was not in favor of keeping the New York District Court's order for competitive bidding.

He characterized such a method of selling as the "most profitable" of systems, forcing the small exhibitor to pay more so he could compete with the larger.

"Whatever the court does in regard to relief," he told the eight justices, "it should not approve competitive bidding."

Mr. Sonnett's technical summation was particularly disturbing to Mr. Proskauer, who squirmed in his seat and muttered "no, no," at several of Mr. Sonnett's points.

MOTION PICTURE HERALD got into the hearings when Mr. Sonnett, illustrating his point that a ban on cross licensing would not starve the theatres to death, waved a clipping from the HERALD in front of the justices and read, "Studios Have Record Backlog."

Justice Frankfurter enquired: "Is this in the record?"

Mr. Sonnet said no.

Justice Frankfurter replied: "Am I to take judicial notice of the gossip in trade papers?"

Assistant Attorney General Robert Wright, who argued the case before the District Court, spoke for an hour between the arguments of Mr. Byrnes and Mr. Sonnett.

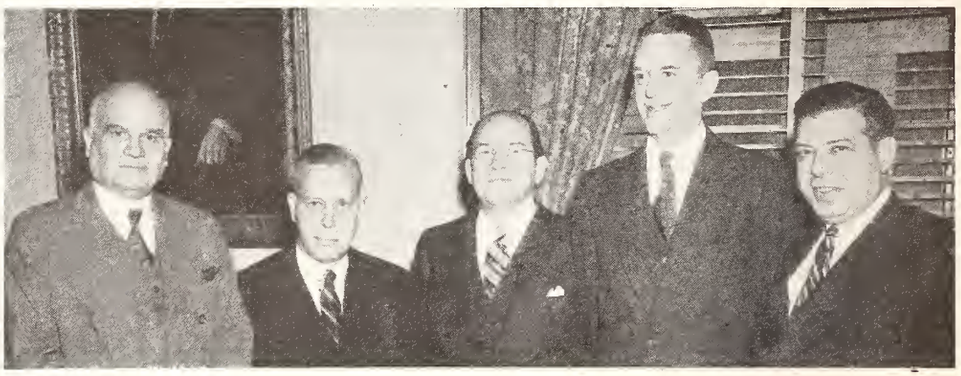
He was bombarded by questions from Justices Frankfurter and Reed. One question he could not answer. When he characterized the present distribution system as "fundamentally rotten," Justice Douglas asked what he meant by "rotten." There was no reply from Mr. Wright.

The last argument—Mr. Sonnett's—ended at 3:25. The court retired, the audience put on its coats, the lawyers strapped their briefcases and the industry settled down to wait.

How long before a decision comes down from the court? Probably three to four months. It's possible that there may be no decision until the October term, but generally the court tries to clear up all cases before the summer recess in June.

Among those present were: Austin C. Keough, J. Robert Rubin, N. Peter Rathvon, Ned E. Depinet, Robert Mochrie, Otto Koegel, John Caskey, Sam Shain, Adolph Schimel, Louis Phillips, Morris Ernst, Leopold Friedman, Gordon Youngman, William Crockett, Ben Strozier, Abram Myers, Sidney Schreiber, David Palfreyman, Robert Perkins, Robert Coyne, Ted Gamble, Herman Levy, Leonard Goldenson, Nate Golden, Joseph Borkin, and all Washington representatives and attorneys for the industry.

Buffet luncheons for attorneys, officials and the press were served by the Motion Picture Association of America each day during the court's 2 to 2:30 P.M. recess.



Louis Frohlich, representing Columbia; Whitney N. Seymour, Louis Phillips, and A. C. Bickford, representing Paramount; and Arthur N. Schwartz, representing Columbia.



Willard McKay, George Lynch, and J. Myer Schine, observing for the Schine circuit.

Photoplay Gold Medal

TO THE NATION'S MOST POPULAR PICTURE

The JOLSON STORY

with

LARRY PARKS · EVELYN KEYES

WILLIAM DEMAREST · BILL GOODWIN

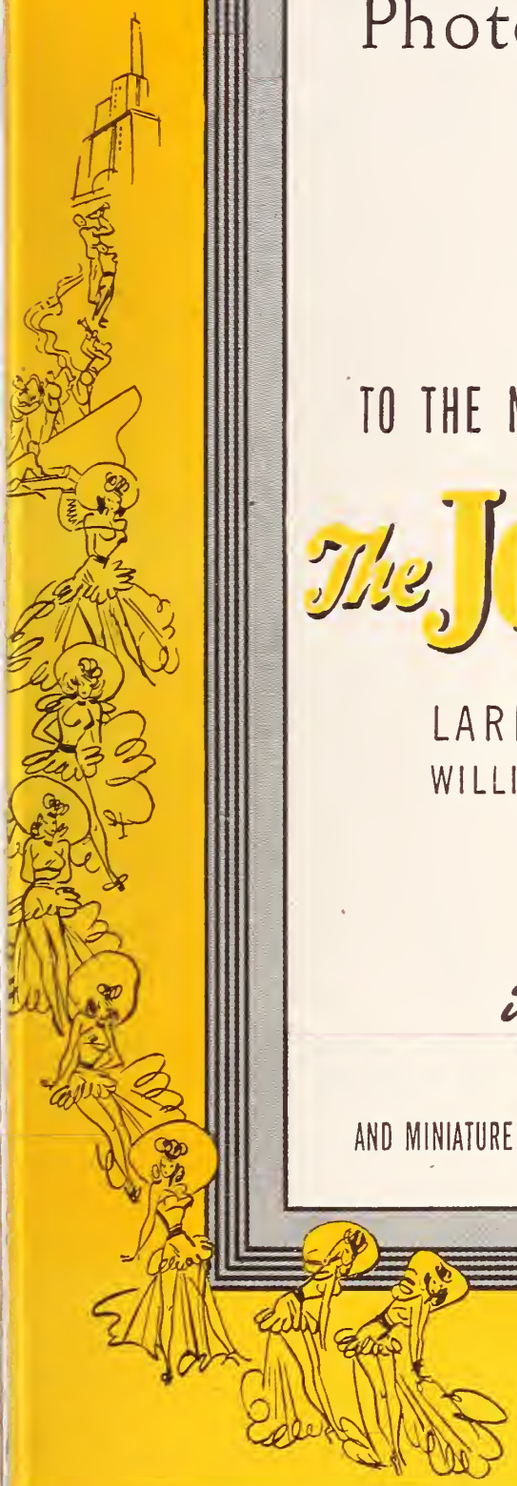
Screenplay by Stephen Longstreet

Directed by ALFRED E. GREEN

Produced by SIDNEY SKOLSKY

in TECHNICOLOR

AND MINIATURE GOLD MEDALS TO ALL THOSE RECEIVING SCREEN CREDITS





Columbia Pictures acknowledges with pride the Photoplay Award. We congratulate all those associated with the production of "The Jolson Story."

"BURN LESS FILM AND YOU'LL LAST LONGER"

Conserve Product, in Short Supply, Is View

by RED KANN

He can still laugh, but the man is worried. Jules Levey won't deny he's concerned about the direction in which he may be heading—"any one guy having to fight upstream takes an awful dousing"—but he says he's different in that he has lots of company whether the others know it or not. "The indications are the others aren't wise. If they were, they wouldn't be so shortsighted," he says.



Jules Levey

The "others," according to Levey, are exhibitors so shortsighted they can't recognize a shortage six months away. When it arrives, as he is confident it will, he figures that on these exhibitors it won't be becoming.

Levey's unpretty canvas of trouble impending has several component parts. As he figures them out:

"Anyone who knows is aware of the sharp drop in production. The British tax bottleneck and the dip in domestic theatre grosses—twin factors leading to a recasting of the Hollywood situation downward—are credited for this. Regardless of the reasons, the facts are beyond any rebuttal. The studios have touched a numerical low and it's getting to be regarded as an excuse for a Hollywood holiday when anyone puts a new picture before the camera.

"Independents are finding the banks are more conservative than ever in their financing in the light of the dwindling market overseas—and I don't mean British alone.

"I wouldn't say the independents are finished because they never will be, but there are going to be fewer of them to count."

Levey paints the production picture accurately, of course. Implanting the changing Hollywood scene on exhibition, he finds:

"Fewer top-grade attractions are being made. Stockpiles are being devoured by theatre demands for new product. The four-to-six week runs are down to three, and three-week runs are proceeding at the rate of one. If you match the current rate of stockpile consumption and new production with the speed with which the celluloid is being burnt up around the country it won't take long—and it won't take an Einstein, either—to figure the inevitable outcome.

"Exhibitors generally aren't doing a damned thing about *attempting* to get what they can out of their runs. The effort to extend runs by showmanship, merchandising and advertising is so minute it defies microscopic proof. Pictures that have a chance to play longer practically never get that chance. The producer, independent and otherwise, suffers and so does the exhibitor."

LEVEY—for five years chief film buyer of the RKO circuit, for seven and a half general sales manager of RKO Radio, and for nine years a producer generating his own steam—takes strong views on these:

1.—All attractions can't be great. The exhibitor had better stop demanding the impossible and pay adequate attention to the best Hollywood can give him. If he fails to cooperate, he may end up by having to make his own, and then he'll find out.

2.—The shortage, now getting increasingly tight, will stretch like a taut bowstring in about six months if the existing rate of playoff continues. Product which the theatreman now tosses aside with indifference, disinterest or disdain will take on a value currently never dreamed of. "Stinkers, so called now, will smell much sweeter."

3.—Circuits—all kinds, affiliated and independent—need an inoculation of imagination to pry them loose from ingrained and lazy business methods so that they can give a break to production merit where merit is indicated. Levey sees no need to explain how, and neither do we.

4.—The step-up in B product, now looming in Hollywood, should fool no one. It will not solve the first run situation. It will help the subsequent runs which have been forced to fall back on reissues, but first runs will continue to rely on big shows for heavy money. But the faster the big ones are consumed, the less supply at the current production tempo. A circle, in other words, and vicious.

If you allow all this as a correct, or approximately correct, appraisal it would be well to split the blame. Distributors are not to be exempted. In their frenzy of economy, they have hysterically slashed their normal and traditional merchandising approach.

They are permitting attractions costing from $750,000 and upward to sneak into market like interlopers.

The enthusiasm which once served as the vanguard today is dead or rapidly dying.

The established, and long recognized, avenue of bursting upon the theatreman is being bypassed with a do-nothing policy.

The excitement, for so long one of this industry's most valuable assets, has been reduced to a whisper; and the exhibitor is responding to the treatment.

The merchandising of films these days has become a secret process in a business that survives best, and only, when it makes itself heard.

Nobody is roaring these days.

Allied Board to Discuss ASCAP Rates Next Week

The question of whether Allied States should or should not go along with Theatre Owners of America in accepting the new music license rates offered by the American Society of Composers, Authors and Publishers will be among the principal topics to be discussed when the Allied States board of directors holds its mid-winter meeting in Washington February 16, 17 and 18, according to Abram F. Myers, board chairman and general counsel.

The board also will devote its attention to the Governments' anti-trust suit, the Motion Picture Foundation and the election of officers.

With ASCAP first on the agenda, the board not only will make the decision whether the Society's new rates are acceptable to Allied, but it also will select witnesses to represent the Association at the hearings on the Lewis Bill which get under way in Washington March 11.

U. A. Selling Mexican Branch To Mexican Corporation

Hollywood Bureau

United Artists will sell its Mexican distribution setup, Artistas Unidos de Mexico, including rights to all UA product for Mexico, to a Mexican corporation, UA executives confirmed here Tuesday. The Mexican company is Credito Cinematografico, the $6,000,000 film financing company organized in Mexico City last summer. The corporation's personnel includes Gen. Abelardo L. Rodriguez, ex-president of Mexico, who is now Governor of Sonora State, and Thedore Gildred, the American exhibitor and studio operator. Credito is reportedly negotiating for control of Paramount's Mexican branch.

20th Century-Fox Upheld In Publicists' Dispute

Justice Henry C. Greenberg in New York State Supreme Court last Thursday adhered to his original decision in which he granted Twentieth Century-Fox its motion to preclude arbitration proceedings by the Screen Publicists Guild. The original decision held that the company could discharge for economic reasons. In last week's decision he amended in part his original decision by stating that if the remaining employees were overloaded with work as a result of firings, the case would go to arbitration.

Stern, Levy Charge Loew Contracts Were Illegal

Moving for dismissal of Loew's percentage action against them, Jesse L. Stern and Abram H. Levy, partners in a New York circuit, have charged that contracts made with Loew's were illegal because of stipulations of minimum admission prices and fixed scales of runs and clearances. The partners filed their answer in the New York District Court this week. Loew's filed several weeks ago.

THEATRES HAIL NEW ASCAP TOA RATE COMPROMISE

Agreement Will Mean No Change for Houses with 500 Seats or Less

Overwhelmingly favorable exhibitor reaction was reported this week in the wake of the announcement that the Theatre Owners of America and the American Society of Composers, Authors and Publishers had reached agreement on a new music license rate structure, based on "per seat" taxation and involving no rate change for any theatre with a seating capacity of 500 or less.

The news came with startling suddenness from Ted Gamble, TOA president, and Herman Greenberg, Ascap license head, at TOA headquarters in New York, February 6. Having arrived at the compromise after a session that lasted nearly all night, both appeared tired but happy in announcing what Mr. Greenberg said he hoped was "a fair and reasonable formula" acceptable to all.

The new rates, to go into effect March 15 and to continue for a 10-year period, are:

Theatres	New Rate	Increase
499 seats and less..	10c	no change
500-799 seats	12½c	2½c
800-1,599 seats	19c	4c
1,599 and more seats.	25c	5c

Reaction to the rates from Allied States was in the main confined to a comment from Abram F. Myers, Allied chairman and general counsel, who said he preferred to withhold comment until he had had a chance to study details of the accord and to contact key Allied members. Allied Theatre Owners of New Jersey at a general membership meeting resolved to "sit tight" and to await the Congressional fate of the Lewis Bill, which would add music fees to film rentals.

TOA will strongly oppose the Lewis Bill, reasoning that Ascap would have an easier time imposing its demands on the producers than on exhibitors.

8,100 Houses Will Not Be Affected by Change

It was pointed out that there are some 13,500 theatres in the U. S. with 800 seats or less. Of that total about 8,100 theatres have a seating capacity of less than 500 and, since, under the consent decree that governs its operations, Ascap cannot discriminate in its rates and must therefore offer the new schedule to all exhibitors, this means that these 8,100 houses would not be affected by any increase. There are some 3,200 theatres with from 800 to 1,600 seats, and 785 theatres with a capacity of more than 1,600.

In conducting negotiations with Ascap, TOA represented not only its 10,000 members, but also some 1,000 additional circuit houses. TOA is informing its membership of the new rates and is recommending their acceptance to exhibitors.



By the Herald

***THE MORNING AFTER THE NIGHT BEFORE.** At the New York headquarters of the Theatre Owners of America after representatives of the American Society of Composers, Authors and Publishers reached agreement with TOA executives on a rate schedule in the ragged hours of dawn. At the left are Herman Greenberg, Ascap sales manager, and J. M. Collins, Ascap executive; at the right, Ted Gamble, TOA president, and Robert Coyne, TOA executive director.*

The schedule goes into effect March 15 when the last Ascap-approved extension of contracts expires. Contracts expiring before that date will be continued to March 15 without a change, while contracts extending beyond the deadline will stay in force until their expiration date. The agreement gives Ascap the right to set special scales for theatres with continuous live talent policies. When a theatre operates only three days out of a week or less, only 50 per cent of the new rates will apply.

Gamble Lauds Attitude Of Ascap Officials

Mr. Gamble lauded Ascap's attitude in revising its proposed new rates as "realistic and fair in the light of decreasing theatre box offices." At the same time, he said theatre men represented by TOA, recognizing Ascap as a necessary service agency, "were willing to recognize also the increase in cost of all commodities as justifying some revision in rates" The TOA president expressed confidence that the membership of his organization would accept the new rates and stressed that "the exemption of the small theatres from any raise in rates should silence any who might feel that TOA represents 'big interests'." He also expressed gratification that TOA and Ascap were able to settle their differences "by temperate negotiation without recourse to recrimination and invective."

The ASCAP group working on the agreement with TOA was headed by Mr. Greenberg. The TOA's Ascap committee consisted of Elmer C. Rhoden, Kansas City; Roy Cooper, San Francisco; S. H. Fabian, New York; Dan Michalove, New York; Fred Wehrenberg, St. Louis; C. E. Cook, Maryville; Sol Hyman, Huntington; Maury Miller, Passaic; Paul Williams, Los Angeles; R. R. Livingston, Lincoln; Myron Blank, Des Moines; A. Julian Brylawski, Washington, D. C.; Leonard Goldenson, New York; Herman M. Levy, TOA's general counsel, New Haven; Mr. Gamble; Robert W. Coyne, TOA executive secretary, and Ralph Branton, Des Moines.

Mr. Gamble said that Jack Kirsch, president of Allied States, had been invited to participate in the discussions, but had turned down the offer, saying he "did not feel free to do so." Allied, in the past, has indicated that it is set on litigation and that, even in the event of an agreement between TOA and Ascap, it might charge conspiracy rather than accept the new rates.

The TOA head confirmed that the organization had sought counsel from the Justice Department in Washington and that it had been reassured that, on a practical basis, its agreement with Ascap was not a violation of the Sherman anti-trust laws.

Exhibitors in Vigorous Protest at 300% Rise

The Ascap question was introduced into the exhibition limelight last August when the Society informed theatre men across the country of its intention to switch from "per-seat" to a "blanket" type of music taxation. Exhibitors immediately charged that Ascap's demands, involving the payment of the dollar equivalent of the total gross for one evening capacity performance at adult admission scales as the fee for a one-year Ascap license, meant a 300 per cent boost and that it was "out of the question."

Jersey Owners Move to Fight Admission Tax

With the Newark, N. J., City Council preparing to levy a two to six-cent sliding scale admission tax, the Federation of New Jersey Theatre Owners has appointed a committee to collect data for use in combating the measure. The Federation, fearful that Newark's action may set a precedent for other large cities in the state, is expected to receive the committee's report in a few weeks, and the data collected will be used to challenge the constitutionality of the tax program.

The city's proposal, a Federation spokesman said, calls for the imposition of a theatre seat tax, with the price of admission to control the amount of the tax. Six cents would apply to first run theatres and other theatres charging top prices.

Big Cities Not Included

Newark and other large New Jersey cities are not among those which were empowered by the state legislature last year to levy a three per cent admission tax, since the measure was limited to fourth class cities, such as Atlantic City.

Meanwhile, in Trenton, N. J., last week, the city, in addition to a license fee based on seating capacity, adopted a measure taxing theatres on the basis of $3 for each square foot of advertising on the marquee entrance signs and $25 for each candy vending machine in the theatre.

Also in New Jersey, Wildwood and Ocean City are considering the imposition of a three per cent tax on luxuries similar to that of Atlantic City. Allied Theatre Owners of New Jersey are preparing to fight the move.

New Pennsylvania Taxes

During the past week three Pennsylvania cities undertook new amusement tax measures. In Norristown the City Council voted a 10 per cent tax on all amusements, effective March 5. In Lewiston, the Borough Council has adopted a 10 per cent amusement tax on admissions, while in Reading, the city put into effect its 10 per cent tax on all admission prices. However, in Harrisburg, the City Council has reduced to eight per cent the original proposed 10 per cent amusement levy after the city's Theatre Managers Association presented figures on the volume of business for 1947, and agreed to hold the price of children's admissions at the present rate of 20 cents.

Argentina Permitting Free Flow of American Films

Argentina has lifted restrictions on American films, it was reported from Buenos Aires last Thursday, with films from other countries placed on a strict reciprocal basis.

No Substitution of Blocked Sterling for Film Tax

London Bureau

The British Government is not prepared to substitute blocked sterling for the current *ad valorem* film tax, Sir Stafford Cripps, Chancellor of the Exchequer, stated in the House of Commons Tuesday. The substitution is "not appropriate to our situation," Sir Stafford stated in a question and answer session on the film tax. He earlier had rejected a proposal for a British-American conference on the tax on the ground that it would serve no useful purpose. The proposal had been put forward by Tom O'Brien, M.P. and general secretary of the National Association of Theatrical and Kine Employees. A Government "White Paper" on the economic situation reveals that film remittances totaled £17,000,000 in 1946, as compared with £7,000,000 in 1938. Provisional film remittances for 1947 total £13,000,000.

One U. A. Film Left in Britain, Says Coplan

United Artists has only one American picture left in its British backlog and hopes for some solution of the British situation by the end of the year, but the 75 per cent tax question "will not be resolved unless it reaches a high political level in both countries," David Coplan, managing director for UA in Great Britain, said in New York this week.

The only unreleased UA film in England is Howard Hughes' "Mad Wednesday" which is awaiting a decision on its ad campaign. UA plans to produce 42 pictures in England over the next seven years, Mr. Coplan said. With a number of films gone into release only very recently, UA is in a comparatively good position in Britain.

The company also will release three British-made features—"The Brass Monkey" and "William's Luck," produced by Mr. Coplan in partnership with Alf Shipman, as well as "William Comes to Town," produced by Mr. Shipman alone—in England.

Rank Opens Gate Studios For Religious Films

London Bureau

Fulfilling a promise he made last August to the World Sunday School Association Conference at Birmingham, J. Arthur Rank announced this week that his new Gate Studios, Elstree, had been opened for the production of religious films. Mr. Rank said last August it would be a non-profit concern. Any denomination can use the studio for a religious film. G. H. W. Productions, Mr. Rank's company, which also uses the Gate Studios, has started on "The Wedding Feast," the first of three 30-minute Biblical films planned. G. H. W., with its re-equipped studio, expect to put religious film production on the same footing as feature films. The films will be available for church halls, Sunday schools and other educational and religious establishments all over the world.

Film Companies Get Tax Refund For Fiscal 1947

Washington Bureau

The film industry was represented in the list of individuals and companies made public by the Government Sunday who overpaid income taxes for the fiscal year which ended June 30, 1947. Repayments were made by the Treasury in cash or credits.

Among the companies which received refunds were:

Interstate Circuit, Inc., Dallas, $75,375; Cagney Productions, Inc., $32,332, excess profits refund and $25,596 income tax; Metropolitan Theatres Corp., Los Angeles, $25,575, excess profits; Balaban and Katz, $23,854, employment taxes; Radio Corporation of America, $4,674,429, excess profits, and $1,009, income; Warner Brothers Pictures, Inc., $11,586, capital stock tax; RKO Radio Pictures, Inc., $11,524, income; Crescent Amusement Company, $13,984, excess profits; Butterfield Theatres, Michigan, $11,033, excess profits; Loew's, Inc., $11,668, employment taxes.

Largest individual recipients were Eddie Cantor and his wife, Ida, who received $53,986 and $53,448, respectively. Other industry individuals who received refunds were: Joan Davis, $10,009; Adolph and Lottie Zukor, $10,722; Bud Abbott, $16,333; Charles Chaplin, $13,402; Frank Borzage, $20,737; Ned E. Depinet, $1,443; Walt Disney, $1,582; Edmund C. Grainger, $3,313; Douglas Shearer, $2,759.

Universal Selling Chicago By Jackson Park Decree

Chicago Bureau

Universal-International will continue to sell its product in the Chicago territory according to the rules laid down in the decree in the Jackson Park anti-trust suit, William Scully, U-I vice-president and sales manager, told midwest salesmen at a meeting here Tuesday at the Ambassador Hotel. The company has no plans for setting up a breakdown of Chicago zone situations as a selling aid, as other companies have done, Mr. Scully said. New product was also under discussion Tusday and individual branch problems were to be taken up later.

Deadlock Continues in IATSE-Exchange Talks

A continuing deadlock was reported last week following the meeting of representatives of the International Alliance of Theatrical and Stage Employes and the film companies on new wage and hour demands involving more than 6,000 employes in 32 U. S. exchange centers. Another conference was to have been held this week. The principal argument is over the new wage scale proposed by the union.

THEATRE TELEVISION IS AT CORNER, BUT GREETERS SHY

Legal Difficulties Mount; Colonial Markets New Vision Master Machine

Theatre television is here but nobody, either in television or in the film industry, knows what to do with it.

The fact of its accomplishment was emphasized this week with the marketing of a self-contained receiving set and projector. The difficulties were highlighted by the cancellation, because of legal difficulties, of a public demonstration of the set at the RKO 58th Street theatre in New York.

Tested in Theatres on Coast and Cleveland

The newest set on the market is called the Vision Master, a compact machine, standing three and a half feet high, manufactured under RCA license by the Colonial Television Corporation, of 780 East 137th Street, Bronx, New York. It has been tested under operating conditions at the Pantages theatre in Hollywood, and the Almira theatre, Cleveland.

The RKO demonstration in New York was announced for Monday night, but was cancelled by RKO at the last minute "until further notice." The National Broadcasting Company explained that the network's had refused to let its program be used for the large-screen telecast because of a number of legal complications and that, for the present, none of NBC's offerings was available for presentation to paying audiences in theatres, "pending clarification in court of all issues involved." A similar stand is taken by the Columbia Broadcasting and DuMont.

Foresee Legal Problems In Use of Programs

Independent broadcasters feel less adamant on the matter of theatre television. Station KTLA in Hollywood supplied the Pantages with pictures of racing at Santa Anita, and WEWS cooperated with the Almira in Cleveland, but here, too, difficulties may develop.

While the immediate future of theatre television thus appeared uncertain, Theatre Owners of America, and its president, Ted R. Gamble, had something to say about the new medium. The TOA, in an exclusive report to its members, entitled "Television—A Challenge to the Motion Picture Exhibitor," called video "the motion picture exhibitor's Number One problem as he looks to the future."

Mr. Gamble, in a New York interview, saw theatre television paying for better television programs. "Television is expensive and somebody's got to pay the bill," he said. "Television, with so many theatres available, has a unique chance. Here is the answer to many of its problems, but it will not be an effective answer until there are television networks covering the country."

Television will be an effective supplement to theatre entertainment, Mr. Gamble said, adding that in no way did he see the two media compete seriously. Theatres will carry television subjects of immediate news value as well as occasional outstanding attractions, the TOA head thought. In many cases, the television offerings will replace the second feature, he said.

Gamble Cites Lack of Exhibitor Interest

Mr. Gamble said he had been informed that theatre television equipment would have been perfected a long time ago "had there been more interest shown by exhibitors."

Besides the Vision Master, which works on a direct tube-to-screen projection basis, there is the Paramount machine which makes a film record from a negative cathode tube and processes it in 66 seconds for projection on a theatre screen, and the RCA-Schmidt system which employs a cathode ray tube, an unusual lens and an array of parabolic mirrors. Neither the Paramount nor the RCA equipment have been put into volume production. RCA is conducting experiments with 20th Century-Fox and Warners.

The TOA television report contained an account of the television demonstration on Colonial's Vision Master of the Rose Bowl game at the Shrine Auditorium, Los Angeles, by Loren L. Ryder, president of the Society of Motion Picture Engineers. "The audience responded to the plays just as though they were at the game," he said. "Technically, the picture was steady and free from flicker. The most serious defect was low illumination and only fair definition, but this seemed to bother no one. I gained the impression . . . that people were completely satisfied."

The circuits especially have expressed considerable interest in the Vision Master, which was to have had its first public demonstration in New York late this week. The set is available at $2,195 and operates off any standard 110 volt power line. Mounted on wheels, it can be adjusted for both front and rear-projection and has a throw of from 2 to 20 feet. The projected image is anywhere up to 8 x 10 feet in size and appears clear and steady, with satisfactory brightness. William Spellman is the man who developed the machine.

Attachment to Record Telecast Off Tube

He is now at work perfecting an attachment that will permit the recording of a telecast off the tube on film. The set is manufactured under RCA patents. Ira Becker, vice-president of Colonial, pointed out that the achievement of a brilliant image of light on the face of the tube permitted elimination of any bulky mirror arrangement and accounted for the set's light weight of 89 pounds. The same type of a lens system is used as in motion picture projection. The antenna is of a conventional kind.

"Colonial worked with RKO on the use of a special glass screen. For rear production a special polarized plastic screen has been developed, but it is very expensive. According to Mr. Becker, Colonial has 40 sets ready and can turn out between 300 and 400 a month. Fox West Coast Theatres has just ordered 12 of the Vision Masters.

Many problems will have to be overcome before theatre television can spread its wings effectively. While individual stations, especially when owned or controlled by one of the majors, may license their telecasts to theatres, the networks are not anxious to set a precedent that may get them into a number of legal entanglements. They also are voicing the objection that their broadcasts would be shown before paying audiences and that patrons actually are paying for television entertainment that is used to attract them to the theatre. Also there is the question of sponsor rights and screening of commercials.

THEATRE TELEVISION SHOWN IN CLEVELAND

Theatre television made an auspicious first appearance in Cleveland last week with a showing of large-screen projection on the screen of the 900-seat Almira theatre. The invited audience was reported audibly responsive as it watched wrestling matches, scanned by station WEWS and received and projected by Colonial Television Corporation's "Vision Master" set. The nine-by-seven foot picture was said to be clear. Future plans provide for the projection of a televised sports event once a week.

Schine Acquires Control Of Radio Station

The Federal Communications Commission last week approved the transfer of the control of the Patroon Broadcasting Co., Albany, to the Schine theatre interests at Gloversville, N. Y. Patroon holds a license to build and operate a 10,000-watt station which will have studios in the Ten Eyck Hotel, owned by Schine.

J. Myer Schine has been elected president of the Patroon Broadcasting Corporation, which will operate WPTR in Albany. Attorney Harold Blodgett, Schenectady, is vice-president.

"ONE OF THE BEST PICTURES

DOING SOME OF THE B

"One of the Ten Best of the Year . . . Tense and magnificent."
—*N. Y. Times*

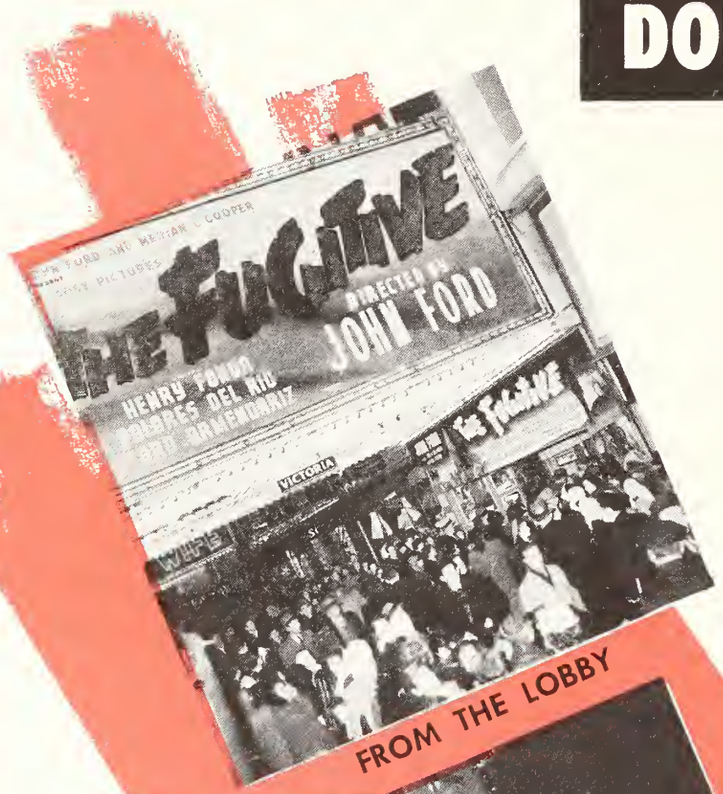
"One of the Ten Best of the Year . . . A masterpiece . . . as fine drama as the screen affords."
—*N. Y. Daily News*

"Engrossing . . . tremendous melodramatic power . . . Ford's direction savage and sensitive."
—*N. Y. Herald-Tribune*

"Fine emotional drama . . . a standout in direction and photography."
—*N. Y. Daily Mirror*

"Picture of the Month . . . A masterpiece of direction and photography."
—*Redbook Magazine*

"Striking emotional drama . . . told in terrifying terms of action."
—*Liberty Magazine*



FROM THE LOBBY



AROUND THE CORNER



DOWN THE BLOCK

RELEASED THROUGH
RKO RADIO PICTURES

THE YEAR" IS

BUSINESS OF THE YEAR!

No finer picture made this year . . . Ut-
erly breathtaking."
—*McCall's Magazine*

Movie of the Week . . . The story
unusual . . . direction superb."
—*N. Y. Sunday Mirror*

A stirring drama superbly
layed."
—*Cue Magazine*

For instance, at the Victoria, on Broadway: still going strong with around-the-corner boxoffice lines (see photos) after record opening week beginning Christmas Day! . . . Terrific grosses in a dozen Texas engagements, including San Antonio, Ft. Worth, Houston, El Paso, Austin . . . In Albuquerque . . . Swell business in Boston, Baltimore, Chicago, Cleveland, Birmingham, Miami, Milwaukee, Cincinnati—with the success story growing bigger and better with new big openings every week! . . . And no wonder — when you think of the overboard acclaim by all the leading critics!

JOHN FORD and MERIAN C. COOPER
present **ARGOSY PICTURES'**

THE FUGITIVE

co-starring

HENRY FONDA • DOLORES DEL RIO
PEDRO ARMENDARIZ

with

J. CARROL NAISH • LEO CARRILLO • WARD BOND • ROBERT ARMSTRONG • JOHN QUALEN

Screen Play by DUDLEY NICHOLS

DIRECTED BY **JOHN FORD**

Associate Producer: EMILIO FERNANDEZ • Cinematography: GABRIEL FIGUEROA

ALBANY

The Strand had the week's big picture, "The Road to Rio," which the Warner management single-featured. The feature played to large grosses in other area theatres before the local run. The Palace booked "Killer McCoy" and "Glamour Girl." The Ritz showed "The Tender Years" and "The Burning Cross." The Grand coupled "The Flame" and "Blond Savage." The Colonial followed "This Happy Breed" with "The Story of Tosca" . . . Chris Pope, Schine booker, checked in from Gloversville for a three-day Film Row visit. . . . The Variety Club will give a testimonial dinner at the Ten Eyck Hotel February 23 for Dick Hayes, who has resigned after two decades as a Paramount salesman to go into the hotel business at Tupper Lake.

ATLANTA

Film Row visitors: Sidney Laird and L. J. Duncan, Al-Dun Amusement Co., West Point; Ed Duncan, Strand, Carrollton; D. J. Steiner, Town, Sneedville, Tenn.; Walter Hickey, one of the old timers on Film Row and with many of the major companies in the east has returned to the hospital. . . . W. H. Rudisill, local branch manager, Kay's, has announced the appointment of Abner Camp, formerly with Fox, as sales representative. . . . Business in the local theatres is off again this week and it looked like the bad weather held them home. The Tower, with pictures and stage shows, still doing good business. . . . It looks like the local theatres will have some trouble with the local building code board. The board wants all theatres to build fire walls and install sprinkler systems. . . . . The Acme Theatre Company will take over several theatres from N. H. Waters in Birmingham, Ala, as of May 1.

BALTIMORE

Snow and cold made traveling hazardous, but patronage held up very well for the week beginning February 5. Five first run theaters had four new pictures. "T-Men," with vaudeville, excellent at Hippodrome. "A Woman's Vengeance," good at Keith's. "Voice of the Turtle," good at the Stanley. "Philo Vance's Secret Mission," plus "Little Tough Guy," very good at the Roslyn and Times. Second week holdovers included "Cass Timberlane," excellent at the Century; "You Were Meant For Me," very good at the New Theater; "Night Song," okay at the Town and "Children of Paradise," good at the Little. Mayfair put in the reissue "Pittsburgh." Baltimore Variety Club, Tent No. 19, has issued first number of their new publication, *"Hey Rube,"* filled with chatter and humor about club activities and members. Ted Routson is editor. F. C. Schanberger, Jr., last year's chief barker, will be guest of honor at testimonial dinner February 18. . . . Committee appointed to study penal system in Maryland includes Mrs. Helen C. Tingley, secretary of the Maryland Motion Picture Censor Board. R. M. Scheck president, Scheck Theatres Enterprise, singing tenor part in "Patience," a Curtain Callers Production at Cadoa Hall. . . . Baltimore Variety Club, sponsoring "Voice of Miss Variety" contest over WCBM with winner to receive about $5,000 in prizes. Something like Miss Hush.



BOSTON

For the second week in succession grosses in the Hub held to well above average. Clear and moderately cold weather over the weekend helped a lot at the box office and very heavy retail promotions in the downtown area also boosted receipts at the early shows. . . . Murray Weiss, former chief barker of the New England Variety Club, was honored Tuesday by several hundred friends with a dinner at the Statler Hotel. . . . Independent Exhibitors held their annual meeting Tuesday at the Bradford Hotel, with the election of officers as top business of the day. The convention committee of Independent also met at the main offices and set May 4 and 5 as convention dates and the Somerset Hotel as the place. . . . Don Jacocks, top man at B & Q Theaters, has okayed building a check room at the Astor theatre plus an office for publicist. Al Margolian at that house. . . . The Bay State fuel oil crisis, if not alleviated soon, may force the closing of all places of amusement, although no exhibitors have been forced to shut down for lack of oil so far. . . . Al Vonch of the York Beach theatre, York Beach, Maine, was recently elected to membership of Independent Exhibitors. . . . "The Bishop's Wife" at the Astor theatre went into a seventh week with grosses still holding up very well. "Shoe-Shine" also went into a seventh week at the Kenmore theatre.

WHEN AND WHERE

February 16-18: Allied States Association board of directors meeting at the Hotel Statler, Washington, D. C.

February 17-19: Meeting of trustees of the Pacific Coast Conference of Independent Theatre Owners in Seattle.

March 22-23: North Central Allied annual convention at Minneapolis.

April 6-8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12-17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7-8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23-25: Associated Theatre Owners of Indiana annual convention cruise on Lake Erie.

June 28-30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel, West End, N. J.

CHARLOTTE

Lee Little, owner and operator of theatres in Camden, S. C., has announced that the new theatre building under construction on DeKalb Street for the last half year will be ready for opening March 1. . . . The third issue of the State Newsreel, produced by Hollysmith Pictures, Charlotte, has been completed. . . . H. H. Everett, head of Everett Enterprises, has been elected president of the Myers Park Country Club. . . . Standard Theatre Supply Company has opened a branch here.

CHICAGO

Business considerably better than last week, despite sloppy weather under foot. "Sleep My Love," at Oriental, with Buddy Lester and Pied Pipers on stage, got the gravy with $55,000. "Green Dolphin Street," at the Chicago, received plenty of box office attention. . . . Garrick theatre switched from first to third run double features with reduced admissions. . . . Helen Bolstead moved her baggage across the street from the B&K publicity department to devote full time to promotion of the circuit's WBKB television station. . . . Lou Mayer, RKO Theatres publicity head, garnered a lot of free space in the *News* and *American* via a "Miss Panic" contest in connection with the French film "Panic" at the Grand. . . . Maury Orr, UA's western division sales manager, in town conferring with newly-appointed midwest district manager Ralph Cramblett. . . . Marian Hutton and Dean Murphy booked to headline State Lake stage show February 13. . . . "Song of My Heart," screened here for Illinois music clubs.

CINCINNATI

Grosses, which sagged considerably a few weeks ago, again are picking up, with Captain from Castile" at the RKO Palace and "Cass Timberlane" at the RKO Capitol, doing exceptionally well; the former picture playing a second holdover week and the latter in its fourth week. . . . The 3,300-seat RKO Albee, flagship of the local circuit which has been playing straight pictures, will shortly open with a stage show and picture policy, according to report. . . . Peter Niland, Columbia salesman, was elected president of the local Cinema Club at a recent meeting. Other officers are Gene Tunick, first vice-president; Frank Schreiber, second vice-president; Michael Carmichael, secretary, and John Eifert, treasurer. Installation dinner has been set for March 29. . . . The one per cent income tax recently proposed for Pomeroy, Ohio, which would have had considerable effect

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on theatres, now is a dead issue and will not be enforced. . . . The Globe theatre, at Springfield, Ohio, which recently was taken over by Leo Yassenoff, Columbus circuit operator, has dropped its policy of showing foreign films exclusively and hereafter will play a combination of American and foreign product. Admission price has been decreased from 75 cents to 65 cents.

CLEVELAND

E. C. Grainger, president of Shea Circuit, presided at the annual managers' meeting held in Cleveland at the Carter Hotel February 3 and which closed with a banquet attended by 90 guests, managers, Shea officials, and film executives of all companies, Bert Sanford of Altec's N. Y. office was master of ceremonies. . . . Nat Wolf, Warner Ohio theatre zone manager, and Bert Lefkowich invited local film men of all branches to attend a luncheon at the Statler Hotel on Tuesday to discuss plans to form a local unit of the Motion Picture Foundation. . . . Variety Club held a valentine Party Saturday. . . . Harry Weiss, 20th-Fox branch manager, held 12 screenings of "Gentlemen's Agreement" for special civic groups. . . . Ervin E. Deer of MPA will speak on "Approved Children's Programs at the February 19 meeting of the Motion Picture Council of Greater Cleveland. . . . Horace Abrams, owner of indoor and drive-in theatres in Ohio and New York, left for a month's vacation in Florida.

COLUMBUS

Three-day engagement of Vaughn Monroe and his orchestra was one of the bigger box office attractions in the past several seasons at the Palace. Still plagued by snow, cold and sleet, box offices generally are off with little better than average business being registered by "Sleep, My Love" at the Ohio, "My Wild Irish Rose" at the Palace, "Road to Rio" in a second week at the Broad and revival run of "The House Across the Bay" and "Stand-In" at the Grand. First week of "Road to Rio" at the Ohio topped all previous "road" pictures. The World brought in "Nicholas Nickelby" to good critical mention but the World was hit by the weather, since many of its regular patrons come from a 50-mile radius of Columbus. . . . Mr. and Mrs. Cecil Sansbury have been appointed chairmen of the host and hostess committee of the Variety Club. The committee will represent Chief Barker Leon Haenlein at all social affairs and act as official greeters. . . . Loew's Broad has installed a candy counter in its lobby. . . . Howard Nadel, brother of Norman Nadel, theatre editor of the *Citizen,* has joined the announcers' staff at WCOL. . . . Walter Kessler, hospitalized for several days, is back at his desk at Loew's Ohio. . . . Ben Cowall, of Traveling Show Promotions, is the newest resident member of the Variety Club. New associate members include Harry Jaye, Robert E. Young and Louis Schlezinger.

DENVER

Officers for the year for the Rocky Mountain Screen club include Robert C. Hill, president; Pat McGee and Civilian Agren, vice-presidents; Kenneth MacKaig, secretary, and William Dollison, treasurer. . . . Word from Phoenix, Ariz., is that L. L. Dent, president, Westland Theatres, is rapidly improving in health after a long illness. . . . John Wolfberg, Broadway manager and president of Allied Rocky Mountain Independent Theaters, to Washington, D. C., attending board meeting. . . . Frank Westbrooke, Omaha Paramount salesman, transferred to Denver territory, succeeding William Sombar, who moved to United Artists. . . . Arthur J. Fountain reopens Fountain, Mesilla, N. M. House was closed while he was in army. . . . Affiliated Enterprises, the "Bank Night" company has been dissolved. . . . Jack Copeland, Rialto manager, elected president Denver Pilots Club. . . . Chet Bell back in hospital after setback. Bell, Paramount branch manager, on leave of absence following operation, went to California to recuperate. . . . Mike Zalesny, Fox Intermountain Theatres city manager, Las Vegas, N. M., operated on in St. Anthony's hospital, Denver.

PICTURE PIONEER

Canada's renowned circuit owner and citizen is a Connecticut boy. John Joseph Fitzgibbons, Commander of the Order of the British Empire, and president of the coast-to-coast Famous Players Canadian circuit, was born 58 years ago at Meriden, Conn. And he began his theatre career there. He was projectionist at his foster father's theatre. He took to the road with projector and film, offering "roadshow attractions." About 1915 he was a newsreel cameraman and in 1919 began his exhibition career. He acquired theatres at Bay Shore, Babylon, Southampton and Islip, on Long Island. After selling his interests in 1926 to Paramount, he directed New York theatres for the company; then southern houses, reaching down to Miami, then New England houses. In 1930, he was named Famous Players director of theatre operations, headquarters Toronto; in 1936, he was named vice-president; in 1941, president. Mr. Fitzgibbons is a joiner, and civic-minded. He spearheaded many industry war activities. He is chairman of the board of governors of St. Michael's Hospital, Toronto; a governor of Notre Dame College, Saskatchewan; a charter member of the Canadian Variety Club, a member of the Canadian Picture Pioneers, of the Knights of Columbus, and of the Newman Club. Three sons, John, Jr., Eugene and Kevin, are in theatre operation.



John J. Fitzgibbons

DES MOINES

Ervin Peterson has succeeded Lee Danskin as manager of the Pier, Pierson. . . . Harry Buck has resigned his job as Columbia salesman. . . . Jack Harris, Warner salesman, recently transferred to the St. Louis office, had his belongings stolen from his auto when he arrived to take over his duties there. . . . Harris Dudelson, Screen Guild district manager, was here from Cincinnati for two days. . . . Madge Ward Clark, secretary to G. Ralph Branton, has been in the hospital with pneumonia.

HARTFORD

Cold weather continued to hit theatre takes throughout this territory, with very few film holdovers reported in the key cities. . . . Henry Needles, Hartford district manager, Warner Theatres, has been named a director of the Hartford Rehabilitation Workshop. . . . Sperie Perakos, district manager for Perakos Theatres, New Britain, Conn., has been installed as president of the local AHEPA, Greek fraternal group. . . . E. O. Gilbert, in theatre business for 38 years, has resigned as manager of the Strand theatre in Berlin, N. H. In 1910, in partnership with J. Wagner, William Dupont, and E. A. Steady, Gilbert bought the Gem thea, tre, Berlin. In 1914, they purchased the Albert and later the Princess. In 1916, the three Berlin theatres became the Allied Theatres of Berlin and joined a Maine and New Hampshire circuit, with Gilbert as local manager. The Strand was erected in 1927 and Gilbert became manager, retaining the position until retirement. Erron Fletcher is new manager of Strand. Raymond Levesque is new manager of Albert theatre, that town, replacing Fletcher.

INDIANAPOLIS

This winter's heaviest snowfall, later thawing and then freezing, put show business generally on the blink here last week. "Tycoon," however, took a first rate $14,000 at the Indiana, earning a moveover to Keith's, and "Sleep, My Love" was over average in a $12,000 week at Loew's. . . . Efforts to promote a farm cooperative community center with a 2,000-seat theatre in it at Auburn, Ind., are being closely watched by the Associated Theater Owners of Indiana. The town (population about 5,000) has two theatres operated by Hobart Hart. "A very dangerous precedent could be estalished," Trueman Rembusch, ATIO president, says. . . . The Variety Club will move to new quarters in the Antlers Hotel March 15. . . . V. U. Young, head of Y & W theatres, it at Mayo's in Rochester, Minn., for an operation. . . . The Avalon reopened here this week, with new decorations and equipment, under manager of V. J. McKelski. . . . Tommy McCleaster, sales manager of the 20th-Fox office here, celebrates 20 years in film business this month

KANSAS CITY

Temperatures dipping to zero and bad weather, mixed with fair, has made attendance spotty. . . . Commonwealth Theatres are now operating the Fulton and the Gem,

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which runs only Saturday and Sunday, at Fulton, Mo. They were formerly operated by Sol Banks, St. Louis. The Fulton is to be improved. Monroe Glenn is manager. . . . A. W. Pugh's State, Columbus, Kans., rebuilt and reopened in December after fire had damaged the theatre, suffered fire damage to booth equipment January 26. . . . The Roxy is showing "Wildfire" and "Buffalo Bill Rides Again."

LOS ANGELES

Ben Mohi, former owner of the Picfair theatre, is opening a new 700-car drive-in, in San Fernando Valley. . . . Harold Michaelson, Filmack Trailer artist, is on the sick list. . . . Chiff Chellew, manager of the downtown Music Hall, died February 2 of a heart attack. . . . J. E. Moore, of the Pal theatre in Midland, Calif., was on the Row. . . . Mrs. Inez Johnson, 82, mother of Earl Johnson, of Co-operative Theatres, died January 30. . . . The B. J. Corporation, headed by Jack Broder, has acquired the lease on the California theatre (2,000 seats), showing first run Mexican pictures. . . . Out of towners seen on Film Row: Bill Martin, Hemet; Mr. and Mrs. Ray Pearson, Lone Pine; Judy Poynter and Terry McDaniel, Ramona; Everett Cummings, Downey.

LOUISVILLE

Arlie Anderson, Hartford, has begun operation of the KATO Film Transit Company, operating out of the Indianapolis film exchanges. . . . Ray Brown, Burkesville, was a Film Row visitor. . . . R. H. Perkins' new theatre now under construction in Woodbine, Ky., will be called the Lynn. . . . The Skyway drive-in at Buechel has ordered new in-car speakers and additional amplification equipment. . . . Finishing touches are being added to Chakeres' new Shelby theatre at Shelbyville. . . . George Lindsay, Brownsville, will open his Brown theatre soon. . . . Film Row visitors: A. N. Miles, Eminence; Oscar Hopper, Lebanon; E. L. Ornstein, Marengo; Gene Lutes, Frankfort; Robert Enoch, Elizabethtown; C. O. Humston, Lawrenceburg. . . . Holdovers and reissues were virtually nil on the first run theatre front. The National, which returned to a stage show attraction, persented Duke Ellington and "Road to the Big House." "Captain from Castile" opened at the Rialto. The Mary Anderson played "Treasure of Sierra Madre" and the Strand had "The Fugitive." Loew's showed "Relentless," plus "Web of Danger." The Scoop opened "I Know Where I'm Going" and "The Senator Was Indiscreet" was moved from the Rialto to the Brown.

MEMPHIS

After two weeks of weather when business dropped to a minimum, rain and warmer temperatures cleared the ice from the streets, but bad weather forecasts and gloomy skies kept openings last weekend from being particularly good. By Sunday, however, all Memphis downtown theatres reported business definitely on the upgrade. . . . Openings during the week had good attendance with Jack Tunstill, manager of Malco theatre, pleased with the reception accorded "The Swordsman." Loew's Palace held over "Captain from Castile." Opening



Thursday at the State was "You Were Meant for Me." At the Palace was "Intrigue." . . . Mid-south small-town theatres, suffered even more than Memphis shows and had practically no business during the bad weather. Many of them closed down for several days.

MIAMI

The Claughton circuit, by way of the Royal theatre, is presenting "Amateurs on Parade" on Saturday mornings at 9:30 with children participating in the radio talent show over a local station. This week, the feature is coupled with "Courage Of Lassie" and "Where Do We Go From Here?" "Untamed Fury" at the State was another first showing. "To the Ends of the Earth" was the Town's midnight show, while "Always Together" was the Paramount's midnight attraction. Alan Carney and Del Casino star on the Olympia stage bill, while "The Unfinished Dance" is the current film. "Sleep, My Love" at the Miami and Lincoln and "The Secret Life of Walter Mitty" at the Sheridan, Paramount and Beach theatres, are both attracting throngs. "The Bishop's Wife" has been held over for its fourth week at the Colony theatre. . . . "Gentleman's Agreement" holds strongly at the Plaza. . . . A dual-world premiere, at Palm Beach and Miami Beach, will be held February 17 for "Arch of Triumph." The Colony on Miami Beach and the Paramount in Palm Beach are the two theatres concerned. . . . "Sitting Pretty" will have its premiere at the Lincoln February 24 as a variety club benefit.

OMAHA

John Doyle, Wahoo, Neb., has bought two lots in David City, Neb., and plans to build a new house as soon as weather permits. . . . Regina Molseed, 20th-Fox head booker, collects Roosevelt dimes as her hobby. This year she will turn 100 of them over to the March of Dimes. . . . A group of Omaha property owners are seeking change in a zoning ordinance. They are protesting a drive-in site owned by A. H. Blank, president of the Tri-States Theatres Corporation. . . . The city is appealing to the Nebraska Supreme Court a District Court decision requiring that it either submit a proposed site for a new city auditorium to the people or rescind its ordinance condemning ground. The Ballantyne Company, theatre equipment firm located on the proposed site, brought the original action. . . . A proposal to tax theatre seats 25 cents per year was knocked out at Hastings, Neb. . . . The Variety Club has a new scheme to raise another $5,000 for the Children's Memorial Hospital.

PHILADELPHIA

K. Katz, in reopening his newly-acquired Viola, renamed it the Villa. . . . The Eureka closed for a fortnight to allow for alterations. . . . Maury Schwartz has left his post as manager of Henry Rosinsky's New Broadway. . . . Sheldon H. Hall, new assistant at the Hamilton, Lancaster, Pa., succeeds Robert E. Arndt. . . . Joe Young, coming here from Baltimore, has joined United Artists as salesman in the Harrisburg, Pa., and New Jersey territory, replacing Moe Sherman. . . . Steve Barutio, Warner Theatres district manager, staged the annual party for his district at Palumbo's . . . Managerial changes at Warner Theatres were announced; Johnny Nirenberg transferred from the Northeastern to the Astor, replacing Andy Schectman, who was moved to the Forum. Herb Gordon, manager of the Forum, resigned. The vacancy at the Northeastern was filled by John Purtell, assistant at the center-city Stanley. John Deegan will remain as the lone assistant at the Stanley. . . . A general alarm fire wrecked the upper sections of the Rialto, West Chester, Pa., Ray V. Powell, manager, estimating damages at $25,000. George Mest, assistant, was overcome by smoke while helping the fireman and was hospitalized. The theatre operated only on Fridays and Saturdays.

PITTSBURGH

Forced to buck the worst weather of the winter which brought 12 inches of snow to completely bottle up transportation, grosses for January in the first run houses dropped to an all time low. Thirty per cent below normal being a conservative estimate. . . . Bookers brought in the best attractions of the season in an effort to recuperate. . . . The Fulton tossed out "Secret Beyond the Door," which was doing very little business, in favor of "The Bishop's Wife," "Voice of the Turtle" opened strongly in the Stanley and rave notices by the critics gave the Warner a good opening with "The Fugitive." "Cass Timberlane" did a $20,000 week in Loew's Penn which justified a second week and, despite its poor grosses, "I Walk Alone" was held for a third week in the Ritz." . . . Tony Stern, formerly with Warners here and now that company's chief booker in Cleveland, was here for a few days renewing old acquaintances. . . . Al Criswell, veteran projectionist, now in a hospital recovering from a broken hip, has been reelected president of the Pittsburgh Allied Theatrical Crafts.

PORTLAND

Fire of undetermined origin destroyed the Kootenai theatre in Libby, Mont. . . . R. J. Reed, well known Spokane theatre man has opened the Reed Booking Agency and will book attractions for all events. . . . Calvin Claughton, after two years as assistant manager at Liberty and Capitol theatres in

(Continued on page 30)

terrific grosses

LOS ANGELES... Sensational day-and-date holdover runs at Orpheum, El Rey, Vogue, Culver, Belmont, Million Dollar and Apollo!

NEW YORK... Loew's Criterion indefinite long run for top B'way business against blizzard, zero cold!

CHICAGO... Two Terrific weeks at State-Lake blast Old Man Winter out of the Loop!

BUFFALO... Smash two-week engagement at 20th Century in sub-zero temperature!

PHILADELPHIA... Three roaring weeks, with first stanza breaking house record at the Stanton!

BIRMINGHAM... Biggest non-holiday opening in 6 months sets terrific pace at Melba!

HARTFORD... Topped the town at the Strand against wintery blasts!

ATLANTA... Scores smashing box-office session at Paramount!

BOSTON... Paramount and Fenway day-and-date best Boston business in many weeks!

PORTLAND... "T-Men" scores in Maine at the Civic against worst weather in years!

ATLANTIC CITY... Ran 30% ahead of top winter resort season grosses at the Hollywood!

SPRINGFIELD, MASS... Beat all recent top attraction weeks in 6 days of first week at Capitol!

SAN FRANCISCO... Blazing first week at the St. Frances brings show business back to Golden Gate!

OKLAHOMA CITY... Holdover stanza at Warner after biggest first week gross in months!

tell the terrific boxoffice story of...

TERRIFIC, TOO... in San Diego... Fall River... Wilmington... New Bedford... Pasadena... Portland, Ore... Charlotte... and scores more across the map!

EDWARD SMALL
presents

T-MEN



starring DENNIS O'KEEFE with MARY MEADE · ALFRED RYDER · WALLY FORD
JUNE LOCKHART · CHARLES McGRAW · Produced by AUBREY SCHENCK · Directed by ANTHONY MANN
Written by John C. Higgins · Suggested by a Story by Virginia Kellogg · An EAGLE LION FILMS Release

E LION

....The whole Industry is Talking about "T-MEN"....

(*Continued from page 28*)

Walla Walla, has been named manager of the Village theatre in Richland, Wash. . . . Manager Archie Zarewski of Portland's Music Box theatre has installed new sound of the Simplex type. . . . Gamble's Century theatre has changed admission prices with policy of 35 cents to 5 p.m. and 50 cents for evenings.

ST. LOUIS

The weather was the only thing wrong at the box office. Patrons who braved the snow and flu had especially good words for "Treasure of Sierra Madre." The holiday list was brightened by "Captain from Castile" and "If Winter Comes." . . . After unusually good advance notice, "T-Men" is coming to the Fox. . . . Southern Illinois is getting its first drive-in on Highway 13 between Marion and Crab Orchard. The Marlow Amusement Corporation is builder and operator and plans a $75,000 plant with an original 650-car capacity, to be enlarged later. . . . The local tax and license problem is furrowing exhibitors' brows. It vied with ASCAP and road shows for the No. 1 spot in the Hannibal, Mo., discussions. Small-town owners are more perturbed than St. Louis owners, who are just getting the feel of the five per cent admissions tax. Small town license fees are showing a trend up, whether the fee is levied on all business or whether it is imposed only on taverns and theatres. . . . New faces along Film Row: Gordon Halloran, St. Louis manager for 20th-Fox; Herman Schwarz and French Miller, Southern Illinois and Eastern Missouri salesmen at Eagle Lion; Jack Harris, WB salesman.

SAN ANTONIO

Interstate city manager George W. Watson will act as the welcoming committeeman for the theatres when the Freedom Train comes to town February 12. . . . Recent freezing weather hurt box office receipts in San Antonio and South Texas. . . . Visitors: J. J. Rodriguez, now operating the Pan-Americano in Dallas; L. S. Arnold, Bisho and Odom; R. F. Davis, Dallas. . . . H. A. Daniels, operator of two houses in Sequin, attended the recent Theatre Owners of Texas meeting in Dallas.

SAN FRANCISCO

Edward Claey's theatre in Quincy, which burned down several months ago, will reopen shortly. Claeys enlarged the house in the rebuilding. . . . The newly elected mayor of Brentwood, recently incorporated township, is theatre manager Jack Lane of the Delta theatre. . . . Cliff Brown, Lippert Theatres City manager at Stockton, announced the purchase of the Imperial theatre there by Robert L. Lippert from Bob Thomas. House will continue its Spanish pictures policy. . . . Ray Knight, owner of the State Theatre, Petaluma, will shortly build a new theatre at San Carlos. . . . Ed Graybill, of the San Miguel theatre, is in town at Stanford Hospital for an operation. . . . Ed Blair of the Chester theatre, Chester, suffered a $20,000 loss on the recent fire in his theatre. Blair was scheduled to close his house the following day for alterations and remodeling. . . . T & D Jr. Enterprises plan to remodel and redecorate the old Orpheum theatre at Susanville, according to T. Reaney. . . . The Rio theatre, Richmond, a Lippert house, has been purchased by Henry Lazzarini, owner of the State and Porter theatre, Woodland.

TORONTO

The trade feature of the Toronto week was the presentation as a roadshow of "Mourning Becomes Electra" at the Royal Alexandra theatre with prices scaling up to $1.80. . . . Among the regular film theatres, three pictures were good enough for a hold, these being "My Wild Irish Rose" at the Imperial, "Good News" at Loew's, and "The Upturned Glass" at the Odeon Fairlawn, all for a second week. . . . After two weeks of "While the Sun Shines," the Tivoli and Eglington theatres came out with "Treasure of Sierra Madre" while Shea's theatre had a new one in "It Had to Be You." . . . As an indication of business conditions generally, three first run houses played double-bills, the pair at the Uptown being headed by "The Lost Moment" and at the Capitol and Victoria the chief picture being "The Return of Rin Tin Tin." The attraction at the International Cinema was "Tawny Pipit." . . . The Ontario Association of Mayors and Reeves had its say about an increased tax share for the municipalities at a conference with the Provincial Cabinet and the principal outcome was the suggestion by Premier George A. Drew for a committee to review the whole taxation situation. Just prior to the meeting the government appointed Mayor R. H. Saunders of Toronto, chief crusader for a new amusement tax in Ontario, as chairman of the Ontario Hydro-Electric Commission which means his retirement from the mayor's seat. . . . The United Auto Workers Union, comprising 51,000 members in Ontario, sent a protest to Premier Drew against either an Ontario or municipal amusement tax.

VANCOUVER

Sluggish business still is hovering over the main stem cinemas, snow and a cold snap having a depressing effect on first runs here. "Green Dolphin Street," playing the Capitol, is the leader. Runner up is a British release, "The Brothers," at day-date Plaza-Park theatres. A foreign film at the State, "The Well-Digger's Daughter," did all right. Rest of town just so-so. . . . The Phillit Circuit which controls a number of theatres in western Canada has now acquired the new Roxy theatre at Grand Forks, B. C., which was in competition with their Gem theatre. Peter Abrosimoff, who built the Roxy and has operated it for the past seven months, has retired. . . . Due to "exorbitant" rentals being charged by downtown theatres Hilker Attractions is moving the majority of its stage shows to the Auditorium, claiming it gets more seats and for half the rental. . . . Glittering and exciting as a Hollywood premiere was the first annual ball of the Canadian Picture Pioneers which was held at Hotel Vancouver February 3rd. The new IATSE union, F-71, covering front office employees of Vancouver exchanges, elected Bill Grant, of RKO, president, and business agent Max Sheine, of Monogram, vice-president and Vi Yates, of Empire-Universal, secretary-treasurer.

WASHINGTON

The only holdover this past week was "Cass Timberlane" at Loew's Capitol, which has been doing an excellent box office business despite bad weather. New openings in a spotty week included "Voice of the Turtle," at the Warner; "The Gangster," at Warner's Metropolitan; "Captain from Castile," at Loew's Palace, and "Night Song," at RKO Keith's. Carryover for the week was "Road to Rio" at Loews Columbia. . . . The Variety Club of Washington will pay tribute to Brotherhood Week on February 25 at the Statler Hotel. Drew Pearson will be guest of honor, and Louis Novins, Paramount executive, will be the speaker. . . . James Velde, Paramount salesman, has resigned to accept a position with SRO in Pittsburgh. . . . The first "Ladies Day" at Variety was a huge success. . . . The Variety Club celebrated Valentine's Day in the club rooms, with a party on Saturday night, February 14.

SIMPP Names Study Committee

At a meeting of the Society of Independent Motion Picture Producers in Hollywood Monday, James Mulvey, Gradwell L. Sears, W. B. Levy, Budd Rogers and Milton Kramer were named a committee to study distribution patterns arising from the Jackson Park decision; the decline of the foreign market, and the Government's trust suit against the industry.

The committee, known as the eastern distribution committee, will work with Robert J. Rubin, SIMPP counsel, and will report back to the executive committee.

The appointment was announced at Monday's meeting, presided over by Gunther Lessing, executive committee chairman. Mr. Sears, president of United Artists, and Arthur Kelly, vice-president, were guest speakers.

Mr. Sears told the membership that "if ever there was a time when independents needs to band together for their own protection, the time is now." The results of the Jackson Park decree in the Chicago area are generally beneficial to independents, he said.

Board of Governors Elected By Pennsylvania Allied

The Allied Theatre Owners of Eastern Pennsylvania, at its tenth annual meeting at the Broadwood Hotel at Philadelphia, voted for Sidney E. Samuelson as general manager and elected the following board of governors: Ben Fertel, Milton Rogasner, Morris Wax, Jack Greenberg, Larry Woodin, I. Edward Kapner, Robert Budd, Harold D. Cohen, Harold Hirshberg, William G. Humphries, George L. Ickes, Max M. Korr, George Riester, Mark Rubinsky, Lester Stallman, Thomas P. Thomas, Cecil Felt, Oscar Forman, Thomas Lazarick, H. Palmer Lippincott and David S. Moliver. The governors will meet shortly to elect officers for the new year.



Starring **ROD CAMERON** with **CATHY DOWNS • REED HADLEY • ANNE GWYNNE • BLAKE EDWARDS**

A CHAMPION PRODUCTION • Produced by JOHN C. CHAMPION and BLAKE EDWARDS • Directed by LESLEY SELANDER • Stary & Screenplay by Blake Edwards and John C. Champion

Congress Told Britain Is After World Market

As the British Parliament continued to argue England's Quota Bill there was argument over that argument and the British tax in the House of Representatives.

In Washington, Congressman Gordon L. McDonough warned the House last Thursday that Britain was seeking to capture the world film market.

He cited recent statements of J. Arthur Rank, which, he said, supported his view and told the House England was keeping American films out by her 75 per cent *ad valorem* tax while asking the American industry to give more playing time to British product. He voted against the British Loan Agreement, he said, because he felt American money would be used to further British competition with American business. What is happening in the film industry, he stated, confirms his stand.

In London, in a move aimed against the proposed pooling of Mr. Rank's Gaumont-British and Odeon circuits, certain quota provisions have been stiffened.

The amendment calling for a January 1, 1948, operative date for the Quota Bill's clause covering special quotas for theatres in "circuits of over 200," has been modified so that the operative date would be September 1, 1947. The January 1 amendment was proposed by Harold Wilson, president of the British Board of Trade. Mr. Wilson is reportedly seeking protection against a possible rush to change theatre ownership before the Quota Bill becomes law and against the danger of a change in the existing balance of power among circuits.

Mr. Rank, nevertheless, is going ahead with plans for merging Gaumont-British and Odeon. Spyros P. Skouras, president of Twentieth Century-Fox, which owns a 50 per cent interest in Gaumont-British, reported on his return to New York from London the first discussion on merger were "most favorable." Mr. Rank is expected in New York next month.

U-I Executives to London For Discussions with Rank

Executives of Universal-International, including J. Cheever Cowdin, chairman; Nate J. Blumberg, president; Joseph H. Seidelman, vice-president and head of foreign sales, and Charles Prutzman, counsel, left New York for England Wednesday on the *Queen Elizabeth* to discuss with J. Arthur Rank future distribution plans of Rank films in America. They were accompanied by Robert S. Benjamin, president of the J. Arthur Rank Organization. It is expected the Universal executives will discuss with Mr. Rank the mutual problems arising out of Britain's 75 per cent film tax.

LATE REVIEW

Mr. Reckless

***Paramount*—Oilfield Melodrama**

Producers Pine and Thomas went back to their first pattern for this melodrama but brightened its business prospects by supplying William Eythe and Barbara Britton for billing strength with names as meaningful as Nestor Paiva, Walter Catlett and Minna Gombell in support. An oilfield setting is utilized and the blow-off comes when Eythe and Paiva battle to death atop a lofty oil rig.

The script by Maxwell Shane and Milton Raison presents Eythe as an oil worker returning from two years of wandering to find his girl. Miss Britton is engaged to his middle-aged friend Paiva, although they still love each other. The long friendship between the men impels Eythe to refrain from allowing the girl to break the engagement, but when accidents, subplots, etc., delay the marriage, Paiva learns the actual state of their emotions — misunderstands and seeks to kill Eythe, but dies in a fall from the top of an oil rig where the struggle occurs. Failure to build much sympathy for the hero detracts from the story's impact, but several actionful incidents carry interest adequately. Frank McDonald directed.

Previewed at the studio. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, not set. Running time, 66 min. PCA No. 12885. General audience classification.

Jeff Lundy.....William Eythe
Betty Denton.....Barbara Britton
Joel Hawkins.....Walter Catlett
Ma Hawkins.....Minna Gombell
Nestor Paiva, Lloyd Corrigan, James Millican, Ian McDonald

Stephen B. Cornell, Kodak Official in Canada, Dies

Stephen B. Cornell, 74, chairman of the board of Canadian Kodak Company, Ltd., died Sunday, February 8, at his home in Toronto. Mr. Cornell had been associated with the Eastman organization for more than 49 years, 38 of them with the Canadian company. He is survived by his wife, a son and a sister. Funeral services were held Wednesday at Kingsway Lambton United Church in Toronto, with interment at Mt. Pleasant Cemetery, Toronto.

George E. Stroud

George E. Stroud, 69, who recently retired as manager of the Odeon Palace, Toronto, died last week of a heart attack at his home in Hamilton, Ont. He had been manager of the Palace for 26 years, and in show business 46 years.

F. William Pflanz

F. William Pflanz, co-owner of the Parkland theatre, Louisville, died February 5 at the Jewish Hospital, Louisville. He had been in the theatre business since 1929.

Raymond O'Rourke

Raymond O'Rourke, 48, formerly a salesman for Paramount in Philadelphia and, at the time of his death, operator of the Doris theatre in Norristown, died January 26 from injuries sustained from a fall on the ice.

Raise Admission Prices

Four Madison, Wisc., houses, the Orpheum, Capitol, Parkway and Madison, have raised their admission prices five cents to an evening maximum of 70 cents.

Building Curbs Expected to End On February 29

Washington Bureau

It appeared this week that restrictions on theatre construction would end this month, since a Senate Banking and Currency subcommittee last Thursday recommended that the Administration's power to curb theatre and other amusement construction be dropped after February 29.

That is the date the present rent control and housing law expires, and it is under this law that the theatre curb is administered. The Senate group, at last Thursday's meeting, reported out a new rent control law, minus any amusement construction limitations.

The new bill now goes to the full committee for approval, with little opposition expected so far to dropping the limitation order.

Members of the House Banking and Currency Committee, which have been holding hearings on rents and housing, also seem little inclined to continue the amusement building curb.

The Senate Banking and Currency Committee is to meet Monday to discuss the proposed legislation. One committee member said "there seemed to be general agreement on dropping the limitation order."

Tuesday, Tighe Woods, Housing Expediter, in his report to the President for 1947, recommended continued control of theatre and other amusement construction, warning home building would suffer if non-residential construction expanded unduly during the coming year.

Capitol Hill observers, however, discount this in the light of Mr. Wood's testimony before House and Senate Banking and Currency Commitees, in which he was decidedly lukewarm in his support of the amusement curbs. He admitted before both groups that the volume involved was insignificant in relation to the whole and that there was no way of knowing if the materials saved went into housing.

Johnston First Witness In Labor Hearing

Eric A. Johnston, president of the Motion Picture Association of America, will be the first witness to be called when Representative Carroll D. Kearns' House Labor subcommittee opens its hearings on the Hollywood jurisdictional strike in Washington, February 17. William L. Hutcheson, president of the United Brotherhood of Carpenters and Joiners of America, will follow Mr. Johnston, according to Mr. Kearns. Several company presidents will present their testimony February 18. Richard F. Walsh, president of the International Alliance of Theatrical and Stage Employes, will lead witnesses the following morning.

THE HOLLYWOOD SCENE

Production Index Rises Again, to 29 in Work; Universal Starts Two

Hollywood Bureau

After holding dead level at 26 for a fortnight, the production index rose to 29 at the weekend, with six pictures going into camera stage and three others turned over to cutting departments.

Universal-International started two pictures.

"One Touch of Venus" was started by producer Lester Cowan, with William Seiter directing and with Robert Walker, Ava Gardner and Dick Haymes in the principal roles.

"The Brain of Frankenstein" is a Bud Abbott-Lou Costello vehicle, with Lon Chaney and Bela Lugosi going along to do the frightening. Robert Arthur is producing and Charles Barton directing.

"Hollow Triumph," with Paul Henreid, Joan Bennett and Catherine Doucet in principal roles, and with Mr. Howard sharing the production with Bryan Foy, was started by Eagle Lion. Steve Sekely is directing the picture.

Pine and Thomas Start New Paramount Film

Producers Pine and Thomas launched "Disaster," for Paramount release, with the producing pair doing the producing and the former also the directing. Richard Denning, Trudy Marshall, Will Wright and Jack Lambert head the cast.

Republic also started two pictures.

Sidney Picker is producing "Secret Service Investigator," presenting Lynne Roberts, Lloyd Bridges and Roy Bancroft, with R. G. Springsteen directing.

Gordon Kay is producing "Carson City Raiders," an Allan (Rocky) Lane Western directed by Yakima Canutt, with Eddie Waller and Beverly Jons in the cast.

24 Westerns, Four Serials Acquired by Film Classics

Film Classics has acquired 24 Westerns and four serials from Realart for reissue. The Westerns include 10 Johnny Mack Browns, eight Ken Maynards, and six Bob Bakers. The serials are "Riders of Death Valley," "Gang Busters," "Junior G-Men" and "Oregon Trail." Special sales matter will be prepared before the pictures are redistributed.

S. H. Levin To Open Resort Hotel at Palm Springs

Samuel H. Levin, for the past 40 years identified with the construction and operation of San Francisco theatres, including San Francisco Theatres, Inc., will open a resort hotel, the Biltmore, at Palm Springs, Calif., February 10. The 50-unit resort was built at a cost of more than $1,500,000. Dick Scollin will manage the resort.

Protestant Film Commission Is Planning 30 Pictures

More than 30 films are now in various stages of planning or production by the Protestant Film Commission, according to an announcement made last Thursday by Paul F. Heard, executive secretary. The interdenominational motion picture agency of Protestant churches held its third annual meeting in New York last week. The group also plans to establish a campaign for raising funds to finance the objectives of the commission, including production of religious films and the operation of a Hollywood office for cooperation with the industry. The films planned include a series on Human Relations and Democracy, now under way, The Church and World Order, Human Relations, Democracy, The Bible and Today, and Religious Education. All four officers of the commission were re-elected, including Rome A. Betts, president; S. Franklin Mack, vice-president; Mrs. Norman V. Peale, secretary, and Harry R. Bowler, treasurer. Mr. Betts was in Hollywood last week conferring with church and industry leaders.

Dual Premiere in Miami For "Arch of Triumph"

Enterprise's "Arch of Triumph" will have a dual world premiere February 17 at the Colony thetare, Miami Beach, and the Paramount theatre, Palm Beach, Fla., it was announced this week by United Artists, distributor. The two-city premiere will commemorate the 100th anniversary of the rededication of the Arc de Triomphe in Paris by Louis-Phillipe. The film was directed by Lewis Milestone, produced by David Lewis, and stars Ingrid Bergman, Charles Boyer and Charles Laughton.

MGM Signs De Rochemont

Louis De Rochemont, producer who utilizes the documentary technique, has been signed as a roving producer by MGM. Among the story properties being considered by Mr. De Rochemont are W. L. White's "Lost Boundaries," which appeared recently in *Readers Digest;* "Smutty Nose," a story of the Isle of Shoals off New Hampshire, and an untitled original.

Form Nasser Productions

James Nasser, owner of the General Service Studio in Hollywood, has formed James Nasser Productions, Inc. The company will produce independently for United Artists release, with the first picture, "Innocent Affair," to star Fred MacMurray. Lloyd Bacon will direct.

Train Players for Selznick

The dramatic arts department of Amherst College has completed arrangements with David O. Selznick to train young actresses for the screen by having them appear in college productions. The plan involves a two-month rehearsal period at the Massachusetts college and a six-performance run of the play.

STARTED

EAGLE LION
Hollow Triumph

PARAMOUNT
Disaster (Pine-Thomas)

REPUBLIC
Secret Service Investigator
Carson City Raiders

UNIVERSAL-INTERNATIONAL
Brain of Frankenstein
One Touch of Venus

COMPLETED

MONOGRAM
I Wouldn't Be in Your Shoes

REPUBLIC
Moonrise (Feldman-Grant)

WARNERS
The Fighting Terror

SHOOTING

COLUMBIA
Wild Fury
Let's Fall in Love
Loves of Carmen

M-G-M
The Three Musketeers
A Southern Yankee
Easter Parade
Julia Misbehaves

PARAMOUNT
A Foreign Affair
Sorry, Wrong Number (Wallis)
Abigail, Dear Heart

20TH CENTURY-FOX
For Fear of Little Men
The Street with No Name
Apartment for Peggy
The Chair for Martin Rome

UNITED ARTISTS
The Pitfall (Regal)
Texas, Brooklyn and Heaven (Golden)

UNIVERSAL-INTERNATIONAL
The Judge's Wife
Mr. Peabody and the Mermaid
The Saxon Charm

WARNERS
One Sunday Afternoon
Key Largo
John Loves Mary
Rope (Transatlantic)

NEED FOR CODE IS URGED IN GERMANY

by HUBERTUS ZU LOEWENSTEIN
in Berlin

The adoption of a German version of the American Production Code is considered a matter of urgent importance by American and German motion picture circles. Matters have come to a head by reason of the recent ban on the showing of a new picture, "Tell the Truth," produced by Studio 45. This is post-war Germany's first ban. The showing was prohibited by the City Council of Paderborn in Westphalia on the ground that it is contrary to morality and apt to create public disorder. Police ordinances dating back to 1833 had to be invoked to make the ban stick. A test case is very likely to develop and the whole affair has been widely discussed in the press and the industry. It is concluded in industry circles that the adoption of a voluntary code of rules for production is the only alternative to government censorship.

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All American pictures brought to Germany will be dubbed for the German screen, Marian F. Jordan, of the Motion Picture Export Association, told a recent press conference. However, he said, the original versions will be made available if desirable. MPEA offices are now established in Kassel, Stuttgart, Duesseldorf and Hamburg.

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Production notes: Camera-Film, Hamburg, has a production schedule of 10 features for 1948. . . . Artis-Filmgesellschaft, Leipzig, has been licensed by the Soviet Military Government. . . . Neue Deutsche Filmgesellschaft, Munich, has scheduled three features for 1948. The company's first feature, "Between Yesterday and Tomorrow," just released, has been well received by public and press.

BELGIUM

by AN TYS
in Brussels

The ultimate in illogical taxation is found here in the Government's levying of amusement taxes not on the actual price of the theatre seat, but on the admission charge plus the existing entertainment tax. This tax on a tax and the whole complicated and heavy scale of taxes currently levied on entertainments is being protested by the Belgian Association of Motion Picture Theatre Managers. Negotiations between the Government and the managers have begun.

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The following have been elected to the board of directors of the Belgian Motion Picture Executives Association: R. Annez, chairman; Armand Campion, vice-chairman; J. van den Driessche, treasurer; E. Maeck, secretary; Al van Houter, assistant secretary, and F. Poot, A. Crabbe, M. Ciocciola, L. Depotter, commissioners.

▽

Marc Turfkruyer has been elected for the fifth time as chairman of the Antwerp Motion Picture Pressmen's Association.

▽

"Gone with the Wind" has ended its unprecedented 10-week run at the Metropole, Brussel's number one house.

EXHIBITORS REEL FROM 56% EIRE TAX BLOW

Dublin Bureau

When the Eire Government levied new admission taxes January 16 it took 56 per cent of each admission in taxes. The increased taxes meant increased admissions and exhibitors gloomily predicted a drop in attendance. But what they got was worse than their predictions. Attendance plummeted. Patronage in several Dublin first runs went down between 30 and 40 per cent. In several cases cinemas are said now to be operating at a loss. Opinion here is that unless the new National Budget, in April, includes cuts in the existing scale of extertainment tax, many cinemas will have to close.

SWITZERLAND

by KURT EMMENEGGER
in Zurich

A number of new theatres have opened in the country during the past few weeks, boosting the total to 389.

Largest of the new theatres is the Corso in Zurich, owned by Max Schaup. The house seats 1,287. Other new houses are the Jura in Berne, with 603 seats; the Ideal in Aarau, with 563; the Elite in Wettingen, with 500; the Rex in Winterthur, with 544; the Rex in Solothurn, with 504, and one in Interlaken, with 466 seats.

The majority of the country's theatres seat about 500. The largest in the country is the Apollo in Zurich, seating 1,700.

TURKEY

by PHEDON NAZLOGLU
in Istanbul

An Association of Film Distributors and Cinema Proprietors of Istanbul recently has been formed, grouping the city's importers, producers and theatre managers. The association was formed at the initiative of Ihsan and Fahir Ipecki, of Fitas; Cemal Pekin, of Ozen-Film; Sakir Seden, of Kemal-Film; Anthony Apostolu, of Ceylan-Film; Cemal Filmer, of Lale-Film, and others.

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Business has been on the increase here, with most programs running from two to four weeks, and some running six weeks. Biggest successes during the past weeks were "Love Letters," "Frenchman's Creek," "Thrill of Romance," "Anchors Away," "Gilda," "Song of Scheherazade," "Ivy," and "The Seventh Veil."

AUSTRALIA

by FRANK O'CONNELL
in Sydney

The reopening of Hoyts' Regent theatre formed in Melbourne the occasion for spectacle, glamor, pageantry and human interest. Not for years has there been a major theatre opening and it is not expected that the like will be seen in this country for many more years. Reopening of the great showcase was a historic event, for although technically a renovation, the job done on the gutted Region makes it practically a new theatre. Gothic architecture has been retained, seating is still 3,277, but the proscenium is more modern, the new Wurlitzer organ is the largest in Australia, and the Westrex sound was not there when the house burned down in April, 1945.

Hoyts has also opened a new suburban theatre, the Castle in Sydney.

His Majesty's theatre, in Brisbane, leased by Hoyts, has begun an extended all-British season of features. Hoyts now has a British house in all major capital cities.

▽

Endeavour Films has decided to call it a day and has gone into liquidation. The company had been formed to produce "Intimate Stranger," written by a local author, William Lynch.

NEW ZEALAND

by R. A. USMAR
in Wellington

The Government inquiry into the motion picture industry was due to get under way the end of January or the first of February. There is much speculation here concerning the eventual outcome. While a certain number of the independent exhibitors, in particular, expect to obtain some improvement in their general film hire and releasing conditions, it is not likely that there will be any major changes made in the existing system. The Film Industry Board, which consists of four representatives of the distributors, four of the exhibitors and the Government License Officer, with an independent chairman, W. F. Stillwell, has been in operation for a number of years and has effectively functioned as a clearing house for the ills that are normally attendant between buyer and seller.

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This month it is expected that 16mm entertainment films will be released here. Regulations for the protection of 35mm exhibitors are under consideration.

National Circuit Opens Houses To Ad Pictures

Hollywood Bureau

National Theatres' 575 houses are being opened to advertising films which "measure up to the circuit's exhibition standards," National executives said here Tuesday.

First of a series to be used is an eight-minute Chesterfield cigarette subject. Fifty Cinecolor prints of the subject have been ordered by Liggett and Myers. The series will start in the circuit's theatres about the middle of March.

Thornton Sargent, assistant to Charles Skouras, president, will have charge of the advertising films program, contemplated as a permanent addition to the circuit's activities.

This is the first time in recent years a major circuit has permitted use of advertising films. Such films, however, often have been shown by smaller independent houses on a fairly regular basis.

Bernhard, Herzog Elected Directors of Cinecolor

Joseph Bernhard, president of Film Classics, and Karl Herzog, treasurer of Film Classics and Cinecolor, were elected to the board of directors of Cinecolor Monday at the annual meeting of stockholders in Hollywood. The meeting also voted to increase the board membership from seven to nine and reelected all incumbent board members. The meeting also approved the sale of 15,000 shares of authorized but unissued stock to A. Pam Blumenthal; 10,000 to William T. Crespinel; 10,000 to Alan M. Gundelfinger; 5,000 to Mr. Herzog, and an option to purchase 10,000 shares by Bernard Kranze, Film Classics sales manager.

Own Building for SOS Cinema In Twenty-Second Year

S. O. S. Cinema Supply Corporation will begin its twenty-second year March 1 by moving into its own building on West Fifty-second Street, New York. The new building extends a full city block from the Fifty-first Street receiving and shipping entrance to the main office and showroom entrance on Fifty-second Street. Area of the showroom is about 2,000 square feet. S. O. S. will maintain its warehouse on West Twenty-eighth Street, and its chair factory at Irvington, N. J.

Nu-Screen Anniversary

The Nu-Screen Corp., headed by Herman Gluckman, is observing its first anniversary, having made its initial screen installation in the Park Avenue theatre, New York, in February, 1947. Since that time the Winter Garden, Astor and Lane theatres, also in New York, have installed Nu-Screen.

FOREIGN REVIEWS

LAUGH PAGLIACCI

(Continental Motion Picture Corp. — Italian with English subtitles)

For the followers of opera and particularly for those who are stirred by the tragic story of Leoncavallo's "Pagliacci," this Italian-made production may prove to be of interest, for it is a story of how the author came to write his famous opera and also includes many scenes from the opera itself. Starring Beniamino Gigli, who has not appeared in the United States since before the war, and Alida Valli—the same Valli who is currently in a starring role in "The Paradine Case"—the film is concerned with the clown who murders his wife when he finds her unfaithful. In the film story, Paolo Hoerbiger portrays the tragic figure, while in the scenes of the opera Gigli sings the role. Although Alida Valli is prominently displayed throughout the picture, she has little to do. Giuseppe Fatigati directed from a screen story by Ceasare Viola. Running time, 85 minutes. General audience classification. Reviewer's Rating: *Fair.*—G. H. S.

THE ETERNAL RETURN
L'ETERNEL RETOUR

(Discina International—French with English subtitles)

This is a modern version of the Tristan and Isolde legend written by Jean Cocteau, the author-director of "Beauty and the Beast." This is a well presented film directed by Jean Delannay. The story concerns a young man who falls in love with his uncle's young wife. As the young man is dying from a bullet wound, he sends for the girl. She arrives after he dies and then she, too, dies. Jean Marais and Madeleine Sologne, in the leading roles, give good performances. Others in the cast include Jean Murat, Yvonne Debray and Jean D'Yd. This film should rate attention in this country because it tells an appealing story in a pleasing manner. Running time, 101 minutes. Adult audience classification. *Good.*—M. R. Y.

PASSIONNELLE

(Distinguished Films, Inc. — French with English subtitles)

Directed and edited like other foreign pictures with an artistry sometimes affected, this picturization of Emile Zola's "For One Night of Love" is in its literal transcription as dated as the novel. And in its attempt to garnish with sex it is in some of its earlier sequences irrelevantly raw. It animates even its simplest characters with obscene cynicism and conscienceless lust. Even the portrayal of the hero as pure in heart although belabored by fate and unrequited in love, is leering and ambiguous. The story, laid in a provincial town, has Roger Blin, obscure, reclusive postal clerk, secretly in love with the local Baroness' daughter. This girl, convent-fresh, is innately sensual and vicious, and for years has been loved by another clerk. On the eve of her marriage of convenience to a lecherous nobleman, she murders her lover. Knowing now of Blin's love, she persuades him to carry away the body. Pangs of conscience are too late when police hunt Blin as a murderer; none will believe her confessions, and she marries the nobleman. The police take away Blin. Odette Joyeaux plays the girl very well. The picture as a whole is depressing, which of course may be what some art house patrons want. Running time, 83 minutes. Adult audience classification. *Poor.*—F. E. S.

Filmack in New York

The opening of a new branch office at 245 West 55th Street, New York, has been announced by Irving Mack of Filmack Trailers, which has its headquarters in Chicago.

Court Reserves Its Decision on Brandt Motion

Decision was reserved Monday by Justice Samuel Null in New York Supreme Court on the motion of Harry Brandt, New York circuit operator, to have certain "improperly alleged" charges stricken from Paramount's $563,265 percentage suit against him.

The judge did, however, sustain the contention of attorney Louis Nizer, representing Paramount, that Mr. Brandt's motion should be disallowed and stricken out as "self glorification."

This action came as Hyman Frank and Daniel Glass, Paramount attorneys, filed affidavits with the Supreme Court.

Say Allegations Supported

Together they charged Mr. Brandt and Brandt Theatres with bribery, they doubted the legal existence of Brandt Theatres, and they insisted "the allegations of fraud alleged in the complaint are supported by evidence derived from the defendant's own books and records."

Said Mr. Frank in his affidavit: "With respect to the allegations of the bribery contained in the complaint, I wish to state to the Court that I have read confessions, made in writing, by checkers who were designated to check the accuracy of the box office receipts at the defendants' theatres, and who were bribed by defendants' representatives to report lesser box office receipts than were actually collected or reported to the plaintiff."

"The defendants' own books and records, even if they were assumed to be 100 per cent accurate, revealed that the defendants fraudulently failed to report to Paramount a sum in excess of $74,887.88."

Mr. Glass told the court he was unable to find "Brandt Theatres" registered with the office of the Secretary of the State of New York. He said he "knew that Section 440 of the Penal Law required those doing business under an assumed name or as a partnership to file a certificate with the County Clerk of the county in which such business was conducted."

Finds No Record

After "an exhaustive and careful search going back to 1924," Mr. Glass stated to the court, he was unable to find that any certificate "either for doing business under an assumed or trade name or for a partnership under that (Brandt Theatres) or any similar name had ever been filed from that year up to the filing of the complaint."

Paramount concluded that "it would be more consistent with defendants' good faith if they filed a verified answer denying such allegations and seeking speedy trial, than to seek to strike out these allegations so that they need not file an answer to them."

Games in Color Rank Exclusive

The J. Arthur Rank Organization has acquired the exclusive rights for making the official Technicolor record of the summer Olympic games, MOTION PICTURE HERALD'S London Bureau reported this week. American newsreel heads in New York, who only a few weeks ago had protested such an arrangement, said they had not been informed of this development by the British Olympic committee to which they had addressed their objections.

According to the London report, all newsreels outside the Rank group will be given equal facilities for filming and Sir Gordon Craig, speaking as chairman of the Newsreel Association, said he considered this to be "a reasonably happy arrangement."

The Rank special of the games will be made by the Rank-controlled Olympic Games (1948) Film Company, Ltd. Castleton Knight, in charge of production for the royal wedding film, will head the Olympic project. Special new equipment will be used to cover the games at the Wembley Stadium from July 29 to August 14. The film will run 10 reels and it is hoped it will reach the world's theatres within 10 days. The Rank Organization points out that it took Hitler six months to release films of the 1936 Games.

The American protest against the handing out of exclusive coverage rights to Mr. Rank was contained in a cable from A. J. Richards of Paramount News to the British Olympic Committee only a few weeks ago. It said the American reels were "greatly disturbed" over reports that the Olympic organizing committee had "disposed of the entire film reporting rights for the Olympic Games to "commercial organizations."

Legion of Decency Condemns Italian-Made "Furia"

The Italian feature, "Furia," has been condemned by the Legion of Decency because it is "immoral in treatment" and because "costuming and situations are indecent and suggestive." The Legion this week also reviewed 13 other features, approving eight. In Class A-I, unobjectionable for general patronage, were "If You Knew Susie" and "Western Terror." In Class A-II, unobjectionable for adults, were "Adventures of Casanova," "Alias a Gentleman," "Beauty and the Beast" (French), "The Big Fix," "Mourning Becomes Electra" and "The Naked City." The following were placed in Class B, objectionable in part: "Arch of Triumph," because of "low moral tone"; "Jassy" (French), because of "light treatment of marriage"; "A Miracle Can Happen," because of a "suggestive sequence"; "The Story of Tosca" (Italian), because of "suicide in the plot solution," and "Three Daring Daughters," because it "tends to justify as well as reflect the acceptability of divorce."

IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 11—U. S. and Canada join in mercy flight to north. . . . Ex-King Leopold of Belgium in Cuba. . . . Open new French dam. . . . Army Arctic expedition. . . . Badgett "quads" birthday. . . . Look Magazine award to Zanuck and Peck. . . . Speed skating. . . . Iceboat regatta. . . . Florida school for umpires.

MOVIETONE NEWS—Vol. 31, No. 12—Funeral of Gandhi. . . . General Eisenhower retires as U. S. Chief of Staff. . . . Operation Paradogs. . . . Winter Olympics.

NEWS OF THE DAY—Vol. 19, No. 245—Washington spotlight on Communism. . . . Paratroop maneuvers. . . . Magic brain aids science. . . . Ex-King Leopold in Cuba. . . . School for umpires.

NEWS OF THE DAY—Vol. 19, No. 246—Eisenhower quits army. . . . India bids farewell to Gandhi. . . . Exercise paradog. . . . New record in triplets. . . . Olympic roundup.

PARAMOUNT NEWS—No. 48—Hearings on legislation to curb Reds. . . . Gandhi funeral. . . . Skiing.

PARAMOUNT NEWS—No. 49—Landmark burns. . . . Fire destroys historic inn. . . . Eisenhower retires. . . . U. S. makes Olympic history.

UNIVERSAL NEWS—Vol. 30, No. 115—U. S. troops in winter exercises. . . . Labrador mercy mission. . . . French open huge dam. . . . Badgett "quads" celebrate ninth birthday. . . . Ski meet. . . . Irish setter's 14 pups. . . . Iceboat regatta.

UNIVERSAL NEWS—Vol. 30, No. 116—Eisenhower swears in Omar Bradley as Chief of Staff. . . . Parachuted sled dogs. . . . Olympic games in Switzerland.

WARNER PATHE NEWS—No. 50—Air power conquers winter. . . . Umpire school. . . . Open war on heart disease. . . . Joe Louis in exhibition bout. . . . Skiing. . . . Great Americans: Abe Lincoln.

WARNER PATHE NEWS—No. 51—Eisenhower departs; Bradley starts. . . . Paradogs in Arctic test. . . . Rites for Gandhi. . . . One hundred sentences for guilty driver. . . . Million-to-one triplets twice. . . . Olympic highlights.

TELENEWS DIGEST—Vol. 2, No. 6—Georgia coach defies Klan. . . . Bradley takes over. . . . G. I. returns from Pakistan. . . . New Orleans Mardi Gras. Italy sends food to U. S. . . . Brooklyn fire. . . . Fashions—for men. . . . Palestine explosion. . . . New Java government. . . . Winter thaw in Germany. . . . Overseas bulletins. . . . Mexican dialing device. . . . Columbia-Fordham, basketball. . . . Bicycle race in France.

Columbia in Credit Pact With First National Bank

Columbia's credit ceiling has been increased to $15,000,000 under a new pact with the First National Bank of Boston, which is lending 40 per cent of the money, the Bank of America, 40 per cent, and the Manhattan Co., 20 per cent. At the same time, the previous credit by the Boston First National is retired, with Columbia repaying $7,000,000, outstanding under the old credit, and borrowing $9,000,000 from the new credit. Interest payments are at 2½ per cent until November 30, 1948, when the rate is increased to 2¾ per cent until November 30, 1949.

New York Censor Tests May Be Held in April

Examinations to select a director of the Motion Picture Division of New York State's Department of Education at Albany may be held in April. Twelve applicants have filed for the position. The tests may be oral, written or both. The director has the power of censorship in the state. The position has been vacant since Irwin Esmond resigned in the spring of 1945. Dr. Ward Bowen is now acting director of the division.

Report Prestige Bookings Gain

An increase in bookings of J. Arthur Rank's prestige product in the west and midwest by circuits and independents was reported last week by Lawrence J. McGinley, sales manager of the Universal-International Prestige Pictures division. He said also that exhibitors in the smaller situations are finding these British films stimulant of midweek business, especially when coupled with a drive to attract the local "carriage" trade. Bookings on two films—"Bush Christmas" and "The Overlanders"—went up sharply, he declared, after they had been cut to second-feature length.

In the midwest, Mr. McGinley made several deals, among them houses that have not played this type of picture before. In St. Louis he closed with the Art theatre there. In Louisville with the Scoop News theatre, which started its new policy with "I Know Where I Am Going." In Indianapolis a deal was made with the Monarch circuit, involving the Indiana, Circle, Lyric and Keith's theatres. In Chicago, the Balaban, H & E circuit signed for test runs in the 690-seat Surf theatre, and the Esquire. "Tawny Pipit" was the first film.

Deals also were made or are in the offing with the Alhambra theatre, Cleveland; the Auditorium in Fort Wayne, Indiana; a first run house in Cincinnati; the Town Hall, Toledo, Ohio, and the Indiana theatre, Bloomington, Indiana.

German Producers Finish Four Films

German producers recently have finished four pictures, three are in the shooting stage and seven are being prepared for the cameras, according to information received by Joseph Scheinman, president of Casino Film Exchange, New York.

Austrian studios also are active, with nine films now in production or ready for the cutting room. Among them is one picture shot in Agfa color, starring and directed by Willy Forst. The majority of the Austrian product are musicals.

Studios in four German cities now are turning out product. Films finished include "Above Us the Sky," which will be released in October; "Between Yesterday and Tomorrow" and "The Strange House."

Volk Percentage Hearings Postponed to March 8

Hearings on an injunction action brought by Volk Brothers, Minneapolis exhibitors, against major film companies, were continued to March 8 by Judge Gunnar H. Nordbye in the Minneapolis District Court Monday. The exhibitors are seeking to restrain the film companies from enforcing contracts, and from bringing percentage suits pending a Supreme Court decision in the New York case. Percentage suits were originally brought by the film companies.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CRIME DOCTOR'S GAMBLE, THE: Warner Baxter, Micheline Cheirel—Douhle featured with a Gene Autry Western. Slow action and much too wordy to please the action fans. Consider this one not up to standard of the series. Played Friday, Saturday, Jan. 30, 31.—H. E. and C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

DEAD RECKONING: Humpbrey Bogart, Lizabeth Scott—These Bogart pictures do not draw crowds for us at this point. This did tbe best of any of his pictures, but the higher rental put it in the same class as tbe others. They are all pretty good features, and this was no exception. Wortb playing if Bogart is a draw in your location. An average crowd enjoyed this. Played Friday, Jan. 16.—Fred J. Hutcbings, Community Theatre, Leader, Sask., Can.

FRAMED: Glenn Ford, Janis Carter—I was framed along with Glenn Ford. It had too much buildup. However, rain and freezing weather kept everyone home, anyway. Played Wednesday, Jan. 7.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—This picture drew the kids on a Sunday, hut Monday and Tuesday were not good. We thought it was the last of our customers. It must have heen the weather that kept them away.—Lawrence Rosenhloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—It is a crime what some of the Hollywood producers do to some of the classics. This was nearly mutilated beyond recognition. However, our crowd was large and most of them seemed pleased. Color was fair. Good for the top half of a douhle hill. Played Saturday, Jan. 10.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LAST OF THE RED MEN, THE: Jon Hall, Evelyn Ankers—Picture will do big business in action houses everywhere. So book it. We didn't do so well as our weather was against us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

HUCKSTERS, THE: Clark Gable, Deborah Kerr—Disappointing. Attendance below average. Word had already gotten around and attendance was helow average. Definitely not up to expectations. Played Sunday, Monday, Jan. 11, 12.—H. E. and C. W. Rowell, Idle Hour Theatre, Hardwick, Vt.

HUCKSTERS, THE: Clark Gable, Deborah Kerr—We all enjoyed this new Gable picture, also the acting of Miss Kerr. The whole cast was good. This is not the best we have seen of Gable, but was good enough for us. Played Saturday, Jan. 24.—Tom Auflick, booker, Ohio Penitentiary, Pen Theatre, Columbus Ohio.

Monogram

DOWN TEXAS WAY: Buck Jones, Tim McCoy—Received a good print on this old Western. My people were glad to see Buck Jones and Tim McCoy again.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BLAZE OF NOON: Anne Baxter, Sterling Havden—In one of our houses was no good, but in Belle River it surprised us. It did above average business. Played Monday-Wednesday, Jan. 26-28.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

CRUSADERS: Loretta Young, Henry Wilcoxon—An old picture. We traded it for another picture. It needs a lot of exploitation. It didn't do well but it has possibilities. Played Thursday-Saturday, Jan. 29-31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DEAR RUTH: Joan Caulfield, William Holden—This was a fine comedy that pleased all who came. This show more nearly resemhles a stage show than any film I have ever played. Played Monday, Tuesday, Jan. 5, 6.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

DESERT FURY: John Hodiak, Lizabeth Scott—This was another real good one from Paramount. Splendid story. Good for small towns. Played Thursday, Friday, Jan. 8, 9.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

PERILS OF PAULINE: Betty Hutton, John Lund—This is what they like. It took well everywhere we played it. Don't pass it up. It is a natural for small towns. Played Thursday-Saturday, Jan. 29-31.—Harland Rankin, Beau Theatre, Belle River, Ont., Can.

PERILS OF PAULINE: Betty Hutton, John Lund—Our patrons like color and music. No complaints. If your patrons want real fine enjoyment, I suggest you play this one. Full house every night and good matinee crowds.—Lawrence Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—Nohody can say that this wasn't a good picture, but when our side roads are blocked it takes more than Crosby to bring them out. Played Monday, Wednesday, Jan. 26-28.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

WELCOME STRANGER: Bing Croshy, Barry Fitzgerald—Excellent. Has real drawing power. Might have done as well as "Blue Skies" but for sub-zero temperatures. Played Sunday-Tuesday, Jan. 25-27.—H. E. and C. W. Rowell, Idle Hour Thetare, Hardwick, Vt.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso—Cold weather cut the attendance in half. If it's laughs you're looking for this has it from the first to the last reel. Played Wednesday, Thursday, Jan. 14. 15.—James C. Balkcom, Jr., Gray Theatre, Gray, Ga.

RKO Radio

WILD HARVEST: Alan Ladd, Dorothy Lamour—Alan Ladd came through with a good one again. This was a man's show. Enjoyed by all. Played Monday, Tuesday, Jan. 12, 13.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Excellent. This was a hit. RKO has reason to be proud of this feature. One of our biggest Monday crowds in weeks witnessed this. Comments were favorahle. Performances were good. Some of the scenes aroused loud laughter. How about another like this from this studio. Played Monday, Jan. 12.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

THEY WON'T BELIEVE ME: Robert Young, Susan Hayward—No good for small towns. Pass it up. They don't like these tragedies in small towns. Played Monday-Wednesday, Jan. 26-28.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

THE WON'T BELIEVE ME: Robert Young, Susan Hayward—No good. They wouldn't believe in us. They just wouldn't come. Believe me, and pass it up. Played Monday-Wednesday, Jan. 26-28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TRAIL STREET: Randolph Scott, Anne Jeffreys—Adverse weather against us. A fair picture. Business poor. Played Thursday-Saturday, Jan. 29-31.—Harland Rankin, Erie Theatre, Wheatley, Ont., Can.

Republic

DRIFTWOOD: Ruth Warrick, Walter Brennan—This is a warm and humanly appealing production bringing clean and interesting entertainment to an anticipatory audience. A credit to Hollywood and I certainly hope Republic will make more that are similar. It is excellent for all patronage. The little girl, Peggy Wood, is superb, and should go far. Played Sunday-Tuesday, Dec. 28-30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SRO

DUEL IN THE SUN: Jennifer Jones, Joseph Cotten, Gregory Peck—Men bere clamored for tbis picture for over a year before we were able to book it. The day it played they all turned out en masse to see it. They were unanimous in claiming it the best of the year. Very beautiful Technicolor and superb acting of all the cast should make this worthwhile for any theatre. We believe we were the first state institution to show this film at reduced prices. We want to thank the producer for allowing us this privilege. Played Saturday, Dec. 6.—Tom Auflick, booker, Ohio Penitentiary, Pen Theatre, Columbus, Ohio.

Twentieth Century-Fox

DAISY KENYON: Joan Crawford, Dana Andrews—Excellent drama, although I heard several college girls say on their way out that they couldn't seem to understand it. Many didn't like this role for Dana Andrews. Joan Crawford did not look her best by any manner of means, but I still say it is a good picture. Played Sunday-Tuesday, Jan. 18-20.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

HOME IN INDIANA: Jeanne Crain, Walter Brennan—For those who like horse racing, this was tops. It has plenty of action. Played Wednesday, Thursday, Jan. 28, 29.—Ira Sherk, Mt. Wolf Theatre, Mt. Wolf, Pa.

IRISH EYES ARE SMILING: June Haver, Dick Haymes—A swell musical show and the patrons really enjoyed it a lot. Played Friday, Saturday, Jan. 30, 31.—Ira Sherk, Mt. Wolf Theatre, Mt. Wolf, Pa.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—The odor from "The Shocking Miss Pilgrim" was still present when we booked this one. One of the best we ever saw of Miss Grable. Dailey is a natural partner for her. Should team up again soon. Played Thursday, Dec. 25.—Tom Auflick, booker, Ohio Penitentiary, Pen Theatre, Columbus, Ohio.

WANTED FOR MURDER: Eric Portman, Dulcie Gray—This outdrew Bogart and left a more satisfied audience. This was well done and the suspense was good. Characterizations were not overdone. Worth playing either as a single or on a double bill. Rental right and left us a comfortable profit after expenses were paid. Played Monday, Jan. 19.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Universal

BLACK DOLL: Nan Gray, Donald Woods—Played with "The Last Mile" on a Sunday bill. To my surprise we had a packed house. No one liked the pictures, but still came on Monday and Tuesday. That's what counts. Good for a small town or where there are a lot of kids.—Lawrence Rosenbloom, Royal Alexandra Theatre, Lachine, P. Q., Can. Small town patronage.

BRUTE FORCE: Burt Lancaster, Hume Cronyn—This is some drama if you are looking for action. Excellent drama. Do not miss "Brute Force." Business was tops and my patrons seemed well pleased. Burt Lancaster does a nice job as usual. Played Sunday-Tuesday, Jan. 11-13.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

BRUTE MAN, THE: Rondo Hatton, Jane Adams—Fair thriller.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

BUCK PRIVATES COME HOME: Bud Abbott, Lou Costello—Very good Ahbott and Costello film. Situations very funny to all who saw it. These comedians are favorites around here anyway. Worthwhile playing in any spot. Played Thursday, Jan. 1.—Tom Auflick, booker, Ohio Penitentiary, Pen Theatre, Columbus, Ohio.

BUCK PRIVATES COME HOME: Bud Ahbott, Lou Costello—Abhott and Costello still pack them in for us. My patrons seem to enjoy them over and over. I'm looking forward to another hit. Played Monday, Tuesday, Jan. 22, 23.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

EGG AND I, THE: Fred MacMurray, Claudette

(Continued on following page)

(*Continued from preceding page*)

Colbert—For a down-to-earth real picture show, be sure and play this. Every minute a laugh. Not a dull scene. Played Thursday, Friday, Jan. 15, 16.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

EGG AND I, THE: Claudette Colbert, Fred MacMurray—Excellent. This drew people I haven't seen since the war.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

FRIEDA: David Farrar, Glynis Johns—Since we played "Seventh Veil" in this theatre, the students seem to be pretty much interested in the English pictures, especially James Mason. They turned out pretty well for "Frieda," which is very beautifully done by a grand cast, but seven below zero weather cut down the attendance. Played Wednesday-Saturday, Jan. 28-30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SOMETHING IN THE WIND: Deanna Durbin, John Dall—Deanna used to be a good draw in this college town but for some reason or other she has not been so good in the last few pictures she has made. This picture is good and I believe my patrons were well entertained, but my opposition was playing something big. It cut the attendance terribly. Played Sunday-Tuesday, Jan. 25-27.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

WEB, THE: Edmond O'Brien, Ella Raines—William Bendix stole the show and Vincent Price was at his best in his role. However, Ella Raines gave a splendid performance. Played Wednesday, Jan. 28.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

WICKED LADY: James Mason, Margaret Lockwood—They should have kept this one in England. We all wanted to see Mason act, but hope the rest of his pictures are not as "Rank" as this one. The only thing that saved the day for us on this was a short subject from Warner Bros., "Keystone Hotel," that was very good. Played Saturday, Jan. 31.—Tom Auflick, booker, Ohio Penitentiary, Pen Theatre, Columbus, Ohio.

United Artists

AFFAIRS OF BEL AMI, THE: George Sanders, Signe Hasso—This was 95 minutes of groans and walkouts. The biggest flop ever produced. Don't let anyone fool you to play it. Not for small or large towns. Played Saturday, Jan. 17.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

DISHONORED LADY: Hedy Lamarr, Dennis O'Keefe—Good picture. Business not so hot.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

HEAVEN ONLY KNOWS: Robert Cummings, Brian Donlevy—Excellent. Had more favorable comments on this than on any picture I have played in a year or more. The cast in this was perfect. Stuart Erwin was good as the marshal. Why haven't we seen him more often?—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

RAMROD: Joel McCrea, Veronica Lake—This is a good Western. Had a good draw and plenty of action. Good for small towns. Played Monday, Tuesday, Dec. 18, 19.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

SPELLBOUND: Ingrid Bergman, Gregory Peck—This was getting rather old but it hadn't played this territory and we took a chance on it. Result: a big crowd. The stars drew a big audience and the majority were well satisfied. If you havn't played this yet better do so as it is very good. Age doesn't matter if it is a good picture. Played Friday, Jan. 23.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

Warner Bros.

CHEYENNE: Dennis Morgan, Jane Wyman—Good picture, but couldn't get them out. Below zero and drifted roads. Played Thursday-Saturday, Jan. 29-31.—Harland Rankin, Joy Theatre, Bothwell, Ont., Can.

CHEYENNE: Dennis Morgan, Jane Wyman—Dennis Morgan is a remarkable man. He is just as much at home in a horse opera as he is as a prince. This is an above average show with Jane Wyman and Janis Paige doing fine jobs. Good for all situations. Played Monday, Tuesday, Jan. 26, 27.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

Short Features

Metro-Goldwyn-Mayer

SO YOU THINK YOU'RE A NERVOUS WRECK: Pete Smith Specialties—This is a good comedy. Laughs for everyone.—Wilder S. Funk, Star Theatre, St. Stephen, S. C.

Paramount

TUBBY THE TUBA: George Pal Puppetoons—Only fair. My people don't like these Puppetoons as well as other cartoons.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Warner-Vitaphone

WALKY TALKY HAWKY: Merrie Melodies Cartoons—Good cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

ZERO GIRL: Melody Master Bands—Good one-reel film.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Short Product in First Run Houses

NEW YORK—Week of February 9

CAPITOL: It Can't Be Done ..... ***MGM***
Milky - Way ..... ***MGM***
Feature: Three Daring Daughters ..... MGM

CRITERION: Ski-Demons ..... ***Columbia***
Short Snorts of Sports ..... ***Columbia***
Feature: T-Men ..... Eagle Lion

GLOBE: Now That Summer Is Gone ***Warner Bros.***
Feature: Body and Soul ..... United Artists

PALACE: Pen Games ..... ***RKO Radio***
Wide Open Spaces ..... ***RKO Radio***
Feature: Night Song ..... RKO Radio

PARAMOUNT: Monkeyshines ..... ***Paramount***
It Could Happen to You ..... ***Paramount***
Super Lulu ..... ***Paramount***
Feature: I Walk Alone ..... Paramount

RIVOLI: Topsy Turkey ..... ***Columbia***
Out of This World Series ..... ***Columbia***
Feature: To the Ends of the Earth ..... Columbia

ROXY: Hitch Hikers ..... ***20th Cent.-Fox***
Ski-Thrills ..... ***20th Cent.-Fox***
Feature: You Were Meant for Me ..20th Cent.-Fox

STRAND: So You Want to Hold Your Wife ***Vitaphone***
Gorilla of My Dreams ..... ***Vitaphone***
Celebration Days ..... ***Vitaphone***
Feature: Treasure of Sierra Madre ... Warner Bros.

WARNER: Built for Speed ..... ***Warner Bros.***
Feature: A Miracle Can Happen .... United Artists

WINTER GARDEN: Tex Williams and His Western Cowhands ..... ***Universal***
Feature: A Woman's Vengeance ..... Universal

CHICAGO—Week of February 9

CHICAGO: Salt Water Taffy ..... ***MGM***
Feature: Green Dolphin Street ..... MGM

GRAND: Brother Knows Best ..... ***RKO***
Feature: Panic ..... RKO

PALACE: Hall of Fame ..... ***Universal***
Giant Killer ..... ***Universal***
Feature: Night Song ..... RKO Radio

ORIENTAL: Band Master ..... ***United Artists***
Feature: Sleep, My Love ..... United Artists

UNITED ARTISTS: Riding the Waves ***Paramount***
Feature: Frieda ..... Universal-International

ROOSEVELT: Sun Valley Fun ..... ***Warners***
Feature: My Girl Tisa ..... Warner Bros.

Fan Magazines Organize To Study Advertising

Twelve motion picture fan magazines, with a circulation totaling 8,000,000, have formed the Association of Screen Magazine Publishers, Inc., with headquarters in New York for the purpose of studying advertising problems and to promote their mutual interest. Meetings are being arranged by the Association with motion picture publicity and advertising executives to discuss the results of studies now being made. Magazines represented in the group include: *Modern Screen, Movie Story, Movie Life, Movie Show, Movie Stars Parade, Movieland, Photoplay, Screen Guide, Screenland, Screen Stories* and *Silver Screen.* Elliott Odell of Fawcett and Herb Drake of Macfadden are in Hollywood to discuss the studies with film executives.

Tri-States Acquires Half Interest in Station KSO

The sale of Station KSO at Des Moines, Ia., to the Tri-States Theatre Corporation and Meredith Publishing Company, subject to the approval of the Federal Communications Commission, was announced last Saturday. KSO, a 5,000-watt Columbia Broadcasting System affiliate, will be operated by the Tri-States—Meredith Broadcasting Company, with the two firms as equal owners. Officers include A. H. Blank, president; L. M. McKechneay, treasurer; G. Ralph Branton, managing director, and Myron Blank, all of Tri-States. Other officers are members of the Meredith firm. The company plans to originate both FM and television broadcasting in Des Moines. Tri-States operates theatres in 57 cities in Iowa, Nebraska and Eastern Illinois. Meredith's publications include *Better Homes and Gardens* and *Successful Farming.*

Name Ten Area Chairmen For Brotherhood Week

Ten additional territorial chairmen have been named for American Brotherhood Week, sponsored by the National Conference of Christians and Jews, Harry Brandt, national exhibitor chairman, has announced. They and their territories are: Harry Lamont, Albany; Robert T. Murphy, Buffalo; John Balaban and Jack Kirsch, Illinois; Woodrow Praught, North Dakota; Gus Metzger, Southern California; Harry L. Nace, Arizona; Abe Solomon, Tennessee; Les Newkirk, Wyoming, and John Nolan, Eastern Pennsylvania.

The eighth annual luncheon of the Amusement Division will be held at the Hotel Astor, New York, February 24. The speakers will be the Rev. Daniel Poling, editor of the *Christian Herald;* the Rev. Robert I. Gannon, S. J., president of Fordham University, and Rabbi Joshua Loth Liebman of Boston, author of "Peace of Mind."

Siritzky, Girosi in Deal

The John Golden theatre, New York, formerly a legitimate house, will be operated jointly by Siritzky Enterprises and Marcello Girosi, president of Supercinema Corporation and lessee of the Golden. The house will be under the management of the Siritzkys.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

"FILM Music Is Club Study Theme" reads a front page headline in a small town newspaper—and the story goes on to give the program of a local music club in their study of "Background Music for Motion Pictures." "Song of Love" and "Carnegie Hall" are subjects of discussion, and the opinion is quoted, "Both are serious efforts to present the world's greatest compositions on the screen attractively and with artistic integrity."

The program is listed as follows: Review of "Song of Love" from Music Clubs Magazine. Article—"Hollywood Boy Choirs," Film Music Notes. Article—"Authenticity in the Film." MGM Pamphlet. Article—"Music Is the Story." Recordings—"Song of Love." Review of "Carnegie Hall." Recordings—Album of "Carnegie Hall." Article—"Challenge of Film Music." Each topic was conducted for the meeting by a local member of the club. "After enjoying the music of these two films—called million dollar concerts — delicious refreshments were served by the hostesses."

That's a brief summary of a small-town music club's approach to film music, and here's our editorial comment: It did *not* originate with the local theatre. It came about through a *national* interest on the part of club women in film music. What we want to point out is that all this interest is ready and waiting for any manager's profitable advantage, if he is equally ready to cooperate. Why not find out about the study of film music in your town?

16,000 TOWNS

Eighty million people live in sixteen thousand villages and small cities in the United States. These towns are the ramparts of the American way of life, the fortresses of liberty, the basis of our pursuit of happiness. In them, fathers and mothers hand down to their children the traditions and practices in daily living habits that make for steady patronage at 16,000 box offices.

Hedda Hopper, in her syndicated column in the New York *Daily News*, said the other day: "Every top producer in Hollywood should take a leave of absence and live in a small town. They could learn much by finding out how people behave in small towns. The Midwest has been called 'the breadbasket of the nation'. It also puts the icing on Hollywood's cake, so we should know more about its people."

Which confirms again a basic policy in Managers' Round Table: To bring *from* the small towns a reaction to films, while going about our task of conveying *to* the small towns the essence of big-city showmanship. If, as and when the powers-that-be will aim at the small towns instead of at a handful of key cities, showmanship will be more apparent, and profits also. Too many films are made and played for big-city folks, not for the eighty millions who live in small communities.

q We are indebted to Miss Mildred Fitzgibbons, manager of the Skouras Roosevelt theatre, Flushing, L. I., for a chance to see a copy of the folder-brochure prepared by "The Comic Weekly," a division of King Features and the Hearst newspapers, entitled "Comics in the Classroom," by Katherine Hutchison of the Falk School, University of Pittsburgh. Information and cooperation may be obtained from "The American Weekly," 60 Vesey Street, New York, or your local newspaper. The book is a perfect tieup between the newspaper, the theatre and school authorities.

q When Stanley Hodnett offered our "Miracle on 34th Street" at the Gaumont Palace theatre, Middlesbrough, under the British title, "The Big Heart," he stationed a well informed young person at an "enquiry bureau" in one corner of the circle foyer, to answer questions and complaints in connection with the film. Complaints were nil, but the attempt to answer questions about the picture was much appreciated. We wonder how many managers in this country would have done as well, to explain "The Tawny Pipit," for example. And, while we are on the subject, indirectly, the longest run picture in New York today is "I Know Where I'm Going," now in its seventh month at the Sutton Place theatre.

It is interesting to note that Walter Reade is extending the use of foreign language films in his theatres in Morristown and Plainfield, N. J. There is no compulsion here; he suffers no lack of product to supply these houses, in fact, he has a wide selection. And, withal, he decides in favor of international films, in situations where the choice is governed by profitable experience. It is apparent that his clientele are pleased with the new bookings.

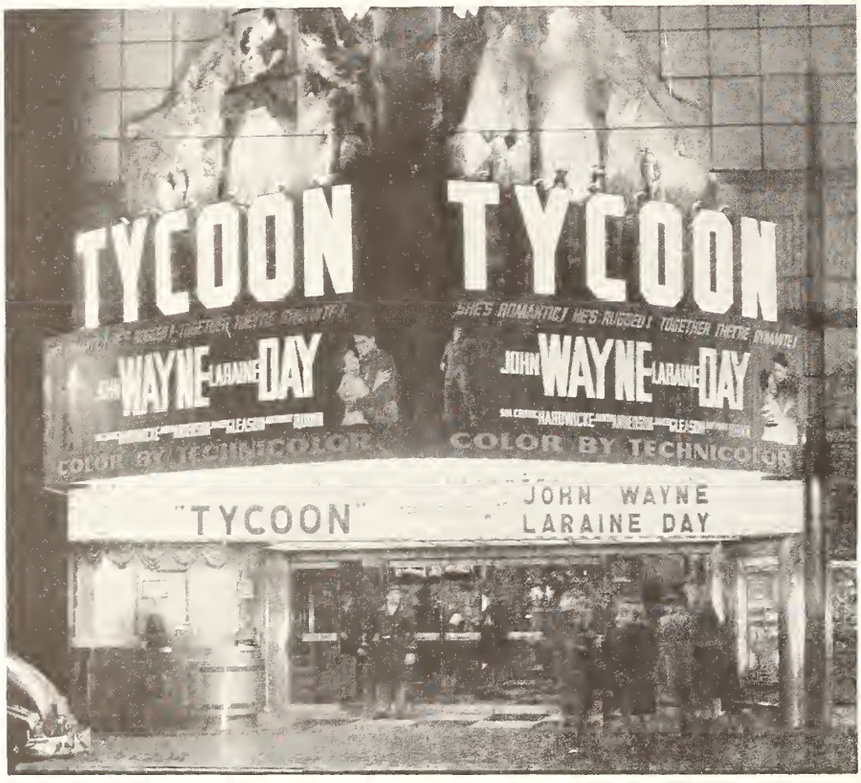
q Hugh S. Borland, whose showmanship we've admired for the degree of quality that he obtains under obviously difficult conditions, was interested in our editorial request for more information about the good results with Negro theatres. Now he tells us that the Louis theatre, under his management on the south side of Chicago, is in the heart of a Negro section and he thus deserves our compliments, re-doubled. Hugh S. Borland (the "S" for Showman) is a contender for the Quigley Awards, and frequent prize winner. He received the Citation in the first and second quarters of 1947, and has plenty on the ball for Awards to come in the future. —*Walter Brooks*

Pick of the Pictures Proves Showmanship

WHETHER it be east coast, west coast or a city in Scotland, it takes showmanship to sell motion pictures to the public, regardless of the credit titles on the film. The managers of these theatres were exploitation-minded—and by their effort, passers-by were tempted to reach down for the pocket change necessary to buy tickets of admission. Even the least expensive form of entertainment has to be sold, and it is evidence of this selling experience that we display here, to benefit members of the Round Table.



Dressed in costumes from the picture, ballyhoo team roams the streets near window tieups to advertise United Artists theatre, Los Angeles.



Largest and most spectacular animated display ever built in Philadelphia, erected for "Tycoon" at the Goldman theatre, where Ray Meyer is manager.



Turtle doves at the Warner and Ambassador theatres, Washington, D. C., prove that "The Voice of the Turtle" is really the voice of love, in spring.



RKO's "Bachelor and the Bobby Soxer" was sold in Glasgow, Scotland, as "The Bachelor Knight", therefore this effective street character.

John Di Benedetto, asst. manager of Loew's Poli, Hartford, placed a 24-sheet where it would be seen.



QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen.

ELMER ADAMS, JR.
Hornbeck
Shawnee, Okla.

RUSS BARRETT
Capitol
Willimantic, Conn.

HERBERT BEDFORD
Palace, Derby, Eng.

JOHN BEE
Gaumont
Worcester, Eng.

GEORGE BERNARD
Odeon, Bury,Lancs., Eng.

G. BIGWOOD
Gaumont
Trowbridge, Eng.

A. J. BROWN
Empire, Cardiff, Wales

LOU BROWN
Poli, New Haven, Conn.

A. M. BURTON
St. George's Hall
Bradford, Eng.

JACK CAMPBELL
Essoldo, Blyth, Eng.

A. R. CARTER
Gaumont, Guernsey, Eng.

GUS COATS
Tiger, Auburn, Ala.

LOU COHEN
Poli, Hartford, Conn.

A. CROSSLAND
Gaumont
Birkenhead, Eng.

P. E. DAVY
Gaumont, Yeovil, Eng.

MORGAN DUVAL
Palace, Duncan, Okla.

WILLIAM EAGEN
Longview
Longview, Wash.

HENRY FINNIS
Trocadero
Liverpool, Eng.

GEO. J. FORHAN
Belle, Belleville, Can.

A. FOSTER
Hippodrome
Nottingham, Eng.

JOSEPH GELLER
Hawthorne
Newark, N. J.

GERRY GERMAINE
Palace, Pittsfield, Mass.

FRED GREENWAY
Poli-Palace
Hartford, Conn.

E. HANDFORD
Rex, Bristol, Eng.

LEO HANEY
Lido, Maywood, Ill.

AL HATOFF
Globe, Brooklyn, N. Y.

E. HERBERT
Broadway
Stratford, Eng.

L. STANLEY HODNETT
Palace
Middlesbrough, Eng.

ROBERT A. HYNES
Missouri, St. Joseph, Mo.

W. JESSEMAN
Gaumont, Exeter, Eng.

D. S. KIRK
Paramount
Middletown, Ohio

S. H. KLEPER
College
New Haven, Conn.

NORMAN LEVINSON
College
New Haven, Conn.

LEONARD LIGHTSTONE
Hobart
Woodside, N. Y.

KENNETH B. LLOYD
Rivoli
Liverpool, Eng.

NORMAN LOFTHUS
California
Santa Barbara, Calif.

JOHN LONGBOTTOM
Odeon, Chorley, Eng.

W. R. McCORMACK
Elco, Elkhart, Ind.

A. M. MacMILLAN
Picture House
Glasgow, Scotland

JAMES MARCHESI
Amboy, Amboy, Ill.

E. W. MEADOWS
Odeon, Manchester, Eng.

HARRY L. MINOR
Wilma
Coeur d'Alene, Idaho

JOHN MISAVICE
Forest, Forest Park, Ill.

P. A. J. MURPHY
Trocadero
Humberstone, Eng.

MARTIN J. NEWMAN
Gaumont, Taunton, Eng.

PEARCE PARKHURST
Tri Theatres
Alliance, Ohio

HARRY PEASE
Odeon
W. Hartlepool, Eng.

J. V. PISAPIA
New College
College Point, N. Y.

JIM PREDDY
Telenews, Dallas, Texas

G. E. RATHMAN
New Marion
Marion, Iowa

H. W. REISINGER
Loew's, Dayton, O.

J. G. SAMARTANO
State, Providence, R. I.

H. SAUNDERS
Odeon, Prestwich, Eng.

M. L. SAUNDERS
Poli, Bridgeport, Conn.

IRVING SCHWARTZ
Allerton
New York, N. Y.

EWAN S. SHAW
Palace, Gorleston, Eng.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

JACK SIDNEY
Century, Baltimore, Md.

JACK SIMONS
Center, Hartford, Conn.

L. K. SLINGER
St. George's Hall
Bradford, Eng.

D. J. SMYLIE
Rink, Smethwick, Eng.

SOL SORKIN
Keith's, Flushing, N. Y.

D. T. STALCUP
Martin, Opelika, Ala.

LESTER STEPNER
La Salle, Chicago, Ill.

M. STICKLES
Palace, Meriden, Conn.

C. A. TAPPY
Gaumont, Grome, Eng.

RUPERT TODD
Gaumont,Doncaster,Eng.

L. E. TULLEY
Gaumont
Chichester, Eng.

ARTHUR TURNER
Heilig, Eugene, Ore.

LILY WATT
Florida
Glasgow, Scotland

H. A. WHEELER
Pace, Gordon, Neb.

HARRY A. WIERNER
Smalley's
Johnstown, N. Y.

DAVID B. WILLIAMS
Ambassador
Hendon, Eng.

ANSEL WINSTON
Coliseum
New York, N. Y.

Round Table

Robt. Reeves, manager of the Aero theatre, Phoenix, Arizona, makes up weekly offset "Good Movie Guide" via the scissors and paste route. . . . Elaine George, owner-manager of the Star theatre, Heppner, Ore., had a free holiday show sponsored by the Elks Lodge. . . . Bill Harwell, manager of the Palace theatre, Lorain, Ohio, acknowledges his membership card and says he is proud of it. . . . Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., getting new looks for Hazel Brooks in the newspapers. . . . James Marchesi, manager of the Amboy theatre, Amboy, Ill., sends out postcards to bowlers to tell them about a Pete Smith short. . . . Gilbert E. Rathman, manager of the New Marion theatre, Marion, Iowa, received a fine letter of appreciation from the Marion Public Schools for his cooperation. . . . Delmar Sherrill, assistant manager of the Playhouse theatre, Statesville, N. C., like Elmer Adams' tricky teaser ads for "Slave Girl" in the Round Table and copied them. . . . A. B. Painter, manager of the Center theatre, Oak Ridge, Tenn., sends in some good window tieups that are no secret. . . . Lou Cohen running a contest to find a local Iturbi, Jane Powell, Jeanette MacDonald to advertise "Three Daring Daughters" at Loew's Poli, Hartford, although booking is still several weeks away.

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Harry A. Weiner, manager of Smalley's theatre, Johnstown, New York, has a sponsored program of organ music from the theatre, Monday to Friday each week. . . . W. Ray Gingell, manager of the Hiser theatre, Bethesda, Md., "the community's theatre"—uses an attractive house program. . . . Harry Lanier, manager of the Royal theatre, Columbus, Ga., highly praised for his "hillbilly" radio promotion program. . . . James V. Pisapia, manager of the New College theatre, College Point, L. I., getting up some artistic displays. . . . Sid Kleper had a "live" display for "Good News" at Loew's Poli-College theatre, New Haven, Conn., with a girl singer broadcasting from a music store window. . . . Matt Saunders, manager of Loew's Poli theatre, Bridgeport, Conn., says his assistant, John DeBenedetto is an up-and-coming boy. . . . Mike Piccirillo, manager of Loew's Dyckman theatre, New York, with Japanese machine guns to protect "The Jewels of Brandenburg." . . . Delmar Sherrill promoting a special colored "late" show of "Green Pastures" and "New Orleans" at the Playhouse theatre, Stateville, N. C. . . . Gerry Germaine, manager of the Palace theatre, Pittsfield, Mass., acknowledges his citation in the fourth quarter, and says "early and late, you can count on me, in '48".

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Louis Schaefer, manager of the Victory theatre, Holyoke, Mass., encouraged a special letter from the Holyoke Savings Bank calling attention to March of Time's release on "Public Relations." . . . Bill Reisinger obtained the first classified ad contest the Dayton, Ohio, *Journal-Herald* has run since before the war. . . . Jimmie O'Shea, who is Ted O'Shea's boy, promoted a fine cooperative page for "Good News" at Schine's Oswego theatre, Oswego, N. Y. . . . Photography contest for "The Naked City" promoted by Universal with Willoughby's camera store sending out 80,000 entry blanks. . . . D. M. Dillenbeck, manager of the Rialto theatre, Bushnell, Ill., gave out doctor's prescriptions suggesting "Merton of the Movies" as a sure cure for the blues. . . . Sol Schwartz announcing a special bonus for "the stunt of the month" to managers of both in-town and out-of-town RKO theatres. . . . Mike Piccirillo handing out maps of New York City with "X" marks the spot for best entertainment—Loew's Dyckman theatre, to be sure. . . . Sam DeFazio, manager of the J. P. Harris theatre, Pittsburgh, using a juke box in the lobby to plug songs from "It Had to Be You." . . . Jack Sidney, manager of Loew's Century theatre, Baltimore, showing a swell campaign for "Good News." . . . Myron Feltheimer, manager of the RKO Shore Road theatre, Brooklyn, awarded top prize in "Magic Town" contest to one of his lucky patrons.

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Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., a visitor at the Round Table office this week. . . . Jack Gavegan writes from Melbourne, Australia, that ballyhoo is becoming a lost art, down under. . . . Willis Shaffer says business men in Atchison refer to his two silver desk plaques as his "twins." . . . Abe Ludacer sends in roto page from Toledo *Sunday Times* to show air shipment of Toledo-born fawns to Antwerp, Belgium, and Havana, Cuba, for exploitation of "The Yearling" abroad. . . . Norman W. Lofthus, manager of Warners' California theatre, Santa Barbara, another who obtained fine cooperation from local Fire Department in exploitation of "Smoke Eaters," RKO short film. . . . George Bernard, manager of the Odeon theatre, Bury, Lancs., ran a special train from Bury to Manchester to take members of his Cinema Club to see "Fun and Fancy Free" at a mass showing. . . . Kenneth D. Edmondson, manager of the Gaumont theatre, Chester, getting a play with the British "White Unicorn" equal to exploitation here for "The Yearling." . . . Harry Pease, manager of the Odeon theatre, West Hartlepool, asks for American pressbooks on Paramount, RKO, UA, Fox and Universal-International releases. . . . A. M. MacMillan, manager of the Picture House, Glasgow, entertained department store executives in his theatre restaurant to exploit "The Big Heart," which is British title for "Miracle on 34th Street."

Special Press Sheet Is Issued For Brotherhood Week Drive

"How To Feel Good on February 22nd, With Little Effort and No Expense." A suggestion is contained in the special press sheet mailed to theatre managers for the launching of American Brotherhood Week, Feb. 22nd to 29th. The campaign will cost no money and yield no profit—except the respect of your fellow men. A one-sheet poster, illustrated herewith, has gone forward to every theatre in the country. It is for display, with three local names to make it more personal in your community.

You can talk with your Protestant clergyman, your Catholic priest and Jewish rabbi, about this heart-warming idea. It is an opportunity to do a service to your country, to your conscience, and to your theatre. You may plan a simple ceremony in remembrance of three war dead of different faiths, on Washington's Birthday, Feb. 22nd, with your theatre as organizing center, to endorse the week with all the appropriate sponsorship that your town affords. Photographs of three honored war dead can be combined in dignified display.

* * *

IN HONOR OF THREE AMERICANS OF OUR COMMUNITY WHO DIED IN WORLD WAR II

(NAME)

(NAME)

(NAME)

This is American Brotherhood Week throughout America. With humility and everlasting affection, this Theatre has the privilege of honoring the memory of three of our boys who died in the war. Their names are inscribed here as a symbol of all of our boys who fought together so that our democracy might live. One is a Protestant, one is a Catholic, one is a Jew. If we truly honor their memories we shall remember that America, which was born in a brotherhood of races, can survive only in unity.

Oregon Manager Uses Direct Mail To Advantage

Arthur Turner, city manager for Western Amusement Company's Heilig, Mayflower and State theatres, in Eugene, Ore., does about as good a job as we've seen to date, in his dealings with clubs, organizations and civic groups. Currently in the mail is his approach to the Parent-Teachers Association towards the sponsorship of the Saturday morning children's show. Mr. Turner contacted the ladies by letter, placing his problems squarely before them, and enjoyed the complete cooperation of a thoroughly satisfied group. The PTA Council enthusiastically approved and supported the idea.

In similar fashion, he solicited the approval of his Birthday Fan Club for the picture "Driftwood" and a preview of the picture brought forth a collection of forty complimentary quotes, putting the whole force of the membership behind the verdict that the picture was first-class. Newspaper comment on this preview with the opinions of townsfolk in advance was stronger as a business builder than paid advertising alone.

Interesting among Mr. Turner's exhibits is a letter to 300 local grade and junior high school teachers, a friendly reminder "now that holidays are over" of relaxation and entertainment at their community theatres, with a complimentary ticket for each teacher, good for the months of January and February. Multiply 300 teachers by the number in their classes to compute the amount of goodwill involved.

"The Big Heart" Is Our "Miracle"

L. Stanley Hodnett, manager of the Gaumont Palace theatre, Middlesbrough, sends us the first campaign we've seen on "The Big Heart," which is the British version of "Miracle on 34th Street." Obviously, the original title might not be understood in England, but the picture is well received.

A midnight matinee preview to approximately 300 persons was given, with invitations to a cocktail party preceding the theatre. The Mayor and Mayoress, and leading department store officials and merchants, with the press, enjoyed this preview. To convince the public of the merit of the picture, the theatre offered a money-back guarantee of entertainment. Critics generally agreed "there was a Santa Claus."

And to prove it, no less than Stanley Hodnett himself, in a "Father Christmas" suit and beard, went out to hospitals, distributing toys that had been gathered for the occasion through the exploitation of the picture. A "fruit and potato salesman," invited to the preview, sent this cheque towards the toy fund, with a box of apples, out of appreciation for a "beautiful picture."

Sets Up Special Box Office

Nate Wise sends in a photograph of the pint-size box office set up in the lobby of RKO Cincinnati theatres to sell special tickets for a cartoon comedy show. Fifteen cartoons for 25c, but grownups pay more.

World Premiere in Baltimore

Bert Clastner, publicity director, and John Volz, manager of the Town theatre, Baltimore, displayed top-bracket showmanship for the world premiere of "Relentless" in that city, with plenty of radio hookups to help things along.



Matt Saunders, manager of Loew's Poli, Bridgeport, Conn., sends in this photograph of the combined publicity staff of four Loew's Bridgeport theatres, meeting to map out the campaign for "Three Daring Daughters". Seated, left to right, are Bob Carney, manager of Loew's Lyric; Harry Rose, manager of Loew's Majestic; Al Domain, manager of Loew's Globe, and Matt Saunders, manager of Loew's Poli. Standing, left to right, are Frances Connors, asst., and John Fogerty, art department, Loew's Majestic; Ben Ehrlich, art department, Loew's Poli; Al Neikind, student asst. at the Globe; Alice Fox, secretary, and John DeBenedetto, asst. to Matt Saunders, at Loew's Poli.

Toledo Totters With Audrey

All kidding aside: Bill Reisinger really put over a personal appearance of Audrey Totter at Loew's theatre, Dayton, Ohio, in a way that had us hanging on the ropes, here in New York. The poor, overworked and underpaid mailman staggered in with innumerable letters containing news of the event, sort of a blow-by-blow description, and by the fifteenth round, we were groggy. Now, that we've looked over all the tear sheets, we realize this was a *campaign*.

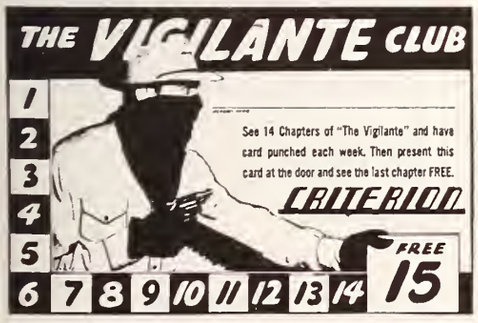
There's sort of a rule around the Round Table that personal appearances are out of bounds, because so few of our members can indulge in them. In fact, if you're not on the direct pipe-line from the studios, you just don't get any. So, in a kidding fashion, we thought that Bill was overselling us on something that we can't afford, as a regular diet. But, those tear sheets prove his case. Audrey had Toledo hanging on the ropes. She won in a knock-out; as, indeed, she is. If Bill had sent us that photograph on page 36 of the Dayton *Herald* for January 16th, we would have used it.

Rathman of Marion, Iowa, Makes Use of Mats

Gilbert E. Rathman, manager of the New Marion theatre, Marion, Iowa, acknowledges receipt of his Fourth Quarter Citation and sends in a copy of the Marion *Sentinel* with a fine cooperative ad, paid for by a local restaurant, for the showing of "Night and Day" as the Quill Benefit Show. Good use of a mat, with the adjoining two-column space devoted to the benefit and the sponsor's advertising.

The Way Perry Sells 'Em

Fred Perry sends in a copy of *The Evening Times* from Cumberland, Md., just to show us that he not only had a big cooperative ad from a local jeweler to boost business for "Adventure Island" at the Liberty theatre, but he also sold the store $55 worth of top-price tickets which they distributed.



Elmer Adams, Jr., kept them coming to see his new serial, "The Vigilante," at the Criterion theatre, Shawnee, Okla., by presenting each youngster with this "membership card" together with a bar of candy and a free comic book, when he ran the first installment. You can see just how and why he felt sure they would come back for the last chapter.

From Robb & Rowley Theatres' Bulletin: "The 24-Sheeter"



Are YOU a MITTY?

"The grapevine has been working overtime" says Don C. Douglas in the current issue of Robb & Rowley's interesting bulletin, "The 24-Sheeter" from Dallas. Here they proclaim the winners in a "Mitty" contest conducted in the Texas theatres. Manager J. F. Jones, of Palestine, Texas, pictured above with his head in the clouds, won first prize by achieving 266.80 per cent of his quota with an expenditure of $43.75 in extra advertising.

Runners-up were not nearly as much inclined to indulge in "Mitty" dreams. Next in line, Lloyd Pullen, of Dallas, spent $206.58 to acquire 197.49 per cent of his quota. There are many on the list; we think that Don Mitchell, of Commerce did well to raise his quota by 140.39 per cent at a cost of only $3.50 but there was also Sam Stokes, of Corpus Christi, who laid out $330.35 to accomplish 105.13 of his quota.

Don Douglas comments; "This friendly little tussle between managers and contest judges proved a game of skill and wits. There was nothing orthodox about the campaign employed by Professor Jones, the winner. About the first thing he did was to throw all suggested exploitation material in the ashcan. J. F. used a personalized herald and $25.20 worth of radio time. He had all the churches, schools and civic organizations selling tickets. And his staff worked overtime to share the prize."

For $22.85 in added costs, Robert Wightman, of the Royal theatre, Arkadelphia, Texas, covered a lot of ground. In cooperation with three merchants they had a contest, "The Secret Voices of Walter Mitty," based on the "Miss Hush" type of program. Three prominent persons secretly recorded the commercials of the three participating merchants, and prizes were given to listeners who could identify the local "announcers." The contest created a lot of interest and front page publicity for the picture in the local newspaper.

Weldon Limmroth teased and pleased 'em at Terrill, Texas, with his teaser campaign. "Our Own Dr. Mitty" covered the town, handing out a personalized handbill, recommending the picture at the Iris theatre as a sure cure for what ails you. Cost of the entire campaign was $43.30 above normal. One less fortunate manager "booked a big two-day rain with the picture"——and that didn't help his quota standing.

Promotes Full Hour Radio Show Five Days a Week, Cost Free

Bob Anderson, manager of Schine's Ben Ali theatre, Lexington, Ky., promoted a full hour radio program from his lobby, consisting of records, chatter and interviews with theatre patrons, which runs five days a week, from 4 to 5 p. m. One of the local music shops furnishes the records and the cost of the hook-up is borne by the radio station. You can imagine that in five hours of broadcasting, there are plenty of plugs for current and coming attractions.

Another Novak Heard From

Nestor Novak, manager of the Royal theatre, Fort William, Ontario, sends in his first campaign for the Quigley Awards showing the exploitation of "The Connors Case" a short film of the Royal Canadian Mounted Police. Novaks are welcomed as members of the Managers' Round Table, with Bill Novak, of Winnipeg, as criterion.

New Round Table Member Becomes "Uncle Harry"

Harry A. Wiener, manager of Smalley's theatre, Johnstown, N. Y., joins the Round Table and reports that he has begun regular Children's Shows, with youngsters admitted to the first performance as guests of cooperating merchants. Mr. Wiener is now known officially as "Uncle Harry" to the kids. He has had good success with the cooperative giveaway of a radio phonograph combination which rolled up equal-to-Sunday business.

One Jack Campbell to Another

Jack Campbell, recently at the Scala theatre, Runcorn, is now manager of the Essoldo theatre, Blythe, Northumberland (1,700 seats) also the Theatre Royal (1,800 seats) and the Central Cinema (1,345 seats). Jack is an active member of the Managers' Round Table and writes that he is waiting for a letter from another Jack Campbell, late of the Strand theatre, Hutchison, Kansas.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

CASS TIMBERLANE — Metro - Goldwyn - Mayer. Sinclair Lewis' greatest novel. The love story of a girl from the other side of town. An explosive, romantic picture from a famed best-selling book. Teaser ads that were made for the Radio City Music Hall are in this pressbook and worth your attention. If they were worth what ad space costs in New York newspapers, they are okay for you. These particular teaser ads are better than any others in the book; in fact, the rest range from fair to ordinary, as newspaper advertising goes. The 24-sheet poster will make a marquee cut-out; the other posters are adequate for billboards. There's a two-color herald from National Screen or a mat in one color, No. H501; so promise yourself you'll use one or the other, with a cooperating merchant. We always boost M-G-M's "Showmanship Photographic Package" because it gives every manager everywhere the same opportunity to see and select photographs that formerly were available only to big shots. Publicity section includes many good stills for the reading areas of your newspaper that can get you free space, and there's an especially good drawing of Spencer Tracy and Lana Turner that any editor could go for. Since this is a best seller, go out for book tieins. Arrange a book forum, screen the picture for literary societies, use the book itself to key your major advertising effort. Remember that 17,000,000 people have read it, and that's not hay in book language or in figures at your box office.

YOU WERE MEANT FOR ME — Twentieth Century - Fox. All the loves, all the songs, all the laughter of that wonderful "flapper" age. An all-time hit parade rolled into one big marvelous musical with Jeanne Crain (Margie) and Dan Dailey ("Mother Wore Tights") and Oscar Levant (at the piano). Teaser ads are best and, for a wonder, there are enough one- and two-column mats; so you can ignore the 800- and 1,000-line ads, unless you happen to own a newspaper. It's a pleasure to find good display material in small units, for which our applause. All the stuff has a certain musical lilt to it; so use it to sell the music that is in the picture. Your patrons will know when they read your ad what they are going to see, and it won't be dreary. Posters are good, too, especially the 24-sheet and the 6-sheet, which are always the best display. Herald looks fine, in two colors from National Screen, and a good chance for a cooperating merchant. Publicity mats are good; try your newspaper with one of the attractive poses of Jeanne Crain; it will dress up the sheet for them. Dan and Jeanne do some of the dances of yesteryear, in the picture, and, so, dance contests for the Charleston, etc., are in order. You can play up Oscar Levant, for he has a radio following for his wit as well as his piano. Teaser postcard to connect with Leap Year is a pressbook suggestion. Teen-age tie-ins are plentiful, all with appropriate merchant cooperation. Key your campaign to the Jazz Age Party promotional idea.

Comic Carnival Obtains Tieup With Newspaper

When Mildred FitzGibbons comes all the way over from the Skouras Roosevelt theatre, Flushing, to personally deliver a campaign book for her "Comic Carnival," you can suspect that there is more than meets the eye. Mildred herself is an eyeful.

Therefore, we looked around (in the campaign book, we mean) for the ulterior or ultimate reason. We found it, quickly. A tieup with King Features, the New York *Evening Journal,* and 112 beautiful prizes awarded by the newspaper for the coloring of a "Blondie" cartoon. Furthermore, *Journal-American* photographers were on hand to make pictures of the whole affair, which were printed for "the largest evening circulation in New York," if you've never seen that masthead banner.

The children's show promotion may become a national institution, pioneered by the New York newspaper in conjunction with Miss FitzGibbon's Roosevelt theatre. Nothing was spared to make this event possible for repetition elsewhere on a nation-wide scale, and in spite of a snowstorm rivaling the blizzard of 1888, the theatre was jammed with excited children and their parents. It can be done in any town that has newspaper comics released by King Features Syndicate or through Hearst Newspapers.

Six-City Previews Set the "Turtle" in 129 Playdates

Something new and effective in the development of showmanship in the handling of Warner's "Voice of the Turtle" is evidenced in special showings of the picture in six key cities, Philadelphia, Baltimore, Pittsburgh, Cleveland, Cincinnati and Washington, to set up promotion and exploitation campaigns for 129 playdates to follow in nearby situations. Each of the screenings will be pointed especially towards advertising, publicity and special handling, for radio, newspaper and other forms.



Combination Radio Quiz And Treasure Hunt

The Metropolitan theatre, Boston, put over a novel and successful treasure hunt and radio quiz program in conjunction with the opening of "Treasure of Sierra Madre." Nelson Bragg, WCOP announcer, conducted the quiz contest several days in advance in the lobby of the Hotel Statler, inviting listeners to participate. Contenders were to write letters telling where in the Statler they would hide treasure and their reasons why. Answers were opened in full view of radio audiences day after feature premiere with a war bond going to person who came nearest to actual hiding place that had been designated by the hotel management.

M-G-M Record Window Tieins

Lester Pollock, manager of Loew's theatre, Rochester, N. Y., had eighteen fine windows for "Good News" and in most of these a good display of M-G-M records and record albums for the picture, which is a way of making excellent use of music store tieups and doing two things at once for M-G-M.



PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

DAISY KENYON (20th Century-Fox)

Final Report:

Total Gross Tabulated	$845,200
Comparative Average Gross	830,700
Over-all Performance	101.7%

ATLANTA — Fox	112.9%
BALTIMORE—New, 1st week	119.8%
BALTIMORE—New, 2nd week	90.9%
BALTIMORE—New, 3rd week	86.7%
BOSTON — Metropolitan	105.8%
(DB) Slippy McGee (Rep.)	
BUFFALO — Buffalo	112.9%
(DB) Roses Are Red (20th-Fox)	
BUFFALO—Teck, MO 1st week	115.3%
(DB) Roses Are Red (20th-Fox)	
CHICAGO—United Artists, 1st week	127.0%
CHICAGO—United Artists, 2nd week	84.7%
CINCINNATI—RKO Palace	112.2%
CINCINNATI—RKO Shubert, MO 1st week	71.4%
CLEVELAND—Warner Hippodrome	89.9%
CLEVELAND—Warner Teck, MO 1st week	91.4%
DENVER — Denver	90.9%
(DB) Smart Politics (Mono.)	
DENVER — Webber	85.7%
(DB) Smart Politics (Mono.)	
DENVER—Aladdin, MO 1st week	120.0%
(DB) Smart Politics (Mono.)	
INDIANAPOLIS — Indiana	88.8%
KANSAS CITY—Tower	91.3%
KANSAS CITY—Uptown	108.2%
LOS ANGELES—Chinese, 1st week	116.8%
LOS ANGELES—Chinese, 2nd week	71.4%
LOS ANGELES—Loew's State, 1st week	125.0%
(DB) Two Blondes and a Redhead (Col.)	
LOS ANGELES—Loew's State, 2nd week	73.6%
(DB) Two Blondes and a Redhead (Col.)	
LOS ANGELES—Loyola, 1st week	126.2%
LOS ANGELES—Loyola, 2nd week	72.8%
LOS ANGELES—Uptown, 1st week	131.5%
(DB) Two Blondes and a Redhead (Col.)	
LOS ANGELES—Uptown, 2nd week	83.3%
(DB) Two Blondes and a Redhead (Col.)	
NEW YORK—Roxy, 1st week	146.1%
(SA) Lanny Ross and others	
NEW YORK—Roxy, 2nd week	99.2%
(SA) Lanny Ross and others	
NEW YORK—Roxy, 3rd week	78.3%
(SA) Lanny Ross and others	
OMAHA — Paramount	101.6%
PHILADELPHIA—Fox, 1st week	116.2%
PHILADELPHIA—Fox, 2nd week	60.4%
PITTSBURGH—Fulton, 1st week	121.3%
PITTSBURGH—Fulton, 2nd week	77.6%
SAN FRANCISCO—Warfield, 1st week	101.0%
(DB) Roses Are Red (20th-Fox)	
SAN FRANCISCO—Warfield, 2nd week	67.3%
(DB) Roses Are Red (20th-Fox)	
SAN FRANCISCO—United Nations, 1st week	88.2%
(DB) Roses Are Red (20th-Fox)	
SAN FRANCISCO—United Nations, 2nd week	58.8%
(DB) Roses Are Red (20th-Fox)	
ST. LOUIS—Ambassador	115.1%
(DB) Roses Are Red (20th-Fox)	
TORONTO—Shea's, 1st week	106.0%
TORONTO—Shea's, 2nd week	99.3%

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CASS TIMBERLANE (MGM)

Intermediate Report:

Total Gross Tabulated	$936,000
Comparative Average Gross	895,300
Over-all Performance	104.5%

BALTIMORE — Century	132.7%
BOSTON — Orpheum, 1st week	111.5%
BOSTON — Orpheum, 2nd week	101.5%
BOSTON—State, 1st week	111.1%
BOSTON—State, 2nd week	98.0%
BUFFALO—Buffalo, 1st week	112.9%
BUFFALO—Buffalo, 2nd week	96.7%
BUFFALO—Teck, MO 1st week	103.7%
CINCINNATI—RKO Capitol, 1st week	154.4%
CINCINNATI—RKO Capitol, 2nd week	89.4%
CINCINNATI—RKO Capitol, 3rd week	81.3%
CLEVELAND—Loew's State, 1st week	99.0%
CLEVELAND—Loew's State, 2nd week	89.6%
LOS ANGELES—Egyptian, 1st week	152.3%
LOS ANGELES—Egyptian, 2nd week	128.9%
LOS ANGELES—Fox-Wilshire, 1st ewek	153.5%
LOS ANGELES—Fox-Wilshire, 2nd week	129.9%
LOS ANGELES—Los Angeles, 1st week	169.2%
LOS ANGELES—Los Angeles, 2nd week	119.7%
NEW YORK—Music Hall, 1st week	109.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	94.7%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	87.1%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	95.5%
(SA) Radio City Music Hall Stage Presentation	
PITTSBURGH — Penn	99.4%
SAN FRANCISCO—Fox, 1st week	150.9%
SAN FRANCISCO—Fox, 2nd week	93.8%

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I WALK ALONE (Paramount)

Intermediate Report:

Total Gross Tabulated	$545,000
Comparative Average Gross	503,500
Over-all Performance	108.2%

ATLANTA — Fox	67.9%
ATLANTA—Roxy, MO 1st week	84.8%
BALTIMORE — Stanley	96.8%
BOSTON — Metropolitan	85.2%
(DB) Heading for Heaven (EL)	
BOSTON—Fenway, MO 1st week	90.9%
(DB) Heading for Heaven (EL)	
BOSTON—Paramount, MO 1st week	94.9%
(DB) Heading for Heaven (EL)	
BUFFALO — Buffalo	106.9%
(DB) Fabulous Joe (UA)	
CINCINNATI—RKO Albee	92.4%
LOS ANGELES—Paramount Downtown	157.0%
(DB) Blonde Savage (EL)	
LOS ANGELES—Paramount Hollywood	113.6%
MINNEAPOLIS—State, 1st week	85.2%
MINNEAPOLIS—State, 2nd week	78.2%
NEW YORK—Paramount, 1st week	117.6%
NEW YORK—Paramount, 2nd week	104.5%
PHILADELPHIA—Earle, 1st week	187.2%
PHILADELPHIA—Earle, 2nd week	142.2%
PHILADELPHIA—Earle, 3rd week	93.6%
PITTSBURGH — Penn	74.8%
PITTSBURGH—Ritz, MO 1st week	96.7%
SAN FRANCISCO—Paramount, 1st week	127.3%
SAN FRANCISCO—Paramount, 2nd week	68.4%
SAN FRANCISCO—State, MO 1st week	92.3%
ST. LOUIS—Fox	106.9%
(DB) Blonde Savage (EL)	

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending January 31, 1948. The previous period ended October 31, 1947. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Schenk Urges Big Campaigns

Theatres must work with studios, dig in and put on top selling campaigns wherever films lack big name values, Joseph M. Schenck, Twentieth Century-Fox production executive, told delegates to the annual midwinter division president's meeting of National Theatres Amusement Company held last Monday through Friday in Los Angeles.

Presided over by Charles P. Skouras, president, the meeting discussed admissions and agreed the present scales are reasonable when compared to mounting prices and costs in other lines. In light of the need for practical economy, a stricter control of operation costs and expenses was urged.

The convention also heard reports on increased sales of popcorn and the Save-a-Life educational film campaign including the showing of 20 half-minute educational trailers. The program, now under way in Los Angeles, eventually will be undertaken by 600 houses of National Theatres throughout the country.

Among the executives attending were Frank L. Ricketson, Jr., president, Fox Inter-Mountain, Denver; Elmer C. Rhoden, president, Fox Midwest, Kansas City; Frank L. Newman, Sr., president, Evergreen Theatres, Seattle; Harold J. Fitzgerald, Fox Wisconsin, Milwaukee.

Also, Harry C. Cox, vice-president and treasurer, National Theatres; Dan Michalove, vice-president, National Theatres, New York; George Bowser, general manager, Fox West Coast, Los Angeles; Dave Idzal, president, Fox Michigan, Detroit; Harold Seidenberg, managing director, Fox Philadelphia Theatres; Richard Dickson, southern California division manager; Richard Spier, northern California division manager; John Hamrick, Seattle, and John B. Bertero, chief counsel.

IATSE Board Will Meet March 1 in Pittsburgh

The semi-annual meeting of the International Alliance of Theatrical Stage Employees' general executive board will be held at the William Penn Hotel, Pittsburgh, the week beginning Monday, March 1. Richard F. Walsh, president, will preside. Among matters expected to be discussed are the setting of a date for the organization's bi-annual convention this summer, and the establishment of machinery for participation in the American Federation of Labor's "League for Political Education."

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THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THOUSANDS INVESTED LATE ARMY SURplus equipments, more DeVry H.I. arc sound projectors available, $2495; RCA MI-9050 Soundheads $325; 50, 65 & 70 Ampere High Intensity Hertner, Roth, Robins, Stabilarc Generators, panel, ballasts, starters from $395; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size Theatres and Drive-Ins, $995 up. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

AIR-CONDITION YOUR THEATRE THIS SUMmer at fraction of new price. Used blower and air-washer and purifier, complete with all motors, etc., for air-cooling 1000 seat theatre. Now in operation. For details and price write GUST CONSTAN, Avon Theatre, Decatur, Ill.

REMOVAL SALE — WHY PAY INFLATED prices? Booth Shutters, 8" x 8", $7.95; 12" x 14", $10.95; Simplex rewinder sets, $6.95; U.R.C. Soundheads, $50; guaranteed rebuilt General Ticket Registers, 2 unit, $195; 3 unit, $257.50; Simplex BB Movements, $39.50; Simplex 2000' magazines, upper, $11.50; lower, $16.50; double film shipping cans, $2.95; Sound Projectors, 35mm, $89.50 up; 16mm, $149.50 up. Send for catalog. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

288 ANDREWS FULL UPHOLSTERED METAL lined back, springedge cushions, excellent condition, $4.95; 200 hardwood sectional folding chairs, 2's and 4's, $2.95; 1300 Stafford panelback, boxspring cushions, excellent, $4.25; 375 American heavy panelback, boxspring chairs, rebuilt, reupholstered, $5.25; 1200 Heywood-Wakefield veneer chairs, rebuilt, $3.95; 255 Heywood panelback reupholstered boxspring cushions, rebuilt, $5.95; 74 Ideal beautiful loge chairs, 22" wide, reupholstered, rebuilt, $8.95. Send for stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

THEATRE CHAIRS—1,000 USED SPRING CUSHioned, full upholstered backs and seats. Immediate delivery. Write or phone for prices. Call Malden 5-7654, LLOYD CLARK, 21 Pleasant St., Malden 48, Mass.

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BEADED SCREENS 45c SQUARE FOOT; SUPERlite 39c; 15 ampere rectifier tubes, guaranteed 1200 hours, $5.55; Double bearing movements, $65.45; RCA photocells $3.25; 6L6 tubes 99c; Exciters 39c; Weaver changeovers with footswitches $47.50 pair; Set of 4 18" magazines, $115. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

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LATEST SUPER PARVO DEBRIE STUDIO camera, 5 fast lenses, blimp, motor, ten 1000' magazines, direct focus rackover, pilot pin registration, heavy tripod, world's quietest camera, $4,975; Askania 35mm Studio Camera, synchronous motor, 3 lenses, magazines, blimp, etc., $975; Blue Seal 35mm single system recorder, complete, $295; Professional Jr. Tripods with case, $99.50; Tripod Triangles, $18.95; 35mm Soundfilm Recorder with new Galvanometer, $1,995; Three Way Sound Moviola, reconditioned, $795; New Moviola D, $279.50; 5000W Studio Spots, $89.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 449 W. 42nd St., New York 18.

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BRIGHTEN UP YOUR SCREEN. RESURFACE IT yourself. Restore it to its original brilliance with Arctic Blanch, the wonder screen paint. A guaranteed product, $9.80 per gal. with instructions. Sold at leading supply dealers or write NATIONAL THEATRE SCREEN REFINISHING CO., 129 Zenner St., Buffalo 11, N. Y.

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RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, New York 20, N. Y.

MGM to Handle Short

MGM has taken on American distribution of "Make Mine Freedom," an animated cartoon produced under the direction of the Harding College, Searcy, Arkansas, Department of National Education, it was learned this week. MGM also is understood to have an option on three other similar color films now in production. "Make Mine Freedom" will be released in March as an MGM cartoon. After two years the film will be released to educational channels.

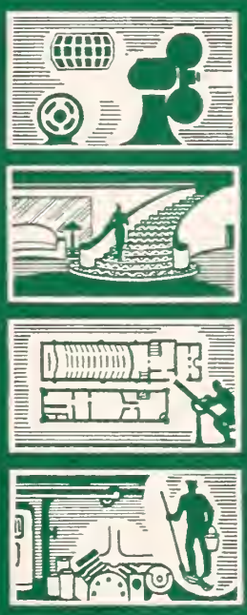
Leases Brooklyn House

Cinema Circuit Corporation, New York, has obtained a long term lease on the Albermarle theatre, a 2,700-seat house in Brooklyn, N. Y. Century Circuit's lease on the house expires May 31, 1948.

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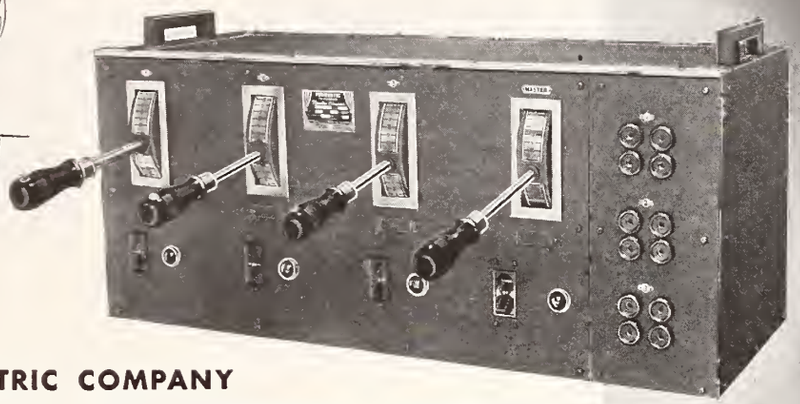
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POWERSTAT DIMMING *is Different*





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A POWERSTAT Dimmer is an autotransformer with a moveable brush-tap riding on a bared portion of the transformer winding. Selection of a particular output is achieved by rotating the contact arm. This operation is smooth and flickerless since the brush-tap is always in contact with the transformer winding . . . much the same as the needle of a phonograph-pickup always rides on the record.

Schematically as shown, the POWERSTAT Dimmer is connected directly across the source. Movement of the brush-tap varies the line voltage allowing only the desired amount of wattage to pass to the lights—dimming or brightening them . . . from black-out to full-on . . . but only the wattage required by the lamps is used. In contrast to resistive types of control, POWERSTAT Dimmers do not consume wattage to vary light intensity. High efficiency is the keynote.

Since the POWERSTAT Dimmer is a transformer and the dimming of lights is not by resistance methods, the output is not affected by the load . . . that is; one lamp, two lamps, or any number of lamps up to the rating of the POWERSTAT Dimmer can be operated at one time without affecting the brilliancy of an individual lamp or the bank of lamps.

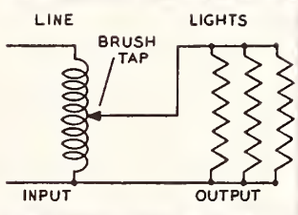
Cool operation, not a feature of resistance control, results from the low operating temperature associated with POWERSTAT Dimmer design . . . eliminating useless heat . . . wasted power . . . makes for added economy.

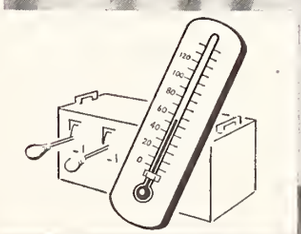
Yes, POWERSTAT Dimming IS different . . . offering simple, cool, economical operation; smooth, flickerless control; accurate dimming from blackout to full-on; and easy installation and maintenance.

The Superior Electric Company's experienced lighting control engineers will solve your dimming problems . . . with the new POWERSTAT Dimmers. Bring to your theatre, nightclub, school or community group the finest in dependable, rugged and economical dimming control equipment.

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about People of the Theatre

AND OF BUSINESSES SERVING THEM

ROY P. ROSSER, JR. has been appointed manager of the Chicago branch of National Theatre Supply, by Walter E. Green, head of NTS. Mr. Rosser succeeds ALLEN G. SMITH, who recently took charge of the New York branch following the resignation of JAMES FRANK, JR. In going to Chicago, Mr. Rosser leaves the post of assistant export manager at NTS headquarters in New York, a position he has occupied since returning to the company upon being discharged from the U. S. Army, in which he achieved the rank of Lieutenant Colonel. A graduate of the University of North Carolina, he joined NTS in 1936, and after serving as salesman at Detroit, New Orleans, Buffalo and Albany branches, he was Albany manager from 1940 until joining the Army in 1942. . . . In another new NTS appointment, BERNARD CLYDE has been named sales manager of the New York branch.



Roy P. Rosser, Jr.

EDWARD C. CAHILL, president of the RCA Service Company, Camden, N. J., was among fifteen employes of the RCA Victor Division who recently received the 1947 RCA Victor Award of Merit presented each year for "individual extraordinary performance during the previous twelve month's period."

RAY COLVIN, who recently sold his interest in the Exhibitors Supply Company, St. Louis, reports that he will continue his work with the Theatre Equipment Dealers Protective Association, of which he is president, and continue as well in the operation of his Theatrical Scenic Studios.

E. M. LOEW, head of E. M. Loew's Theatres, Boston, has completed plans for the construction of a drive-in theatre and amusement park at Charlotte, N. C. According to present plans, the project will cost $200,000. The site embraces 26 acres. Work will start immediately for opening in the spring.

Drive-In Theatres, Inc., recently organized at Vidalia, Ga., with capital stock of $50,000, has taken title to 10-acre prop-

Virginia Mayo, starring in the Samuel Goldwyn production "A Song Is Born."



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Typical of General Electric Air Conditioning Apparatus is this Central Plant Air Conditioner. Pre-fabricated, they require a minimum of time to assemble on the job. Quiet operation . . . with all parts accessible for maintenance.

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The most economical system in the long run is the system which is designed to fit the needs of your house—make your patrons go away happy and come back often. Your General Electric air conditioning distributor or contractor will gladly work with you and your architect and engineer in designing this "Better Air Conditioning" system. Call him today.

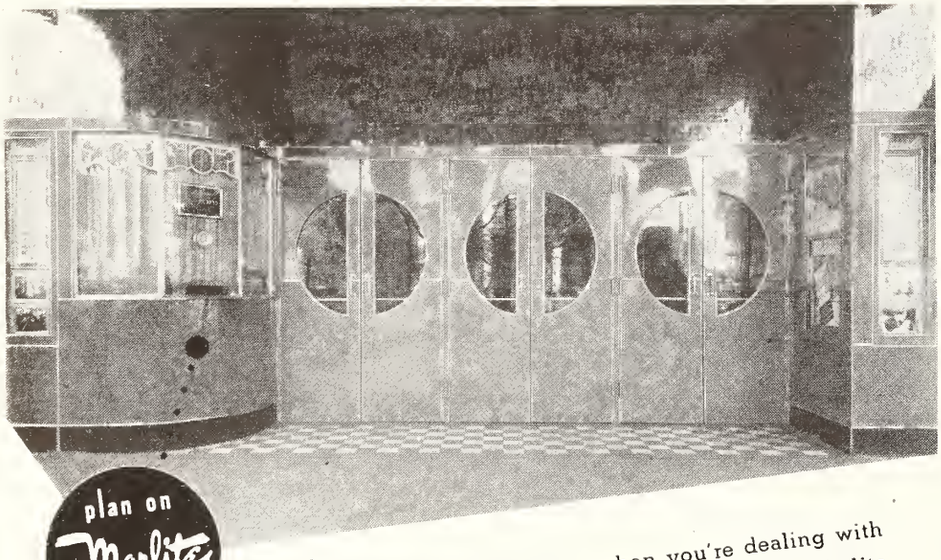
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"The Theatre Supply Mart"—a reader service—page 11.

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HIGH IN QUALITY LOW IN COST
5" SPEAKER WATER RESISTANT
ALL STEEL BAKED FINISH CASES
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FULL TONAL RANGE NO DIS-ASSEMBLING
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erty owned by CAREY MCCLOSKY, and M. F. BRICE, president of the theatre company reports that the corporation will construct a drive-in theatre on the site. Construction is expected to be completed in the spring. ROY RUNYAN, of Dayton, Ohio, will design the project.

Avalon Theatre, Easley, S. C., has been incorporated with a capital stock of $10,000, to operate a motion picture theatre. HAROLD E. ARMISTEAD is president.

H. B. MEISELMAN has announced his seventh theatre project for Charlotte, N. C. It will be a 600-seat house flanked by eight retail stores. He said that the project will cost about $170,000. The new theatre will be known as the Club Colony. The architectural scheme for the theatre and group of stores will be of rambling ranch house type, with a spacious parking area.

A. M. ELLIS, circuit operator in Philadelphia and Southern New Jersey, has announced that he will build a 1,000-car drive-in at Camden, N. J., near the Garden State Racetrack.

The Baxter theatre at Mountain Home, Ark., built by Commonwealth-Evans Theatres, Inc., has been opened with CLYDE BRADLEY as manager. The house seats 600.

The Princess theatre at Rockville, Conn., has been acquired on a 13-year lease by Ordway Brothers of Hartford. RUSS ORDWAY has resigned as manager of Lockwood and Gordon's suburban Webb Playhouse to go into partnership with his brother, JACK, formerly with Shulman Theatres of Hartford. JAMES FARRELL has been named manager of the Webb Playhouse.

Richards-Lightman Theatres, Inc., have opened their new Saenger theatre at Hope, Ark. Constructed from part of the old Saenger building, the new theatre has a seating capacity of 822. The Saenger is under the supervision of EARL E. YOUNG, city manager of the circuit, which also operates the Rialto in that city.

Construction has started on a new theatre building at Baker, Ore., on the site of the former Orpheum theatre, destroyed by fire in April 1942. G. P. LILLEY, the owner, has been granted approval by the Government for the material. When completed the new theatre will be leased to the Ted Gamble Theatre Enterprises for equipment and operation.

STEPHEN WIEDEMANN has been appointed managing director of the Swedish Western Electric Company Aktiebolag, with headquarters in Stockholm, and DEN-

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SUPER-TOUGH *TOLEX*

TOLEX, the long-wearing, colorful plastic leathercloth—*man made* for upholstering seats, for wall covering and decoration—is being incorporated into the comfort-design of better theaters everywhere. It's scuff- and stain-resistant . . . easy to clean . . . vermin-proof. It keeps that *new* look indefinitely!

Your Choice of: TOLEX . . . TOLEX F. R. (Fire-Resistant . . . meets New York City's and Boston's fire-resistance requirements.) . . . TOLEX STURDIFILM* (Unsupported plastic.)

Demand TOLEX for durable, washable beauty. Write. Textileather Corporation, Toledo, Ohio

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Every theatre, regardless of its size, presents a single, basic problem in comfort cooling, with the possibility of three different answers.

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Make "The Needle's Eye" your projection round table.

The F & Y Building Service is the outstanding agency in Theatre Design and Construction in Ohio and surrounding territory.

THE F & Y BUILDING SERVICE
328 East Town Street Columbus 15, Ohio
"The Buildings We Build Build Our Business"

NIS L. SMITH has been named assistant manager of the Western Electric Company Caribbean, to be in charge of the company's office at Caracas, Venezuela. Mr. Wiedemann was formerly manager of the South African branch. In recent months he has been in New York conferring with Westrex Corporation officials. Mr. Smith was formerly associated with the company in India as manager of branch offices at Colombo, Calcutta, Jubbelpore and Madras.

Plans have been completed for the Marblehead drive-in theatre at Marblehead Peninsula, Ohio, it has been announced by LOCK MARSHALL, head of the project. National Auto-Voice in-car speakers will be installed.

F. VAL MERCIER, manager of the Mercier theatre at Perryville, Mo., and CREAL BLACK have purchased two theatres at Cordell, Okla., which will be operated by Mr. Black.

WILLIAM and LECILE THARP of Dunkirk, Inc., have completed plans for the construction of a drive-in theatre at San Francisco, accomodating 684 cars.

SAMUEL FELT and MARTIN S. ROBERTS have announced construction plans for a theatre building in the borough of Temple near Reading, Pa. The theatre will have 1,000 seats, and is expected to cost between $150,000 and $200,000.

At Bentonville, Ark., CHARLES B. CRAIG has sold the Plaza and Royal theatres to JOHN D. LOWRY for a reported $78,000. The transaction included buildings and all equipment. Mr. Craig operated the Plaza for several years before buying it from WILLIAM F. SONNEMAN, of Fayetteville, and later acquired the Royal.

A record shortage of electric current in Miane, New Brunswick, Nova Scotia and Prince Edward Islands, has led to the purchase and installation of diesel power units by a number of theatre owners in that section.

Mr. and Mrs. DALE DANIELSON have purchased new equipment for their Dream theatre at Russell, Kan., now under reconstruction following a fire that gutted the theatre. They plan numerous improvements in structure and facilities.

R. L. FITZWATER has started work on the Forest Auto Theatre just beyond Forestville, Ohio. It will accomodate 650 automobiles.

The Marlow Amusement Corporation, which operates theatres in Herrin and Murphysboro, Ill., will build a drive-in

That "New Look" in Changeable Letters . . .



ADLER Original "THIRD DIMENSION" PLASTIC LETTERS

- SOLID TRIANGULAR BEVELS ALMOST 5/8" ON SIDES
- TWIST THIS LETTER AND SEE IT RESUME ITS ORIGINAL SHAPE UNHARMED
- EXTRA THICK—HEAVIEST PLASTIC LETTER AVAILABLE

Strongest and Toughest by Far!

- ORIGINAL AND ONLY TRUE "THIRD DIMENSION" BEAUTY
- SUPPORTING MEANS MOLDED INTEGRAL WITH LETTER — WILL NOT BREAK OFF
- PRACTICALLY UNBREAKABLE

Latest and most modern design with new, solid strength and toughness combined for the first time in plastic letters, with the brilliant "THIRD DIMENSION" beauty of many transluscent colors. Used interchangeably on the same frames with Adler Cast Aluminum "THIRD DIMENSION" Letters.

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GLASS-IN-FRAME EQUIPMENT



Ordinary lamps anywhere in the sign, easily accessible through "Remova-Panel".

The exclusive ADLER feature famous for cutting maintenance time and labor costs. Permits fast, easy access to any part of the interior of the sign, for all maintenance, directly through "Remova-Panel" doors, without removing any large, heavy frame units with glass. "Remova-Panel" makes high marquee openings possible — pays for itself quickly in savings.

WRITE today for complete information on Adler Plastic and Cast Aluminum Letters and "Remova-Panel" Frames.



Typical example of how Neon or Fluorescent Tubing is lifted out through "Remova-Panel"



Above — RKO Hillstreet Theatre, Los Angeles, Cal., showing 10" and 16" Adler "Third Dimension" Letters used interchangeably on "Remova-Panel" Frames.

ADLER SILHOUETTE LETTER CO.

3021b West 36th St., Chicago 32 — 1451b Broadway, New York 18

CHICAGO . . NEW YORK . . TORONTO, CANADA . . LONDON, ENGLAND

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Executives and branch managers of National Theatre Supply as they assembled in New York the first week in February for the first general meeting of the organization in seven years. First row, left to right: F. P. Goldbach, J. J. Morgan, F. J. Masek, W. E. Green, president; N. C. Haefele, Heaton Randall, C. Williamson, R. B. LaRue, Hermann G. Place, Ralph Harder, J. W. Service. Second row, left to right: John Bizzelle, John Goshorn, R. H. Richardson, Arthur de Stefano, A. C. Schuyler, Herbert Griffiin, V. G. Sandford, W. J. Hutchins, John Currie, J. I. Watkins, C. F. Alexander, H. Barnett. Third row, left to right: Dr. F. B. Berger, R. C. Kneuer, Bill Earle, J. B. Stone, J. H. Kelley, A. T. Crawmer, Harry Epting, Newt. Williams, B. N. Peterson, Arthur Baldwin, A. J. Larsen, E. L. Worfolk, A. J. Lindsley. Last row, left to right: Toel Lorance, O. L. Chiniquy, A. G. Smith, R. L. Bostick, J. C. Brown, H. J. McKinney, Arthur Meyer, Lloyd C. Ownbey, Roy P. Rosser, W. J. Turnbull, Ralph Pries, Tom Neely, W. G. Boling.

theatre near Marion, Ill. To accommodate 650 automobiles, the plans allow for future expansion for 1,000 cars.

Elkton, Md., which recently lost its only theatre in a fire which swept the business district, will eventually have three houses. Connellee Brothers, owners of the theatre which was destroyed, have announced plans to rebuild.

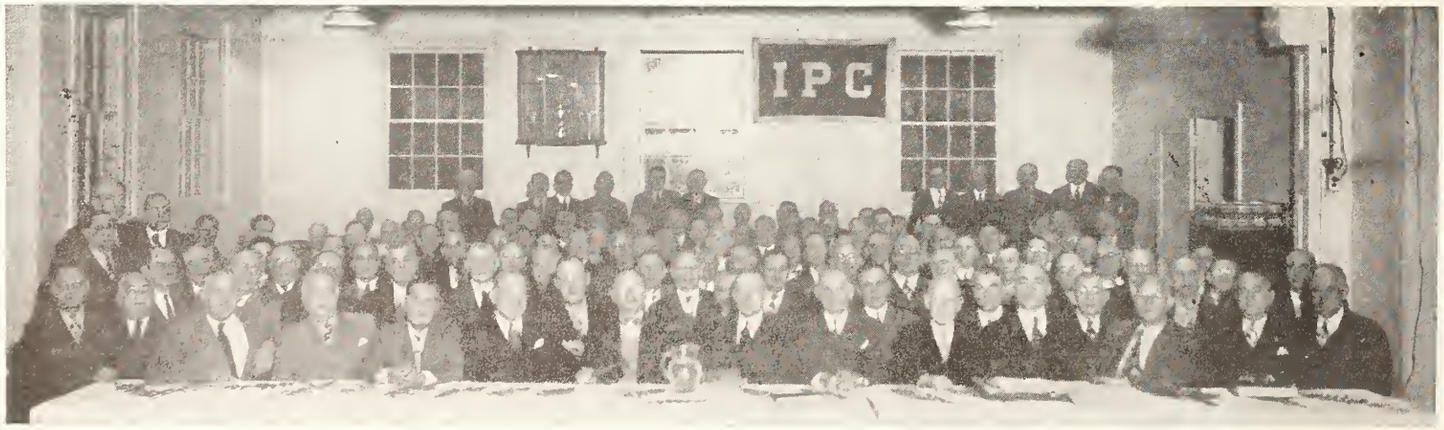
SIDNEY LUST, Washington, D. C., circuit operator, has been issued a permit by the Board of County Commissioners to build a second theatre, while a third theatre is planned for nearby Cecilton to be erected by JAMES STRADLEY.

WALTER L. MORRIS, president of the New Amusement Corporation, Knoxville, Tenn., has announced plans for a theatre to seat about 1,000.

ROY BOOMER, secretary of Theatre Equipment & Supply Manufacturers Association, Inc., has announced a drive for new members, starting February 1st. A prospectus outlining the aims, purposes, services and activities is being sent to manufacturers who are eligible for membership. New legislation, restrictions and embargos are in the making, Mr. Boomer warns, and it is his belief that united efforts are necessary to keep the theatre equipment business on a sound basis.

Adler Silhouette Letter Company, Chicago, has named DICK STRAUSS as vice-president and assistant secretary, and M. M. REHAUT, secretary of the company. Both have been with the Adler organization for a number of years, and Mr. Strauss will now take over many of the executive responsibilities of BEN ADLER, president.

OSCAR F. NEU, president of the Theatre Equipment & Supply Manufacturers Association, Inc., and of the Neumade Products, Inc., New York, visited TESMA headquarters in Chicago recently, and also went to St. Louis to inspect the exhibit and convention facilities for the 1948 TESMA Trade Show which will be held at the Jefferson Hotel. He reports more exhibit space is available in St. Louis than was used at the Washington Show last year, and a large exhibit and attendance is predicted for this year's convention. While in St. Louis he also met with RAY COLVIN, president of Theatre Equipment Dealers Protective Association, which association meets jointly with TESMA, and preliminary arrangements for the conventions were discussed. Mr. Colvin has left for a vacation in the Rio Grande Valley, with a short stay in Hot Springs, Ark., expecting to return to St. Louis about April 1st.



As more than 100 members of the 25-30 Club, organization of veteran projectionists in and around New York, visited in January the Bloomfield, N. J., plant of the International Projector Corporation. The group was headed by Morris Rotker, president, and Morris Clapholz, secretary.

THE THEATRE SUPPLY MART

Index to products advertised & described in this issue, with

- **Dealer directory**
- **Convenient inquiry postcard**

Firms are numbered for easy identification in using inquiry postcard. Dealer indications refer to listing on following page.

ADVERTISERS . . .

Reference Number		Adv. Page
1	**Adler Silhouette Letter Co.** Changeable letter sign equipment. Unaffiliated dealers.	9
2	**Altec-Lansing Corp.** Loudspeaker systems. Direct and all dealers.	42
3	**American Seating Co.** Auditorium chairs. NTS and direct.	38
4	**Anemostat Corp. of America** Air-diffusers. Direct.	17
5	**Ashcraft Manufacturing Co., C. S.** Projection lamps. Unaffiliated dealers.	62
6	**Autocrat, Inc.** In-car speakers. Unaffiliated dealers and direct.	55
7	**Automatic Devices Co.** Motor-generators. Unaffiliated dealers.	54
8	**Ballantyne Co., The** Sound systems. Unaffiliated dealers.	59
9	**Blue Seal Cine Devices, Inc.** Projectors. Unaffiliated dealers.	50
10	**Chicago Hardware Foundry Co.** Electric hand driers. Unaffiliated dealers and direct.	47
11	**Chicopee Mfg. Corp. of Georgia, Lumite Div.** Plastic upholstering materials. Direct.	41
12	**Cretors & Co., C.** Popcorn machines and warmers. Unaffiliated dealers and direct.	4
13	**Dawo Company** Drive-in speakers. Unaffiliated dealers and direct.	6
14	**DeVry Corp.** In-car speakers (14A), projectors (14B), sound systems (14C). Unaffiliated dealers.	18
15	**Drive-In Theatre Equipment Co., Inc.** In-car speakers. Direct.	34
16	**Essannay Electric Mfg. Co.** Changeovers. All dealers and direct.	51
17	**F & Y Building Service, The** Architectural design and building service.	8
18	**Ferguson Open-Air Theatres, Inc.** Drive-in system. Franchise representatives.	34
19	**Forest Electronic Co., Inc.** Projection lamps. Unaffiliated dealers.	51
20	**Forest Manufacturing Corp.** Rectifiers. Unaffiliated dealers.	58
21	**Garver Electric Co.** Rectifiers. Unaffiliated dealers.	62
22	**General Electric Co., Air-Conditioning Div.** Air-conditioning equipment. Direct.	5
23	**General Electric Co., Appliance & Merchandise Div.** Vacuum cleaners. Direct and NTS.	43
24	**General Register Corp.** Ticket choppers. All dealers.	38
25	**Goldberg Bros.** Reels (25A), rewinders (25B), speaking tubes (25C). All dealers.	34, 62, 64
26	**Hertner Electric Co., The** Motor-generators. NTS.	60
27	**Heyer-Shultz, Inc.** Metal reflectors. NTS.	55
28	**Heywood-Wakefield Co.** Auditorium chairs. Direct and franchise dealers.	64
29	**Hupp Metal Works Co., The** Crowd control equipment, decorative hardware. Direct.	62
30	**Ideal Seating Co.** Auditorium chairs. Unaffiliated dealers.	45
31	**International Projector Corp.** Sound (31A) and projection (31B) equipment. NTS.	2
32	**Jensen Manufacturing Co.** In-car speakers. Direct.	36
33	**Kollmorgen Optical Corp.** Projection lenses. All dealers.	61
34	**LaVezzi Machine Works** Projector parts. Unaffiliated dealers.	63
35	**Lawrence Metal Products** Crowd control equipment, decorative hardware. All Dealers.	56
36	**Marsh Wall Products, Inc.** Architectural materials. Direct.	6
37	**Mechanical Re-Nu Screen Co.** Screen resurfacing materials and services. Direct.	49
38	**Motiograph, Inc.** In-car speakers (38A), projection (38B) and sound (38C) equipment. Unaffiliated dealers.	54
39	**National Carbon Co., Inc.** Projection carbons. All dealers.	15
40	**National Engineering & Mfg. Co.** Air-conditioning equipment. Unaffiliated dealers and direct.	42
41	**National Sanitary Supply Ass'n.** Sanitary supplies and equipment. Direct.	46
42	**National Super Service Co.** Vacuum cleaners. All dealers.	46
43	**National Theatre Supply.** In-car speakers (43A—see p. 35); projection lamps (43B—see p. 53).	35, 53
44	**Novelty Scenic Studios, Inc.** Interior decoration. Direct and all dealers.	56
45	**Park-In Theatres, Inc.** Drive-in system. Direct.	27
46	**Poblocki & Sons** Poster display frames, marquees and signs. Direct and unaffiliated dealers.	57
47	**Radio Corp. of America** In-car speakers. RC.	23
48	**RCA Service Co., Inc.** Projection and sound maintenance service.	38, 48, 54, 64
49	**S. O. S. Cinema Supply Corp.** Distributors.	62
50	**Smith & Sons Carpet Co., Alexander** Carpeting. Direct, NTS and franchise unaffiliated dealers.	30-31
51	**Sportservice, Inc.** Complete concession service.	39
52	**Strong Electric Corp., The** Projection lamps. Unaffiliated dealers.	37
53	**Superior Electric Co.** Dimmers. Direct.	3
54	**Switzer Bros., Inc.** Black-light murals. Unaffiliated dealers and direct.	48
55	**Telesonic Theatrephone Co.** Hearing aids. Direct.	49
56	**Textileather Corp., The** Upholstering materials. Direct.	7
57	**Theatre Managers Institute** Correspondence course in management.	48
58	**Timber Structures, Inc.** Drive-in theatre screen towers. Direct.	35
59	**U. S. Air Conditioning Corp.** Air-conditioning systems. Unaffiliated dealers.	8
60	**Vallen, Inc.** Curtain controls and tracks. Franchise dealers.	62
61	**Wagner Sign Service, Inc.** Changeable letter sign equipment. All dealers except NTS.	33
62	**Weber Machine Corp.** Projectors (62A) and sound (62B) equipment. Unaffiliated dealers.	63
63	**Wenzel Projector Co., The** Projectors. Unaffiliated dealers.	51
64	**Westrex Corp.** Foreign distributors.	52



For further information concerning products referred to on this page, write corresponding numbers, and your name and address, in spaces provided on the postcard attached below, and mail. Card requires no addressing or postage.

To BETTER THEATRES Service Department:

Please have literature, prices, etc., sent to me according to the following reference numbers in the issue of February 14th—

....

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....

....

NAME _____

THEATRE or CIRCUIT _____

STREET ADDRESS _____

CITY _____ STATE _____

Theatre Supply Dealers

Dealers in the United States listed alphabetically by states, numbered or otherwise marked for cross-reference from Index of Advertisers on preceding page.

Unaffiliated distributors are numbered; RCA franchise dealers are marked RC; National Theatre Supply identifies that organization's branches.

ALABAMA

Birmingham:

1—Queen Feature Service, 1912½ Morris Ave.

ARIZONA

Tucson:

2—Arizona Film Supply, 33 W. Congress St.

CALIFORNIA

Los Angeles:

3—Breck Photoplay Supply, Inc., 1969 S. Vermont Ave.
RC—John P. Filbert, 2007 S. Vermont Ave.
National Theatre Supply, 1961 S. Vermont Ave.
4—Projection Equipment & Maintenance, 1973 S. Vermont Ave.
5—B. F. Shearer, 1934 S. Vermont Ave.

San Francisco:

National Theatre Supply, 255 Golden Gate Ave.
6—Pacific Coast Theatre Supply, 250 Golden Gate Ave.
7—Preddey Theatre Supplies, 187 Golden Gate Ave.
8—B. F. Shearer, 243 Golden Gate Ave.
RC—Western Theatrical Equipment, 837 Golden Gate Ave.

COLORADO

Denver:

9—Graham Brothers, 546 Lincoln St.
National Theatre Supply, 2111 Champa St.
10—Service Theatre Supply, 2054 Broadway.
RC—Western Service & Supply, 2120 Broadway.

CONNECTICUT

New Haven:

11—Phillips Theatre Supplies, 130 Meadow St.
National Theatre Supply, 122 Meadow St.

DISTRICT OF COLUMBIA (Washington)

RC—Brient & Sons, 802 N. Capitol St.
12—Bee Line, 1061 New Jersey Ave., N. W.

FLORIDA

14—Joe Hornstein, 1417 N. E. Second Ave., Miami.
RC—Southeastern Theatre Equipment, 625 W. Bay St., Jacksonville.
15—United Theatre Supply, 110 Franklin St., Tampa.

GEORGIA

Atlanta:

16—Capital City Supply, 161 Walton St., N. W.
National Theatre Supply, 187 Walton St., N. W.
RC—Southeastern Theatre Equipment, 201-3 Luckie St., N. W.
18—Wil-Kin Theatre Supply, 150-4 Walton St., N. W.

ILLINOIS

Chicago:

19—Abbott Theatre Supply, 1311 S. Wabash Ave.
20—Academy Theatre Supply, 1812 S. Michigan Ave.
RC—Chicago Theatre Supply, 1255 S. Wabash Ave.
21—Droll Theatre Supply, 351 E. Ohio St.
National Theatre Supply, 1325 S. Wabash Ave.
22—Stanley Theatre Supply, 1233 S. Wabash Ave.

INDIANA

Indianapolis:

23—Ger-Bar, Inc., 442 N. Illinois St.
National Theatre Supply, 436 N. Illinois St.

IOWA

Des Moines:

24—Des Moines Theatre Supply, 1121 High St.
National Theatre Supply, 1102 High St.

KANSAS

25—Southwest Theatre Equipment, 309 W. Douglas Ave., Wichita.

KENTUCKY

Louisville:

26—Falls City Theatre Equipment, 427 S. Third St.
27—Hadden Theatre Supply, 209 S. 3rd St.

LOUISIANA

New Orleans:

RC—Delta Theatre Supply, 214 S. Liberty St.
28—Hodges Theatre Supply, 1309 Cleveland Ave.
National Theatre Supply, 220 S. Liberty St.

MARYLAND

Baltimore:

29—Dusman Motion Picture Supplies, 2021 N. Charles St.
National Theatre Supply 417 St. Paul Place.

MASSACHUSETTS

Boston:

RC—Capitol Theatre Supply, 28 Piedmont St.
30—Joe Cifre, 44 Winchester St.
31—Independent Theatre Supply, 28 Winchester St.
32—Massachusetts Theatre Equipment, 20 Piedmont St.
National Theatre Supply, 37 Winchester St.
33—Standard Theatre Supply, 78 Broadway.
34—Theatre Service & Supply, 30 Piedmont St.

MICHIGAN

Detroit

35—Amusement Supply, 208 W. Montcalm St.
RC—Ernie Forbes Theatre Supply, 214 W. Montcalm St.
36—McArthur Theatre Equipment, 454 W. Columbia St.
National Theatre Supply, 2312-14 Cass Ave.
37—United Theatre Equipment, 2501 Cass Ave.

Grand Rapids:

38—Ringold Theatre Equipment, 106 Michigan St., N. W.

MINNESOTA

Minneapolis:

39—Elliott Theatre Equipment, Glenwood Ave.
RC—Frosch Theatre Supply, 1111 Currie Ave.
National Theatre Supply, 56 Glenwood Ave.
40—Western Theatre Equipment, 45 Glenwood Ave.

MISSOURI

Kansas City:

RC—Missouri Theatre Supply, 115 W. 18th St.
National Theatre Supply, 223 W. 18th St.
42—Shreve Theatre Supply, 217 W. 18th St.
43—Stebbins Theatre Equipment, 1804 Wyandotte St.

St. Louis:

RC—Cine Supply, 3310 Olive St.
44—Exhibitors Supply, 3236 Olive St.
National Theatre Supply, 3212 Olive St.
45—L. T. Rockenstein, 3142 Olive St.

NEBRASKA

Omaha:

46—Ballantyne Co., 1707-11 Davenport St.
47—Quality Theatre Supply, 1511 Davenport St.
RC—Western Theatre Supply, 214 N. 15th St.

NEW MEXICO

48—Eastern New Mexico Theatre Supply, Box 1099, Clovis

NEW YORK

Albany:

49—Albany Theatre Supply, 1046 Broadway.
50—Empire Theatre Supply, 1003 Broadway.
National Theatre Supply, 962 Broadway.

Auburn:

51—Auburn Theatre Equipment, 5 Court St.

Buffalo:

52—Becker Theatre Equipment, 492 Pearl St.
National Theatre Supply, 498-600 Pearl St.
RC—United Projector & Film, 228 Franklin St.

New York City:

53—Amusement Supply, 341 W. 44th St.
RC—Capitol Motion Picture Supply, 650 Ninth Ave.
54—Crown Motion Picture Supplies, 364 W. 44th St.
55—Empire Theatre Supply, 330 W. 42nd St.
56—Joe Hornstein, 630 Ninth Ave.
National Theatre Supply, 356 W. 44th St.
Star Cinema Supply, 442 W. 45th St.

NORTH CAROLINA

Charlotte:

57—Bryant Theatre Supply, 227 S. Church St.
58—Dixie Theatre Supply, Box 217.
National Theatre Supply, 304 S. Church St.
RC—Southeastern Theatre Equipment, 209 S. Poplar St.
59—Standard Theatre Supply, 124-128 E. Washington St.
60—Theatre Equipment Co., 261 N. Green St.
61—Will-Kin Theatre Supply, 229 S. Church St.

NORTH DAKOTA

62—McCarthy Theatre Supply, 55 Fifth St., Fargo.

OHIO

Akron:

63—Akron Theatre Supply, 1025 N. Main St.

Bellaire:

64—Standard Theatre Supply, 3461 Franklin St.

Cincinnati:

RC—Mid-West Theatre Supply, 1632 Central Pkwy.
National Theatre Supply, 1637-39 Central Pkwy.

Cleveland:

National Theatre Supply, 2128 Payne Ave.
65—Ohio Theatre Equipment, 2108 Payne Ave.
66—Oliver Theatre Supply, E. 23rd & Payne Aves.

Columbus:

67—American Theatre Equipment, 165 N. High St.

Dayton:

68—Dayton Theatre Supply, 111 Volkenand St.
69—Sheldon Theatre Supply, 1420 Canfield Ave.

Toledo:

70—American Theatre Supply, 439 Dorr St.
71—Theatre Equipment Co., 109 Michigan St.

OKLAHOMA

Oklahoma City:

72—Howell Theatre Supplies, 12 S. Walker Ave.
National Theatre Supply, 700 W. Grand Ave.
RC—Oklahoma Theatre Supply, 628 W. Grand Ave.

OREGON

Portland:

73—B. F. Shearer, 1947 N. W. Kearney St.
74—Theatre Utilities Service, 1935 N. W. Kearney St.
75—Western Theatre Equipment, 1923 N. W. Kearney St.

PENNSYLVANIA

Philadelphia:

RC—Blumberg Bros., 1305-07 Vine St.
National Theatre Supply, 1225 Vine St.
76—Penn Theatre Equipment, 307 N. 13th St.

Pittsburgh:

RC—Alexander Theatre Supply, 1705 Blvd. of Allies.
77—Atlas Theatre Supply, 425 Van Braam St.
National Theatre Supply, 1721 Blvd. of Allies.
78—A. & S. Steinberg, 1713 Blvd. of Allies.
79—Superior Motion Picture Supply, 84 Van Braam St.

Wilkes Barre:

97—Vincent M. Tate, 1620 Wyoming Ave., Forty-Fort.

RHODE ISLAND

80—Rhode Island Theatre Supply, 357 Westminster St., Providence.

SOUTH DAKOTA

81—American Theatre Supply, 316 S. Main St. Sioux Falls.

TENNESSEE

Memphis:

RC—Monarch Theatre Supply, 492 S. Second St.
National Theatre Supply, 412 S. Second St.
82—Tri-State Theatre Service, 318 S. Second St.

TEXAS

Dallas:

83—Hardin Theatre Supply, 714 Hampton Rd.
84—Herber Bros., 408 S. Harwood St.
85—Modern Theatre Equipment, 214 S. St. Paul St.
National Theatre Supply, 300 S. Harwood St.
RC—Southwestern Theatre Equipment, 2010 Jackson St.

Houston:

RC—Southwestern Theatre Equipment, 1416 Main St.

UTAH

Salt Lake City:

86—Intermountain Theatre Supply, 142 E. First South St.
87—Service Theatre Supply, 256 E. First South St.
RC—Western Sound & Equipment, 142 E. First South St.

VIRGINIA

88—Norfolk Theatre Supply, 2706 Colley Ave., Norfolk.

WASHINGTON

Seattle:

89—American Theatre Supply, 327 Railway Exch. Bldg.
90—Modern Theatre Supply, 2400 Third Ave.
National Theatre Supply, 2319 Second Ave.
91—B. F. Shearer, 2318 Second Ave.
92—Western Theatre Equipment, 2406 First Ave.

WEST VIRGINIA

93—Charleston Theatre Supply, 506 Lee St., Charleston.

WISCONSIN

Milwaukee:

RC—Manhardt Co., 1705 W. Clybourn St.
National Theatre Supply, 1027 N. Eighth St.
95—Bay Smith, 710 W. State St.
96—Theatre Equipment & Supply, 641 N. Seventh St.

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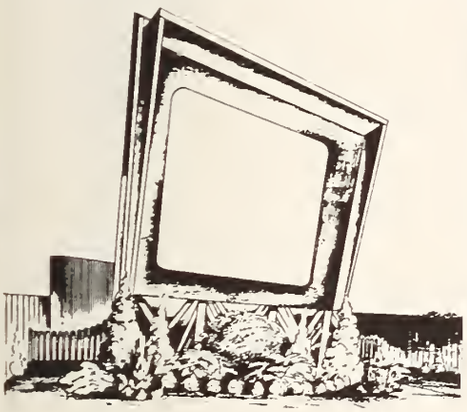
About Product for the Theatre

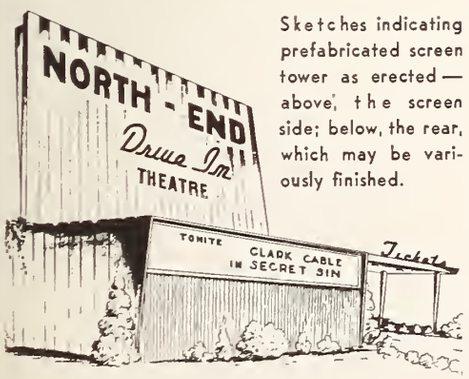
NEWS AND VIEWS OF THE MARKET AND ITS SOURCES OF SUPPLY

Prefabricated Timber Drive-In Screen Tower

PREFABRICATED screen towers for drive-in theatres, and adapted as well to any type of outdoor motion picture theatre, have been developed by Timber Structures, Portland, Ore., and New York. Two basic designs have been developed, for a screen 40 feet wide, and for one 50 feet wide, and other sizes and styles can be made to specifications.

In all cases the structural and finishing members are supplied complete, requiring only erection by local labor according to instructions. It is stated that the entire tower may be put together, and painted as well, horizontally on the ground, then swung into position on concrete footings

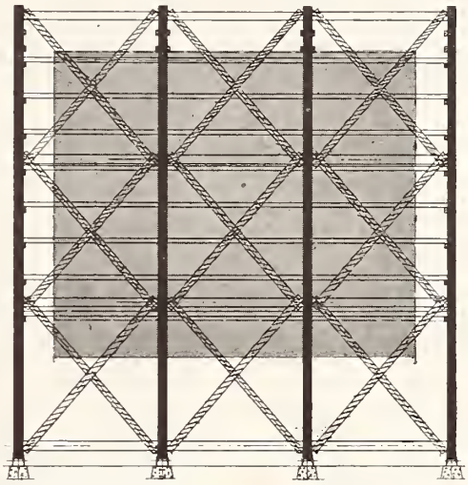




Sketches indicating prefabricated screen tower as erected — above, the screen side; below, the rear, which may be variously finished.

with a stiff-leg derrick or crane. This is a source of savings in labor time and also in scaffolding, which is eliminated.

The frame employs members of the same type fabricated by Timber Structures for prefabricated buildings. The masts and batter braces of the screen tower are formed from the company's laminated Douglas fir lumber, with laminations bonded with phenol or resorcinol glue for exterior use. Such laminated members are used because



Elevation drawing indicating screen tower construction. Shaded square indicates screen area.

of their strength for the beams or rafters of frame warehouses, barns and other buildings. All structural members and trim pieces of the tower come prefabricated to detail and are marked for assembly.

Sheathing pieces for shiplap or tongue-and-groove covering are supplied for complete finishing, and all hardware, including steel swivel shoes for masts, clip angles, bolts, nuts and washers are similarly furnished. Roll roofing material is also included for the roof deck and top of tower. The screen material, such as Transite or Masonite, and the paint are not supplied.

Two stock models are available, one called "Standard," the other "DeLuxe." The latter has the same specifications as the "Standard" except that Douglas fir plywood is substituted for the screen face sheathing, eliminating the necessity for a separate screen face covering.

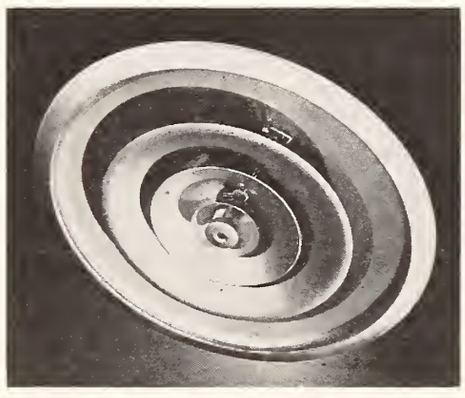
New Diffuser Increases Control of Air Flow

A NEW TYPE of Anemostat, aspirating air diffuser, which can be readily adjusted for heating, fresh air circulation or cooling in any combination, with air flow modified to meet variations in the number of people present, or seasonal changes, has been announced by the Anemostat Corporation of America, New York.

By merely turning a knob, a mechanism is actuated which varies the vertical position of the third cone, changing the air flow over a range of patterns from draftless general diffusion to downward projection, accomplishing this without affecting air resistance. The basic functional principle is the same as that of all Anemostats, which draw room air in and mix it with the fresh or conditioned air while it is dispersed to the breathing zone.

The new member of the Anemostat line operates with equal efficiency whether mounted flush to the ceiling or on exposed duct work, and means of adjustment can be arranged for either remote automatic, or manual control. Any number of these diffusers, listed as Anemostat Type C-1, can be adjusted simultaneously by pneumatically operated control equipment. They can thus be adjusted, according to the manufacturer, to neutralize the effect of local sources of heat gain or loss, or to meet distribution conditions presented by beamed ceilings, nearby walls or columns.

Installation time is also saved, it is pointed out, by a new latch-like method of



fastening the inner assembly to the outer cone, and ability to remove readily the inner cone assembly allows the taking of direct cubic-feet-per-minute readings in the neck of the device.

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Fred L. Ford has been appointed sales manager of the coated and plastic fabrics department of Goodall Fabrics, Inc., New York, handling both pyroxylin and vinyl resin types.

A Market Short

REVIEWING

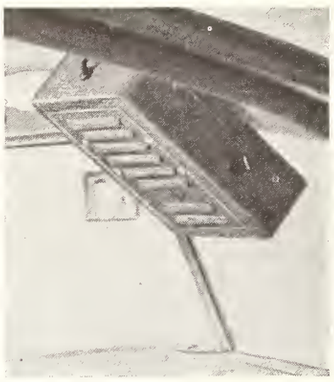
The Drive-In Speakers



AUTOCRAT IN-CAR



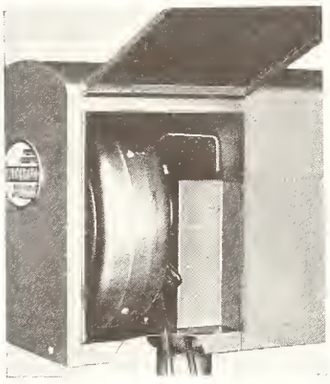
AUTO-VOICE IN-CAR



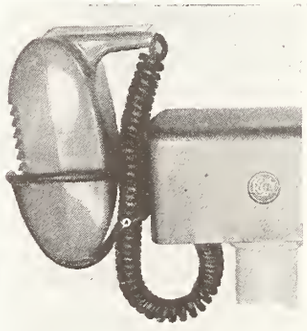
DeVRY IN-CAR



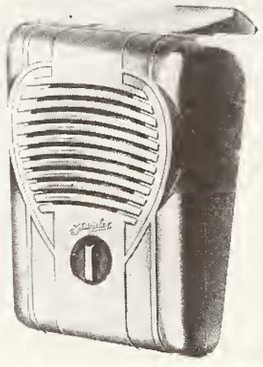
JENSEN IN-CAR



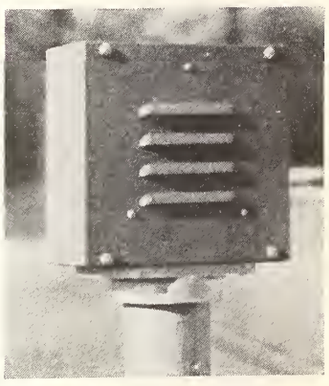
MOTIOGRAPH IN-CAR



RCA IN-CAR



SIMPLEX IN-CAR



DAWO BI-POST

PICTURED ABOVE are seven leading makes of in-car speakers, and one of the bi-post type. Their principal characteristics are summarized below for further information in advertising columns see index in The Mart on page 11).

AUTOCRAT: Available in two models, one with small lamp on top of junction box to signal car hop for refreshment service, also to call repairman in case of some mechanical trouble. Junction box is attached to post by screws requiring special wrench, to prevent mischievous removal. Speakers are plugged into junction box by a clip plug with lock, and when speakers are removed for storage during non-operating months, the junction box may be left installed, a weather-tight plug being inserted in the speaker outlet.

DeVRY: The speaker unit is a weatherproof louvred metal baffle mounting a permanent magnet reproducer with a 5-inch cone. The bracket on the unit hooks it to post or to car window or sun visor, or similar part. Terminal box is weatherproof metal designed for mounting on 1½-inch conduit in metal post.

AUTO-VOICE: A case of stainless steel houses a General Electric 5½-inch Alnico speaker having voice coil wound on non-expanding aluminum bobbin. Junction box is mounted on 4- or 2-inch pipe (flanges available at no extra cost). Volume control knob is recessed and requires special tool for removal. Screws are of tamper-proof type. Projection room switching panels obtainable if needed to protect ramps against shorts or grounds. (Manufactured by Drive-In Theatre Equipment Company.)

JENSEN: Reproducer powered by a weatherproofed 5-inch PM speaker with Alnico 5 magnet. It is mounted in a weatherproofed case of heavy-gauge drawn steel with hammered finish baked maroon enamel. A splash screen is provided inside case for further speaker protection. Sound emission is through extruded holes in case surrounding central volume control. Volume control is by constant input impedance L-pad instead of by potentiometer.

MOTIOGRAPH: Speaker units may be housed or hung on post, as desired. The unit consists in a case of heavy-gauge drawn steel finished in blue enamel, with sound perforations on front, and a rubber-covered hook on back for attachment in car at any angle. Volume control, on front side, is by a knob recessed to protect it during handling of unit. Speaker house is steel painted grey.

RCA: Supported on junction box by clamp-type brackets, speaker unit is attached by self-coiling cable, 16 inches long retracted, extendable to 9 feet. The case, of lightweight metal alloy with weather-proof non-chipping finish, houses a 6-inch PM speaker rated at 1/4-watt sensitivity. A wire-wound volume control has a tamper-proof knob.

SIMPLEX: A new model in-car speaker distributed by National Theatre Supply, superseding previous type. Photograph made available for this review prior to release of specifications.

DAWO: Bi-post type of ramp speaker, designed to fit on pipe-post without threading. Heavy-duty steel case mounting a 5-inch PM speaker and 2500-ohm impedance transformer. Case is finished in grey crackle baked enamel.



Spot Rainbow!

THE BRILLIANT crater in the positive carbon of a "National" High Intensity Carbon arc, regardless of size or type, contains all the elements of an invisible rainbow.

Direct this white light through a prism and you can see! The beam breaks up into a vivid spectrum—bands of red, orange, yellow, green, blue, violet — with approximately equal values in all bands.

This "spot rainbow" insures the projection of your color pictures on the screen in the full rich colors your patrons want and expect. The best film ever made is worthless without a light of the proper color balance.

No other light source for film projection can match the almost perfect color distribution found in "National" High Intensity Carbon arcs. No other "point source" packs so much light into a small area. For example, the quarter square inch area in the positive crater of a 170-ampere High Intensity arc emits more light than 75,000 brightly burning candles. Your patrons get excellent color and clear bright visibility. They like it!

WHEN YOU ORDER PROJECTOR CARBONS — ORDER "NATIONAL"!

The term "National" is a registered trade-mark of

NATIONAL CARBON COMPANY, INC.

Unit of Union Carbide and Carbon Corporation

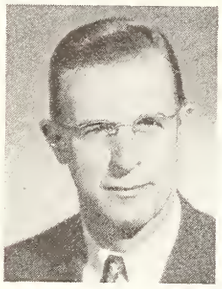
UCC

30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City, New York, Pittsburgh, San Francisco

New Medium Base Flood Lamp of Higher Wattage

PRODUCTION of a new 200-watt hi-flood lamp with medium base that fits fixtures for 150-watt PAR lamps, is announced by the Radiant Lamp Corporation, Newark, N. J. The manufacturer states that the new lamp produces 33% more light than the maximum size useable in such fixtures.

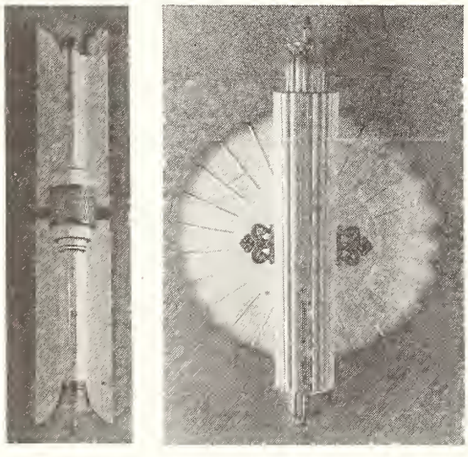


Carl L. Krueger

The lamp embodies a sealed-in reflector, and it can be used, according to the specifications, fully exposed outdoors.

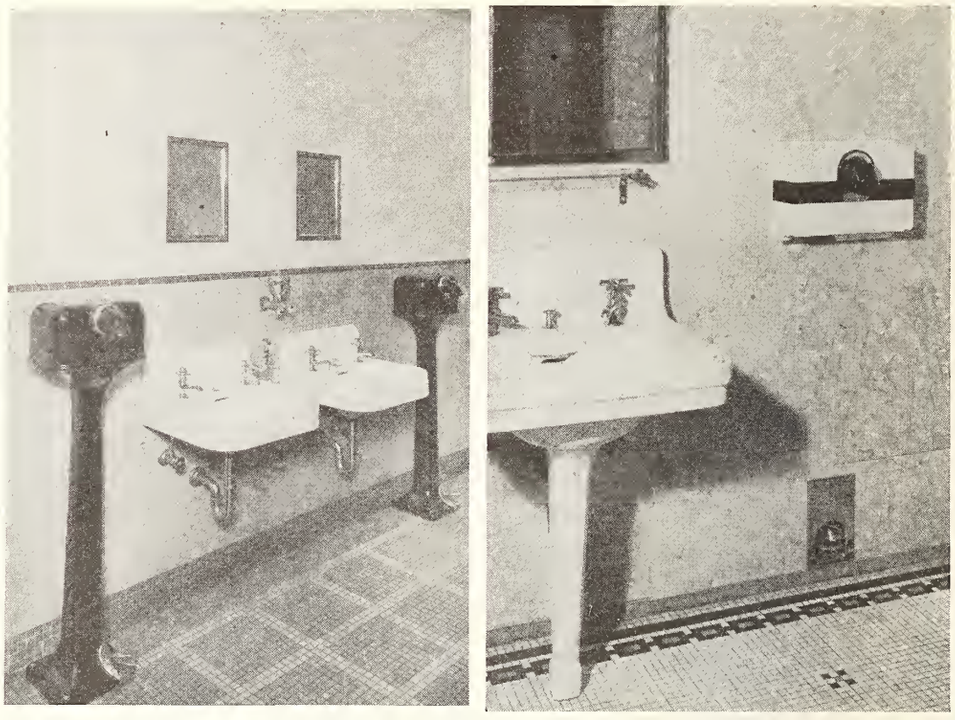
The company also announces the appointment of Carl. L. Krueger, formerly a film buyer, booker and theatre manager with the Paramount organization in Detroit, as West Coast district manager. Mr. Krueger was also for many years with the Jam Handy Organization of Detroit, as manager of the projection department, and later in the sales division. The Radiant Lamp Corporation manufactures a full line of lamps for general illumination, and also for projection and sound, and studio applications.

ORNAMENTAL LUMINAIRES



Two luminaires of modern modeling for the application of filament lamps to decorative illumination of theatrical type, from the post-war line of the McFadden Lighting Company, St. Louis. The left-hand model, called "Colorama," produces a colorful effect by lamps concealed in metal tubes at the front. The center section has lace-like grille work with ring-type cascade louvre arrangement. The top and bottom are fitted with fluted glass tubes for house light. Overall length is 5 feet, the diameter 11 inches. . . . The other model, named "Celestalite," is of plaque design with a louvred design allowing blended light to filter through, causing the whole fixture to glow. The wall plate is fluted in embossed sunburst effect. Top and bottom are ornamented with fluting trimmed with polished crystal flare, which is colorfully illuminated. The overall length is 4 feet, 3 inches; the diameter 33 inches.

MODERN HAND DRIERS TO ELIMINATE TOWELS



The electric hand drier is being adopted by more and more theatre operators, as well as in other buildings serving the public, as a means of eliminating the mess caused by paper towels and the attendant burden of maintenance. Pictured above are two models of driers adapted to theatres, serving quite different requirements. Both are from the line of the Chicago Hardware Foundry Company, North Chicago, Ill., announced in this department last month. The left-hand model is a pedestal type with foot pedal switch in the base and available not only in black, as shown, but in white, brown, grey and ivory. The other is a semi-recessed wall model type with foot pedal set in a wall niche without protruding beyond the wall line. Both have full-turn swivel nozzles adjustable to any position.

Letter Production Begun In Plastic 60% Stronger

MANUFACTURE of plastic changeable letters in a material rated to be 60% stronger has been announced by the Wagner Sign Service, Inc., Chicago. This plastic, according to Erwin Wagner, president, may be dropped from a marquee to the sidewalk without injury except in zero weather. Another advantage cited is greater depth and vividness of color.

Letters fabricated in the new material are available in red, green and blue in 4-, 8-, 10-, and 17-inch sizes, and 4-, 8-, and 10-inch amber. The new letters were demonstrated at the National Electric Sign Association Show in Chicago in January.

Firm Acquires Rights To Gardiner Projector

MANUFACTURE of the Gardiner projector, product for many years of the L. J. Gardiner Company, Columbus, Ohio, has been taken over by the Columbus Production Manufacturing Company of Columbus, headed by Harry L. Mellman. Acquisition of the Gardiner concern follows use of the company's plant facilities by the new owners for aircraft parts fabrication during the war and since. Associated with Mr. Mellman in the firm is his brother Meyer W., while L. J. Gardiner is also understood to be retaining some financial interest.

A new model of the Gardiner projector is contemplated, to retain, however, basic features of the design, including barrel-type direct drive rear shutter, double-bearing intermittent, and cast aluminum cover.

For distribution of the projector abroad. the firm of K. Streuber & La Chicotte, New York, has been named export agents.

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REPORT INSTALLATIONS

Motiograph, Inc., Chicago, has released reports from dealers listing more recent post-war installations of projection and sound equipment, as follow:

Abbott Theatre Equipment Company, Chicago, 14; Atlas Theatre Supply Company, Pittsburgh, 5; Becker Theatre Supply Company, Buffalo, 13; Charleston (W. Va.) Theatre Supply Company, 28; Joe Cifre, Inc., Boston, 11; Des Moines Theatre Supply Company, 50; J. F. Dusman, Baltimore, 27; Falls City Theatre Equipment Company, Louisville, 21; Ger-Bar, Inc., Indianapolis, 11; Hodges Theatre Supply Company, New Orleans, 28; Joe Hornstein, Inc., New York, 21; W. R. Howell, Oklahoma City, 12; Modern Theatre Equipment Company, Dallas, 40; Ohio Theatre Supply Company, Cleveland, 18; Ringold Theatre Equipment Company, Grand Rapids, 22; Service Theatre Supply Company, 41; B. F. Shearer Company, Los Angeles, 21; Portland, Ore., 19; San Francisco, 15; Seattle, 14; Shreve Theatre Supply Company, Kansas City, Mo., 7; Vincent M. Tate Theatre Equipment, Wilkes-Barre, Pa., 16; Wil-Kin Theatre Supply, Atlanta, 89; Western Theatre Supply Company, Omaha, 5.

ANEMOSTAT PRESENTS THE

NEW Universal AIR DIFFUSER

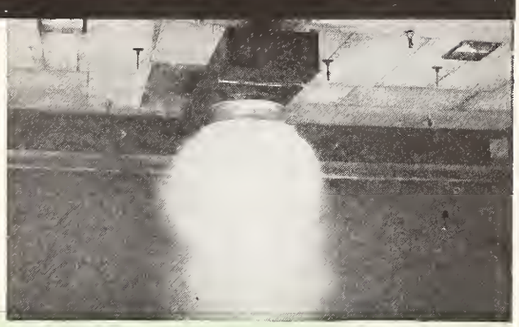
TYPE C-1



ANY DESIRED AIR FLOW PATTERN WITH THE TURN OF A KNOB







These smoke test photographs show three of an infinite variety of air patterns available with the new Type C-1 Anemostat. A slight turn of the knob raises or lowers the third cone thus varying the air discharge from a draftless horizontal pattern used primarily in cooling, to an intermediate downward pattern used in ventilating or to a direct downward discharge used in heating. The C-1 Anemostat functions equally well whether installed flush to ceiling or on exposed duct work.

OTHER IMPORTANT FEATURES!

Employs basic Anemostat Aspiration principle • Designed for heating, ventilating, cooling . . . in any combination. Adjustment may be varied to meet changing conditions of room occupancy, seasonal weather variations or special conditions. • System Balancing is far easier because direct CFM readings can readily be taken in the neck of the Anemostat as the inner assembly is instantly removable. • Newly designed method of fastening inner assembly to outer cone cuts installation time by two-thirds. • Automatic or manual remote controls available. • Provision is made for incorporating volume control or lighting fixtures.

WRITE FOR BULLETIN *which fully describes the new Type C-1 Anemostat . . . an unusually versatile device.*

ANEMOSTAT

REG. U. S. PAT. OFF.

DRAFTLESS AIR-DIFFUSERS

ANEMOSTAT CORPORATION OF AMERICA

10 EAST 39th STREET, NEW YORK 16, N. Y.

REPRESENTATIVES IN PRINCIPAL CITIES

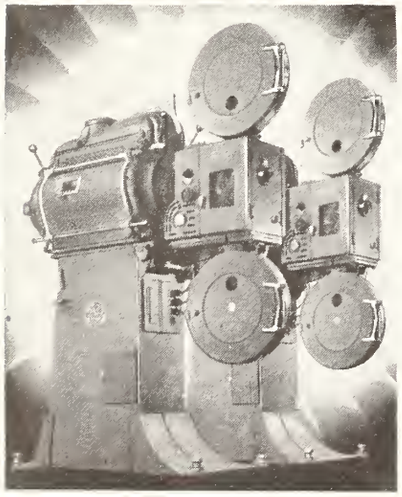
"No air conditioning system is better than its air distribution"

AC-1190A

NEW DeVRY Equipment Installations Help Exhibitors Achieve "Perfect Show"







"PHIL-KRON" Model Drive-In Typical of Theatres Selecting 12000 Series

In 250-seat to 6,000-seat theatres—in "drive-ins" with up to 1,000-car capacity —DeVRY's "12000 Series" installations are today helping achieve new highs in audience satisfaction.

From coast to coast, Canada to the Gulf, both Projectionists and Exhibitors have given enthusiastic purchase-approval to DeVRY's new "12000 Series" theatre projectors with their patented Silent Chain Drive, self-contained Sound Head and a host of other major refinements in design, manufacture and finish. Also to the fact that DeVRY's—engineered-for-perfect-synchronization—"12000 Series" Amplifiers are available for every size and type theatre, from 20 to 120 watts and up.

Among the theatres in which recent installations have been completed are: Bradenton Drive-In, Bradenton, Fla.; Park Drive-In Theatre, Toronto, Canada, Roxy Theatre, Concord, N. C.; Cankton Theatre, Sunset, La.; New Era Theatre, Harvey, Ill.; Princess Theatre, Colchester Ill.; Crisp Theatre, Gainesville, Mo.; Donk's Theatre, Hudgins, Va.; Sunset Drive-In, Clarksburg, West Va.; and new Drive-In theatres at Steubenville, Ohio, and Fort Wayne, Ind. . . . *The trend definitely is to* DeVRYS!

DeVRY "12 000" SERIES THEATRE PROJECTORS

You, too, will want to know more about this sensational new equipment that gives you so much more of what you want to help achieve the "perfect show" —and for such a moderate price. See them at the DeVRY theatre supply dealer or actual installation nearest you.



NEW DeVRY In-Car Speaker

Pictured is the "PHIL-KRON" Drive-In Theatre, which occupies a 15-acre tract at the junctions of Routes 51 and 66, Bloomington, Ill. This model drive-in is attracting Exhibitors, Architects and Contractors from all parts of the country . . . and setting box office records for the community. "PHIL-KRON" selected DeVRY's *for their effectiveness in throwing a perfect image to the 37 x 42 ft. screen; also for the efficiency of* DeVRY's *improved In-Car Speakers that achieve a new standard of sound excellence, for their 850-car capacity theatre.*

DeVRY CORPORATION—CHICAGO 14, ILLINOIS

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- ☐ DeVRY Individual In-Car Speakers for DRIVE-INS
- ☐ DeVRY "12000 SERIES" Theater Projectors
- ☐ DeVRY "12000 SERIES" Amplifiers ☐ Speakers

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An increasing figure of the American scene the new developments of which this issue gives special notice



Drive-In Planning and Construction—Post-War Style

By GEORGE M. PETERSON, designer and contractor

TO OFFER, so far as it may be done within the limits of an article, practical factual guidance to people who might want to open drive-in theatres, I have selected various important matters regarding which I have received innumerable letters from just such people. These and my experiences with problems presented by many drive-in situations, have indicated the following phases of a drive-in project as the topics calling most for attention:

(1) *Selection of site,* (2) *laying out the theatre,* (3) *surfacing materials,* (4) *types of construction for screen buildings,* (5) *types of concession stands,* (6) *types and cost of equipment, and* (7) *cost of construction.* First, then—

SELECTION OF SITE

The site is determined basically by the availability of land of sufficient size to permit construction of a theatre of the capacity which the exhibitor desires to erect. It is well to keep in mind that the 600 to 700 car operations are the most desirable for the average localities.

Roughly speaking, a drive-in theatre requires 100 feet of width, or highway frontage, for each 100 cars of capacity, as the depth is limited by the patrons' vision regardless of projection facilities. The following schedule will give a general idea as to the site requirements for theatres of various sizes when the ramps are full radii. Figures based upon ramps being spaced 38 feet center to center, and speaker posts 17 feet center to center:

Capacity	No. of Ramps	Distance from Screen to Rear of Last Drive
500 cars	10	510 feet
586 cars	11	548 feet
670 cars	12	586 feet
778 cars	13	624 feet
886 cars	14	662 feet
1000 cars	15	700 feet

To the depth of the theatre, as shown on the schedule, must be added the distance which the screen building must set back from the highway, both for a better perspective when viewed from the road, and also from the point of preventing incoming cars from blocking the highway. This setback distance should never be less than 100 feet; however this subject is more fully described under *Laying Out the Theatre.*

After a site has been selected for size, it is necessary to check on the availability of utilities, such as 220-volt, 3-phase electrical supply, city water, and sanitary sewers. There are not many locations where water and sewers are available, but they are not absolutely essential, since in practically any location the owner will be able to drill a well for the water supply, and it is not costly to drill a well and provide a pump and pressure tank which will take care of the toilets even though bottled water may have to be furnished for drinking purposes. The availability of 220-volt, 3-phase electric supply is practically a requirement.

The next step in checking the location concerns potential patronage. This step is of sufficient importance to warrant considerable time for the study. In the opinion of the writer, the larger small cities, of from 40,000 to 60,000 population, or locations where such population is available from several smaller communities within a five or ten mile radius of the theatre, are the preferred locations, as review of the net earnings of many such operations, in the 600- to 700-car class, show net earnings of from $45,000 to $55,000 per season.

An attempt should be made to secure a site outside of the largest community in the group, and in the direction from which the largest percentage of potential patrons

will pass through the fewest traffic lights. Many would-be drive-in exhibitors are of the opinion that the super-highways are the best location for their theatre. Years of experience in observing the operation of drive-in theatres under all kinds of conditions, leads the writer to favor *the theatre located on a good paved side road, just off of the super-highway,* so that the outgoing traffic from the theatre, will be able to ease on to the super-highway, instead of crashing into it directly from the theatre.

Merely as a suggestion, it is also better to keep away from summer resort spots, as there a drive-in theatre business is likely to disappear after Labor Day when the resorters return to the city for the winter. That means a loss of from six to eight weeks of operation from a season which is estimated at only 26 weeks and, with mild autumn weather, many of those weeks would be up to about mid-season returns in a normal locality. Two of my clients who tried locations of this kind, have frankly told me that they regret that my advice on this point was not followed.

It is only natural that if a drive-in theatre does an exceptionally good business, some competition will soon try to crowd in, just as it will with any business that is successful; the only way this can be prevented, to an effective extent, is to obtain a site sufficiently close to the major community so that no competition can crowd in *between* your location and the source of your patronage. This is another point which should be considered and often is passed by for the reason that the site nearer the community is, naturally, more costly, so the exhibitor gambles that no one will crowd in, and all too often someone does cut in. Be smart—protect your investment, or keep away from a locality where competition is likely to be warranted by the conditions to come in.

LAYING OUT THE THEATRE

There are literally hundreds of ways to lay out a drive-in theatre, but a few basic rules must be followed if a satisfactory operation is to be realized. The spacing of the ramps, for instance, varies from 34 to 43 feet, and while the 34-foot spacing is not enough, the 43-foot spacing is too much, so that a spacing of 38 or 40 feet should be used. The writer uses the 38-foot spacings on the smaller jobs, but goes to 40 feet on the larger operations.

There are also probably as many types of entrance drives as there are drive-in theatres, but a study of the six plans which are illustrated, and described in this article, will be of considerable assistance to the novice in determining which type of entrance is best suited to his particular problem.

The solution of this entrance drive situation will also determine the distance at which your screen building should be set from the highway, and this distance, whatever it may be, must be *added to the depth of the ramped area,* as shown on the preceding schedule, to obtain the total depth of the required site.

Plan No. 1 illustrates the conception of the average exhibitor of the arrangement, or plan, of a drive-in theatre. Even though this is a good standard plan, it is by no means a typical one, especially so at this time, when desirable sites are becoming more scarce every day. Particular attention is called, however, to the *holding area,* which was referred to earlier in this article.

Plan No. 2 is definitely a good one in that it permits the purchase, or lease, of the cheaper acreage without the more expensive highway frontage, as this site has only a 40-foot-wide easement through to the highway, with an area reserved for the attraction board near the highway. In one particular instance where this scheme is used, the screen building is back from the highway a distance of 960 feet. This setback is also valuable for the reason that the long driveway eliminates the need for grading and surfacing a *holding area* due to the fact that the driveway, in itself, can hold nearly 200 cars between the highway and the ticket office.

Another financial advantage of this type of operation is in the fact that the front of the screen building is too far from the highway to require any expensive ornamentation, and the money thus saved can be put to a more practical use by investing it in a definitely ornamental attraction board,

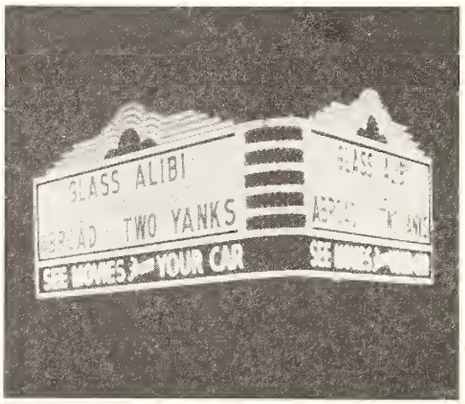
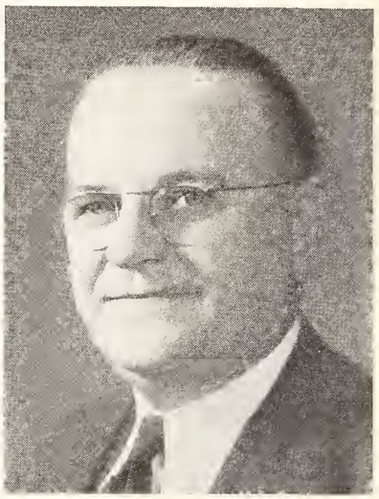


PHOTO A

similar to the one shown in *Photo A,* placed back about 40 feet from the highway.

It is obvious that the grading and surfacing of a driveway the length of the one on this particular job cost more than of a drive to a theatre located closer to the highway, but it also eliminates the *holding area,* so that the aggregate cost of such a scheme, which includes *holding area,* will not vary too much from the cost of the average entrance drive *plus* a holding area.



GEORGE M. PETERSON acquired his confidence in the productive purpose of the drive-in theatre before most people, suddenly coming upon one, could identify it. After 35 years in commercial and industrial construction, he turned, in 1939, to the new form of amusement enterprise as a field of specialization. He has been designing and constructing drive-ins ever since, except during the war, when he was employed by the Government as a cost control and project engineer. In 1946 he resumed his interest in drive-in construction, and in just these last two years has planned and built such theatres in seventeen states. His headquarters are in Cleveland.

In this instance the cost of grading and surfacing was about $2,000 less than was the cost for the same work on a theatre having *Plan No.* 1.

Plan No. 3 illustrates a theatre which does not have sufficient land on which to provide entrances similar either to *Plan No.* 1 or to *Plan No.* 2 so that the only practical solution to the holding problem was to place the ticket offices at the *rear of the entrance drive,* the drive, itself, thus serving the purpose of the holding area. With this plan, the drive will hold approximately 185 cars waiting to pass the ticket office. This type of operation, although by no means an ideal one, has proved very satisfactory in several situations, one of which was a 1,000-car theatre. Driving over the ramps from the rear of the ramped area does not involve too great a hardship on the patrons as the rear ramps are only a few inches high.

Plan No. 4 illustrates a *combination* of the driveway and the holding area as described for *Plan No.* 1 and *Plan No.* 2. This type of entrance is used chiefly in states that require a distance of 500 feet between the entrance drive and the exit drive, and which also require the holding area to provide parking space for a number of cars equal to 50% of the capacity of the theatre. *Plan No.* 4 is for a 1,000-car

job, hence the holding area would have to accommodate 500 cars. Requirements of this kind are silly, but the state authorities have the whip hand, so we must comply. In this particular instance, however, we were permitted to provide the holding area for 110 cars, as shown, which together with the driveway provided a holding capacity for 278 cars. The owners, however, were required to endorse on the plan that they "would provide sufficient parking space to eliminate parking on the highway adjacent to the entrance."

Plan No. 5 is of interest from the viewpoints of sufficient holding area and also because of the fact that the higher priced highway frontage is retained, by the original owner of the land, for later commercial development. On the exceptionally busy nights the operator of this particular drive-in uses *both the entrance and the exit* drives as entrance drives, until all available parking space in the theatre is filled. From that time on to closing the drives revert to their original uses.

The fact that a commercial development may be erected in front of the drive-in theatre at a later date is not detrimental to the theatre, in the opinion of the writer, as it is highly improbable that any such development will be more than two stories in height, so that the theatre signs will be clearly visible above the roof line of the structure. Of course, with such a plan, the attraction board must be placed close to the highway. At such a theatre, where no commercial building has been erected, the attraction board is on the face of the screen building and shows up clearly even at a distance of 540 feet from the highway.

Plan No. 6 is one which might actually be termed a "toughie," as the side lies at the intersection of a crossroad—*with a dual highway!* In addition, the owners contem-

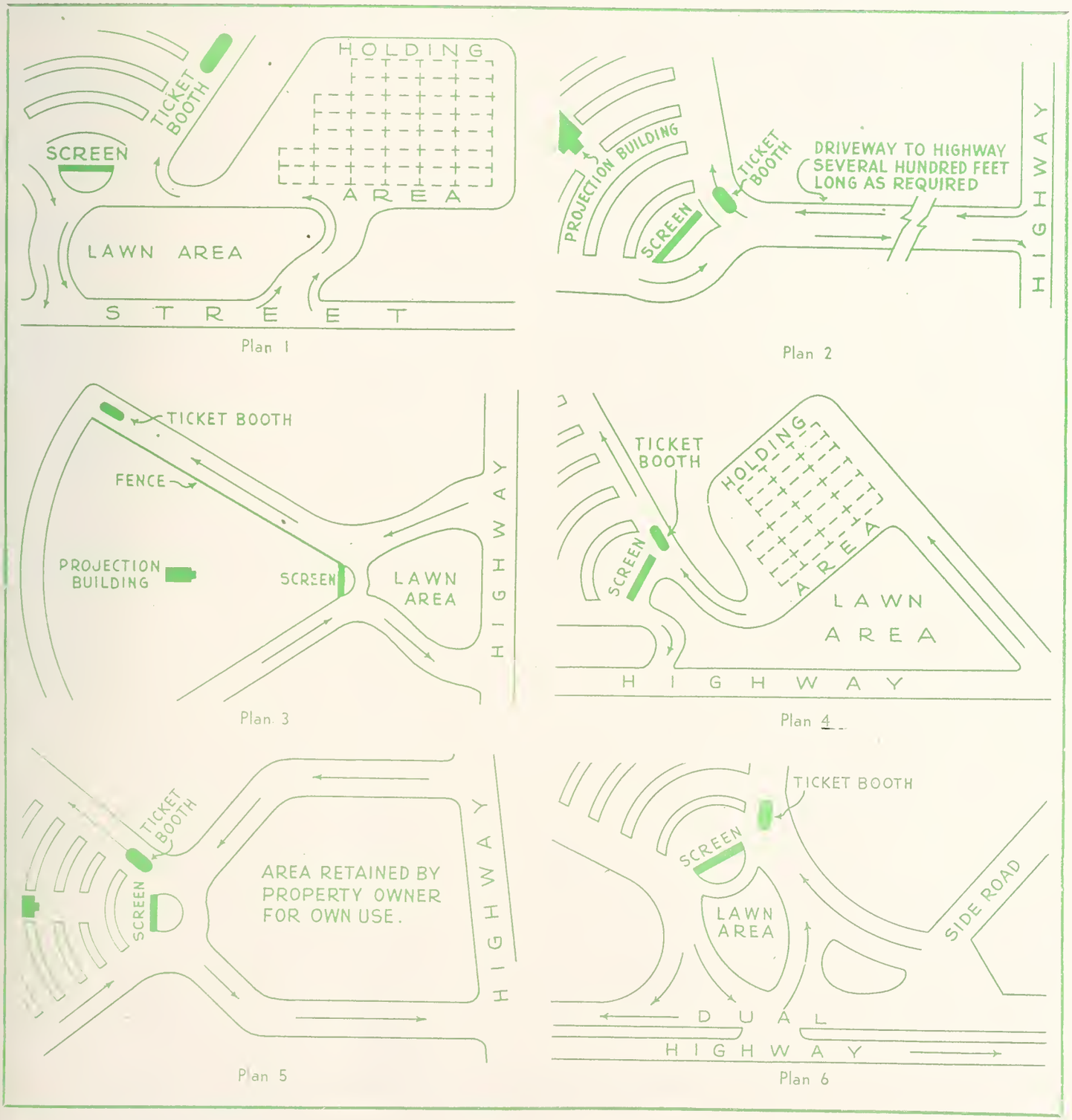


plate additional development which prevented making any provision for a holding area.

The entrance drives will hold approximately 90 cars, but with two ticket offices, and provision for four cashiers on busy nights, it is certain that the incoming traffic will cause no congestion on the highway.

Through the co-operation of the state highway department, provision was made for a crossover of the dual highway from the exit of the theatre to the northbound lane which takes the bulk of the traffic into the larger city.

The plans shown are for some of the more typical sites which are encountered. The actual on-the-site layouts have nearly as many variations as there are drive-in theatres. From the examples shown, however, the prospective drive-in theatre operator should be able to get a general idea of how important is the location of the entrance drive to his operation.

GRADING NEED BE NO BURDEN

An exceedingly large number of drive-in theatres are being erected on odd and irregularly shaped tracts of land, and many intricate grading problems thus presented have been solved with complete success. Experience, however, coupled with sound engineering practice, is often essential for this type of work. Just this year the writer was called in for consultation on an operation in an Eastern state where the local architect had claimed that the maximum capacity of the site was 595 cars. A revision of the architect's plan, however, showed that the actual capacity was 810 cars, and the additional cars will just about double the net profit taken by this operation, as the first 595 cars carried the overhead, while the remaining cars were practically all profit. Even an additional 25- or 50-car capacity means a tremendous increase in net earnings over a 26- to 30-week operating season.

While it is true that the grading cost is frequently a major item of expense in the construction of a drive-in theatre, it is also a fact that a site which is desirable in other respects should not be discarded because of excessive grading cost. Desirable locations are rapidly becoming difficult to find, and the exhibitor should remember that a few thousand dollars more in cost on the original construction will be returned from the first few weeks of operation, and from that time on the theatre will produce a larger net earning that will be worth the additional cost.

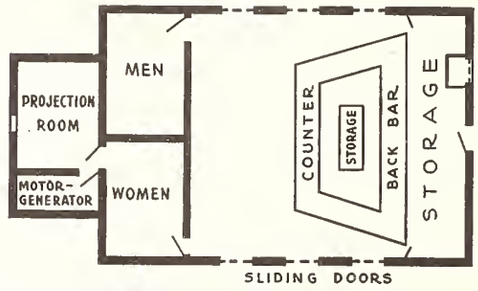
DRAINAGE CRITICAL FACTOR

The exhibitor must also keep in mind that in addition to properly designed ramps which provide clear vision of the screen from all parts of the theatre, a most necessary item is proper drainage, and this phase of the work must be adequately provided for. The fact must be realized that when approximately nine acres of area are hard surfaced there will be, or at least should be, no absorption of surface water, and the quantity of water which will have to be drained from such a large area during a normal rainstorm, not to mention a cloudburst, is tremendous.

CONCESSION STANDS

Concession stands are an important feature of a drive-in theatre. In the average operation, of from 600 to 700 cars, the concession should produce a net earning of from $500 to $700 per month, an amount which must be respected. There are many types of concessions, but the most popular today are the designs in which the projection room, the rest rooms, and the concession stand are housed in one concrete block building, which frequently has a steel roof. Three of the more general types are illustrated.

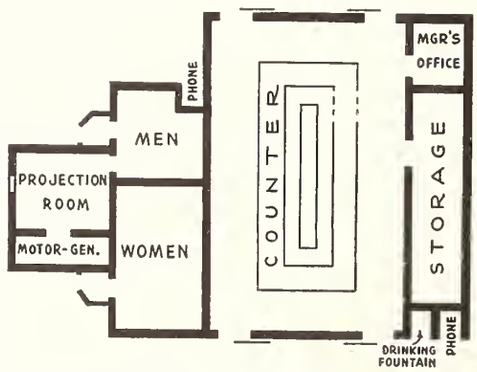
Type B illlustrates a type which is rather popular with the medium-sized operations



PROJECTION-TOILET-CONCESSION BUILDING SCHEME SHOWING CONCESSION PLAN B

and is a practical answer to a tough problem. The three-sided counter accommodates a maximum of patrons with relatively little manpower, but of course it cannot take care of the rush of patrons during intermissions, as can the four-sided counter illustrated as *Type C*. *Type B* is an in-between kind, less efficient than *Type C*, but more efficient than *Type D*.

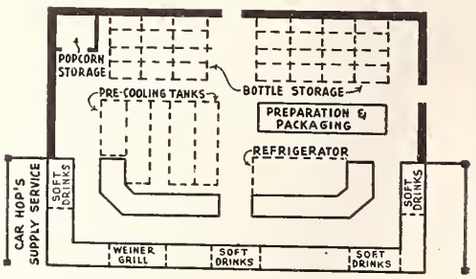
One feature of *Type C* concession stand is that the building can be much narrower



PROJECTION-TOILET-CONCESSON BUILDING SCHEME SHOWING CONCESSION PLAN C

than with either of the other types, and the counter can still be made to serve more patrons.

Type D is the old-fashioned straight counter which requires a minimum of man-



CONCESSION PLAN D

power and which is still popular with probably the largest concessionaire in the United States. Although it cannot accommodate as many customers at the counter as either *Type B* or *Type C*, it does perform a fairly satisfactory job.

CONCESSION PERCENTAGES

With regard to concession stands, it might be well to emphasize the fact that the vast majority of drive-in theatre concessions are operated by various companies who pay the exhibitor from 22½% to 25% of the gross receipts on everything, with the exception of cigars and cigarettes —there is too small a margin of profit in these items to pay for anything but the handling.

When the percentage is figured out to the last penny, there is actually little difference in the final result, for the reason that the concessionaire who pays the higher percentages requires the owner to provide the stand complete to the last nail, while the concessionaires who pay the smaller percentage usually accept the bare space and pay for the installation of the counters, electrical work, etc. It is the experience of the writer that the smaller percentage, with the concessionaire absorbing the construction cost, is the best proposition for the exhibitor.

SCREEN BUILDINGS

The principal construction materials in use for the screen building are lumber, structural steel, and concrete blocks, with the popular demand for the lumber jobs. It must be borne in mind that that any material which is actually designed to withstand a given load, or wind pressure, will be equally strong as any other material, but the common conception of strength suggests steel. Of course the designing must be done by a competent engineer and not *guessed at* by some local carpenter, which is too often the case. The largest screen tower with which the writer is familiar

(*Continued on page* 34)



LONGER OPERATING SEASON

Better Drive-In "Takes"

WITH RCA IN-CAR SPEAKERS

The individual in-car speaker—pioneered by RCA—is breaking box office records for drive-in theatres.

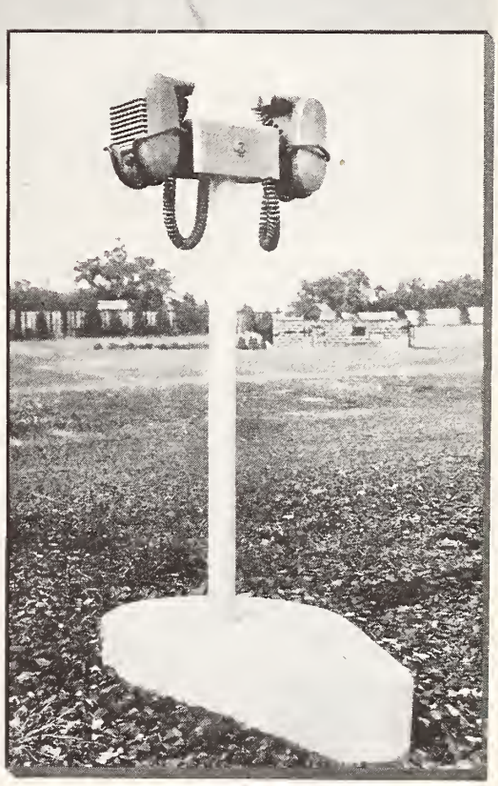
It permits use of the speaker inside the car with car windows closed, during cold, damp evenings . . . extends the regular operating season by adding extra weeks of profitable showings in early Spring and late Fall.

The smartly styled speaker itself is of special design for acoustically correct in-car sound reproduction. A mounting bracket makes it easy for the patron to attach the speaker to the car window or to a convenient support within the car.

Weatherproof and foolproof, the RCA In-Car Speaker mounts in pairs on a permanent parking-lot pedestal between every two cars. Convenient cradle-bracket makes it easy and handy for patrons to pick up and replace the speaker. The entire assembly withstands extremes of heat, cold and moisture far in excess of conditions encountered in actual operation.

A new RCA Sound System automatically keeps the sound level constant regardless of the number of speakers in use.

See your RCA Independent Theatre Supply Dealer—for information on RCA's complete new line of drive-in equipment—or write RCA Theatre Equipment Section, Dept. 56B, RCA, Camden, N. J.



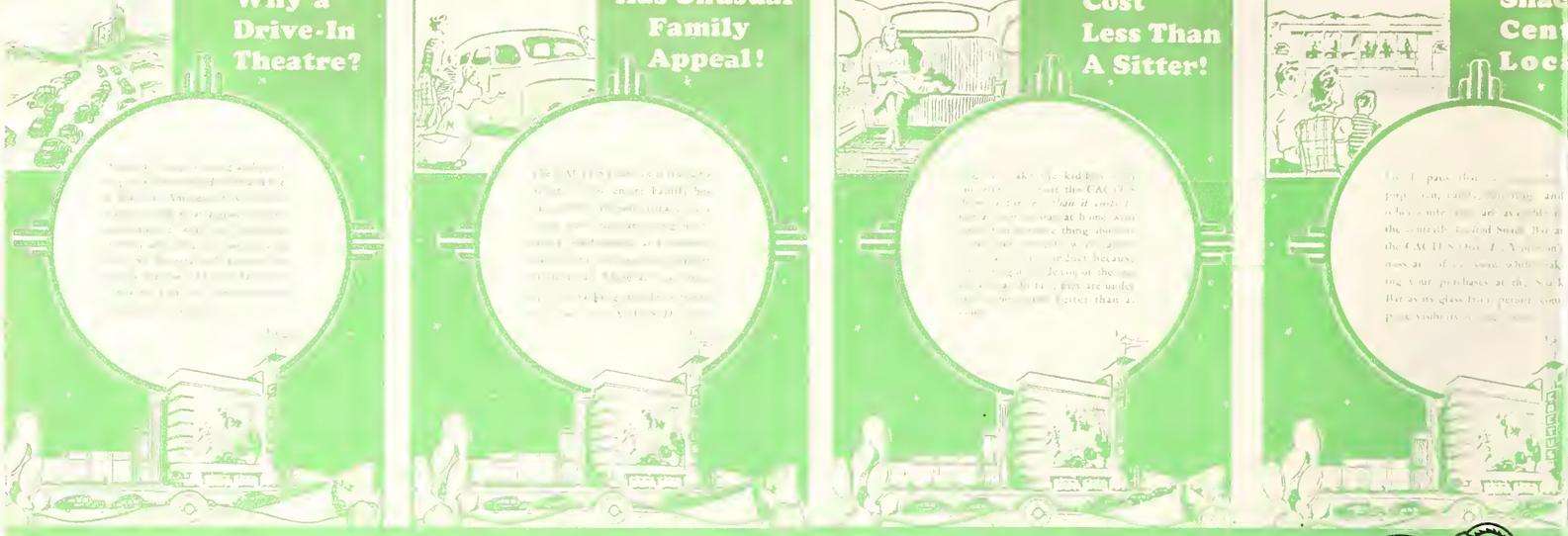
FREE BOOKLET — Get a copy of "The Drive-In Theatre" Planning Booklet for helpful aids in building a profitable drive-in theatre.

THEATRE EQUIPMENT

RADIO CORPORATION of AMERICA

ENGINEERING PRODUCTS DEPARTMENT, CAMDEN, N.J.

In Canada: RCA VICTOR Company Limited, Montreal



Supplying a want, without technical quibbling, and "hypoed" by the ramp speaker, the drive-in is booming. The pages above from a brochure exploiting the Cactus drive-in at Albuquerque, N. Mex., explain the want; in the columns below is told how it is being fulfilled.

Drive-Ins Southwest, Midwest, East

DURING THE next three years the number of drive-ins in the United States is expected to reach eight times the total operating before the war. That would amount to about a thousand. This post-war construction program is well underway—and already the new drive-ins, in layout and facilities, are making the early drive-ins obsolete in plan and construction. On this and following pages are pictured and described three that represent present practice generally throughout our motorized, movie-going nation.

THE CACTUS, ALBUQUERQUE

The Cactus theatre opened in 1947 as a drive-in operation of the Interstate Circuit, long operators of one of the Southwest's more extensive groups of regular motion picture houses. In car capacity, it is not as large as a number of other drive-ins, but in facilities, and particularly in structural components, it is one of the more elaborate enterprises of its kind. With a car capacity of less than 700 (658), provided for in 12 ramps, it has a plan confining the parking area within the more responsibly recommended limits (*see plan drawing on following page*).

The entrance of the Cactus is marked by a screen tower of impressive proportions and mounting a vertical sign that identifies it as a theatre in a familiar fashion. Current shortages in materials caused the adoption of an irregular type of screen tower construction. The Cactus building is constructed of steel pipes welded together. Its front is painted in peach and buff, its screen side in graduated shades of buff. The tower houses, at its base, a manager's office, storage space, and a three-room apartment for the person assigned to remain on the premises for general care-taking.

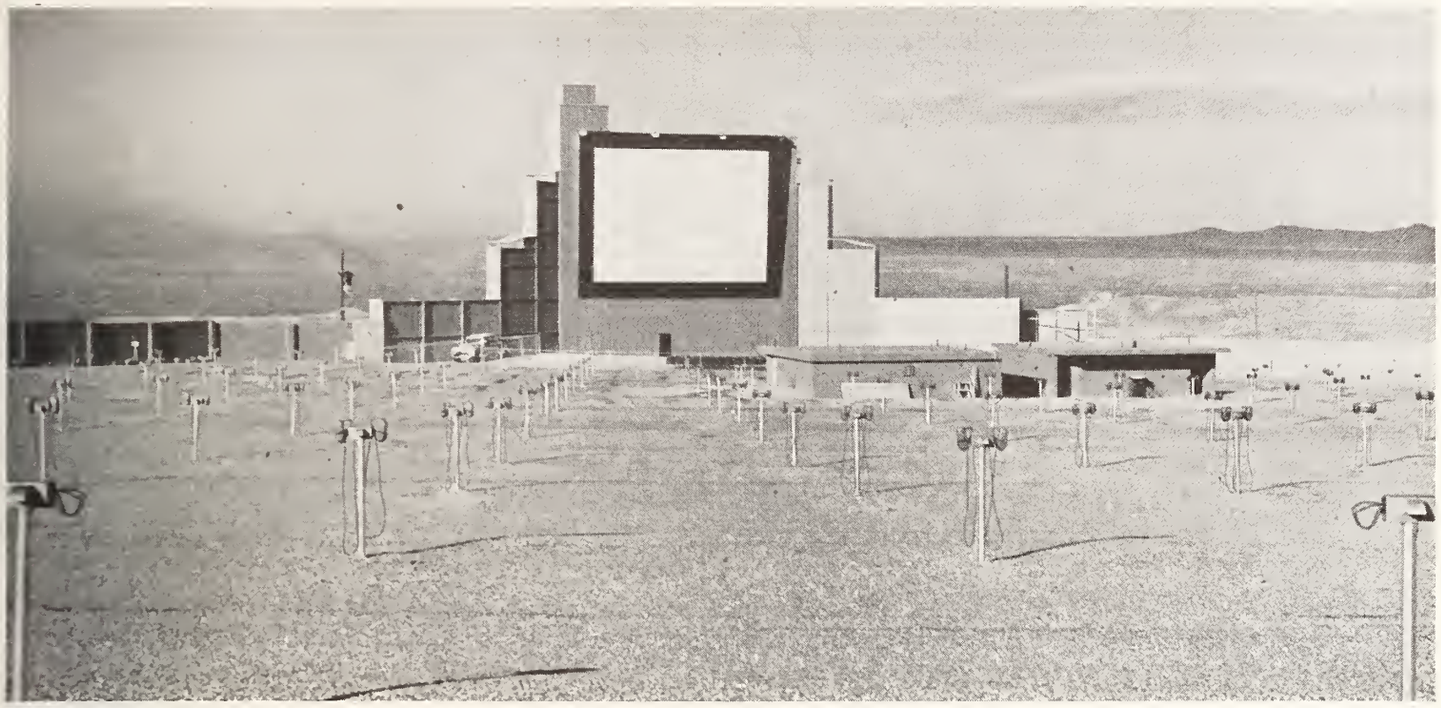
The Cactus plan also provides a children's playground in otherwise unused area in front of the screen tower. This is enclosed with a wire fence, in front of which are arranged fixed chairs of ball park type for parents to sit in while watching over their charges, who have playground equipment at their disposal for amusements more interesting to them than those reflected by the screen.

A refreshment building centrally located within the ramp area is brought into the consciousness of patrons during intermissions by neon signs and ornamentation, and those patrons who cannot wait for intermission to gratify their appetite can hear as well as watch the performance, for the Snack Bar is equipped with sound system loudspeakers. The interior of the Snack Bar is decorated in green and coral. Refreshments include candy and popcorn, Coca-Cola and root beer served in paper cups, and America's favorite picnic delicacy, the hot-dog, which at the Cactus is prepared on electric induction cookers.

Another feature of the Cactus refreshment service: In a shrewd and physically attractive brochure which Ray Beall, Interstate advertising and publicity director, conceived for exploitation of the Cactus, the peculiar appeal of the drive-in for the average family with young children was emphasized. The Interstate Circuit has carried



Entrance of the Cactus at Albuquerque, illuminated for approaching showtime.



View of the Cactus drive-in from rear ramps toward the screen tower.

this conception to the point of providing for the warming of the bottle that mother may have to bring if she and dad are to be able to go to the movies tonight. Mr. Beall invites the parents to bring baby's formula—facilities for warming it to proper temperature are free.

The Cactus has an entrance plan of the driveway-storage type—that is, the lane to the ticket booth, which is some 200 feet long, can take enough cars off the highway to prevent congestion at the highway while tickets are being purchased.

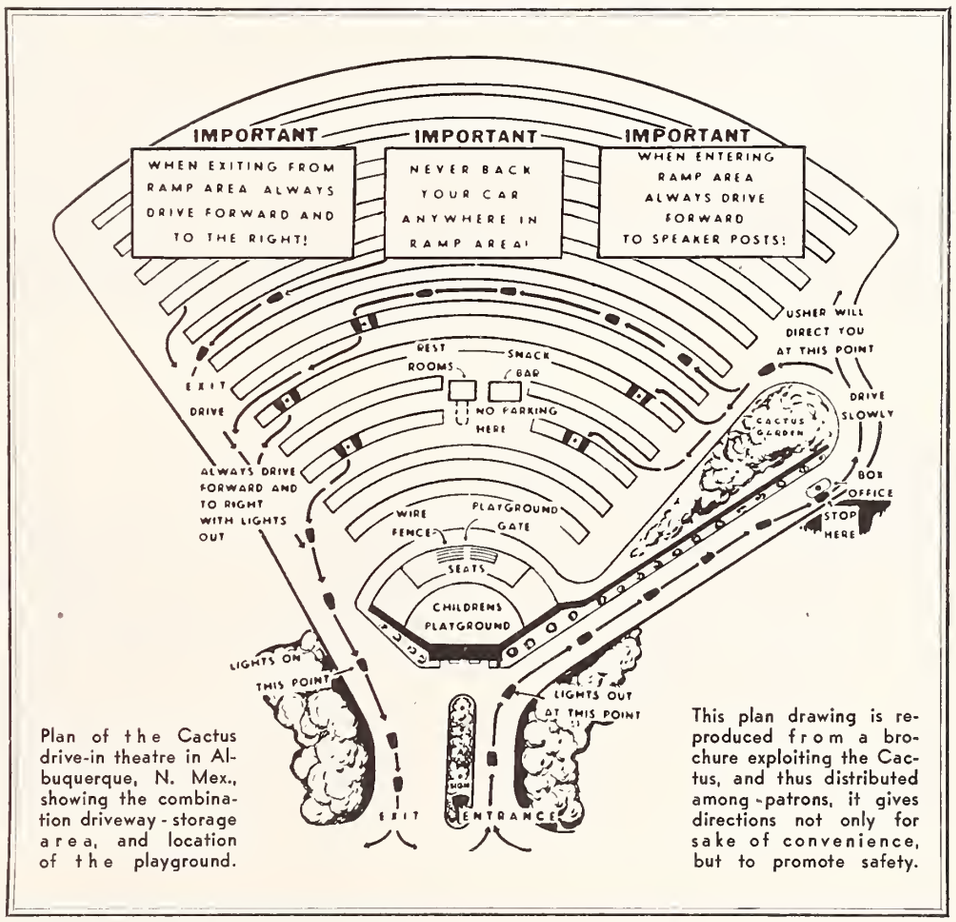
The Cactus projection installation provides light sources using suprex carbons for a screen 42 feet wide. Lamps are Brenkert Enarcs, supplied by a Century motor-generator set of 70-140 amperes at 60 volts. Projectors are Brenkert Bx80's with coated lenses. Soundheads, 300-watt amplifier and in-car speakers are RCA.

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DRIVE-IN, SPRINGFIELD, ILL.

The drive-in theatre opened just outside the city limits of Illinois' capital late last summer by Joseph N. Sikes, Springfield attorney, is of fairly large dimensions. It has 13 ramps, providing for 800 cars; screen; the picture is 62 feet wide.
screen; th epicture is 62 feet wide.

Designed and constructed by George M. Peterson of Cleveland, this drive-in is located on a main highway at an important interconnecting route; in a 43-acre tract of land which provides car storage space behind the last ramp—area which Mr. Sikes plans to develop also into an elaborate children's playground 200x170 feet, divided into two sections, one for youngsters 3 to 8 years old, the other for those 8 to 12, with a variety of play devices such as swings and teeters and other facilities according to various age group interests.

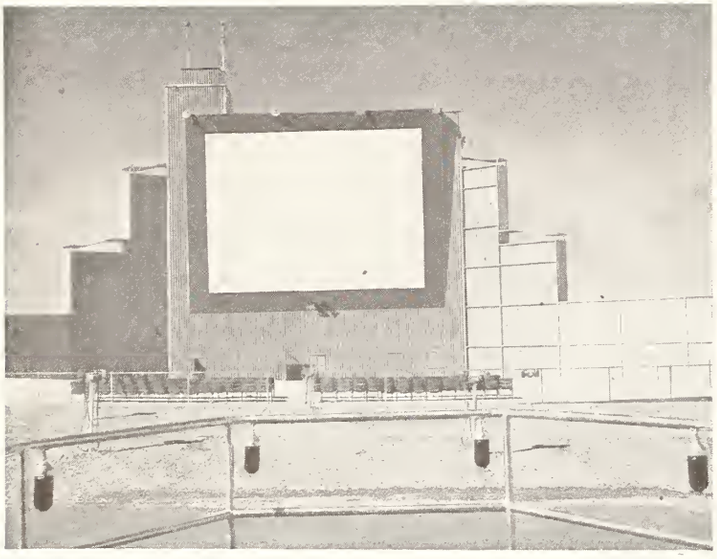


Plan of the Cactus drive-in theatre in Albuquerque, N. Mex., showing the combination driveway-storage area, and location of the playground.

This plan drawing is reproduced from a brochure exploiting the Cactus, and thus distributed among patrons, it gives directions not only for sake of convenience, but to promote safety.

The entrance driveway into the ramp area is 80 feet wide with ticket booths located halfway between the front and rear. The ticket booths are of wood construction with stainless steel exterior finish. Surrounding the theatre area is prefabricated birth rustic fencing 6½ feet high. Four 500-watt floods provide traffic illumination.

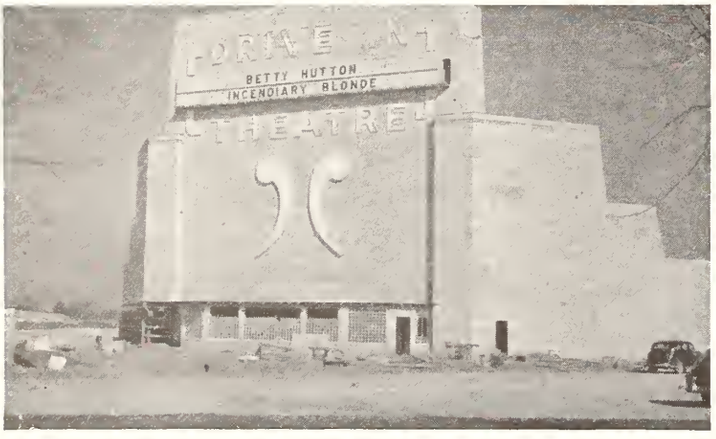
The screen tower is contructed of laminated lumber for beams and bracing. Uprights are 2x10 laminated boards, and bracing and cross-bracing are of 2x8 and 2x6 laminated construction. The tower-proper is 75 feet high, 84 feet wide, and 12 feet deep. The tower is furred and covered with



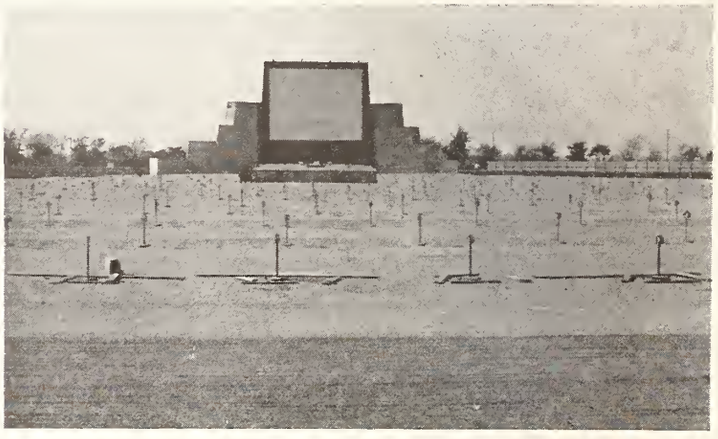
The Cactus screen tower from in front of projection building, looking through railing protecting the projection light from invasion of patrons going to concession, toilets or playground.



Inside playground front of the screen tower at the Cactus drive-in. The area is provided with amusement devices for youngsters, equipped with chairs for parents.



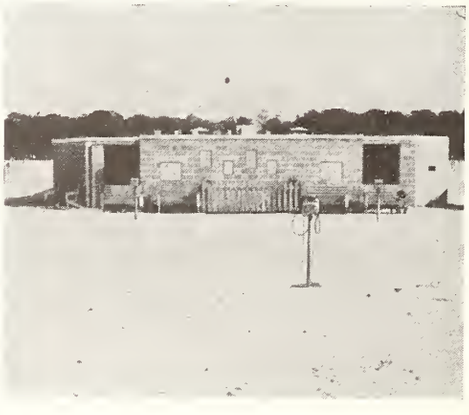
Screen tower of the Springfield, Ill., drive-in, from entrance side. It is finished in Transite board.



Looking down through middle of the Springfield drive-in toward the screen tower. Paving is shale, heavily oiled.



The Springfield drive-in screen is mounted on a sturdy structure of laminated lumber. It is 75 feet high.



Screen-side view of the projection-toilet-concession building of the Springfield drive-in. It is built of cement block.



Looking down entrance driveway of the Springfield theatre. Fencing is prefabricated, of birch, 6½ feet high.

Transite board. Office space, and weather wings extend beyond. The office structure is of face brick and glass block construction.

The projection-toilet building, and adjoining refreshment building, located between the fourth and fifth ramps, are of concrete block construction and painted on the outside in flat white.

All traffic area is paved with 3 inches of shale over clay and sprayed with two coats of sealing oil, then covered with a layer of finely crushed stone.

Costs supplied by Mr. Sikes are: *Screening tower,* $40,000; *projection and concession building,* $20,000; *grading,* $15,000; *paving,* $40,000; *fencing,* $4.500; *equipment,* $29,000; *display sign* (panels for 24-inch changeable letters and ornamental neon scrolls), $15,000; *electrical installation,* $22,000; adding up to a total of $185,000, which does not include landscaping.

The Springfield drive-in has a projection throw of 250 feet at an 11° angle upward.



If you are planning or operating a Drive-In Theatre...
OUR 15 YEARS' EXPERIENCE IS AVAILABLE



This new concave screen tower, designed for faithful and more brilliant picture reproduction, has been developed for prefabrication and national distribution. It is a current example of continuing engineering study by Park-In Theatres, Inc.

As the pioneers of the drive-in theatre industry, Park-In Theatres, Inc. has developed a "know-how" in this business that can make a real contribution to your success. Our experience proves that we have actually saved many of our licensees considerably more than the total of our licensing fee over a period of years.

If you are planning a new operation, our free engineering service can make savings of as much as two-thirds of the earth-moving cost and can provide finished working drawings for screen towers, box offices, projection booths and other essential units.

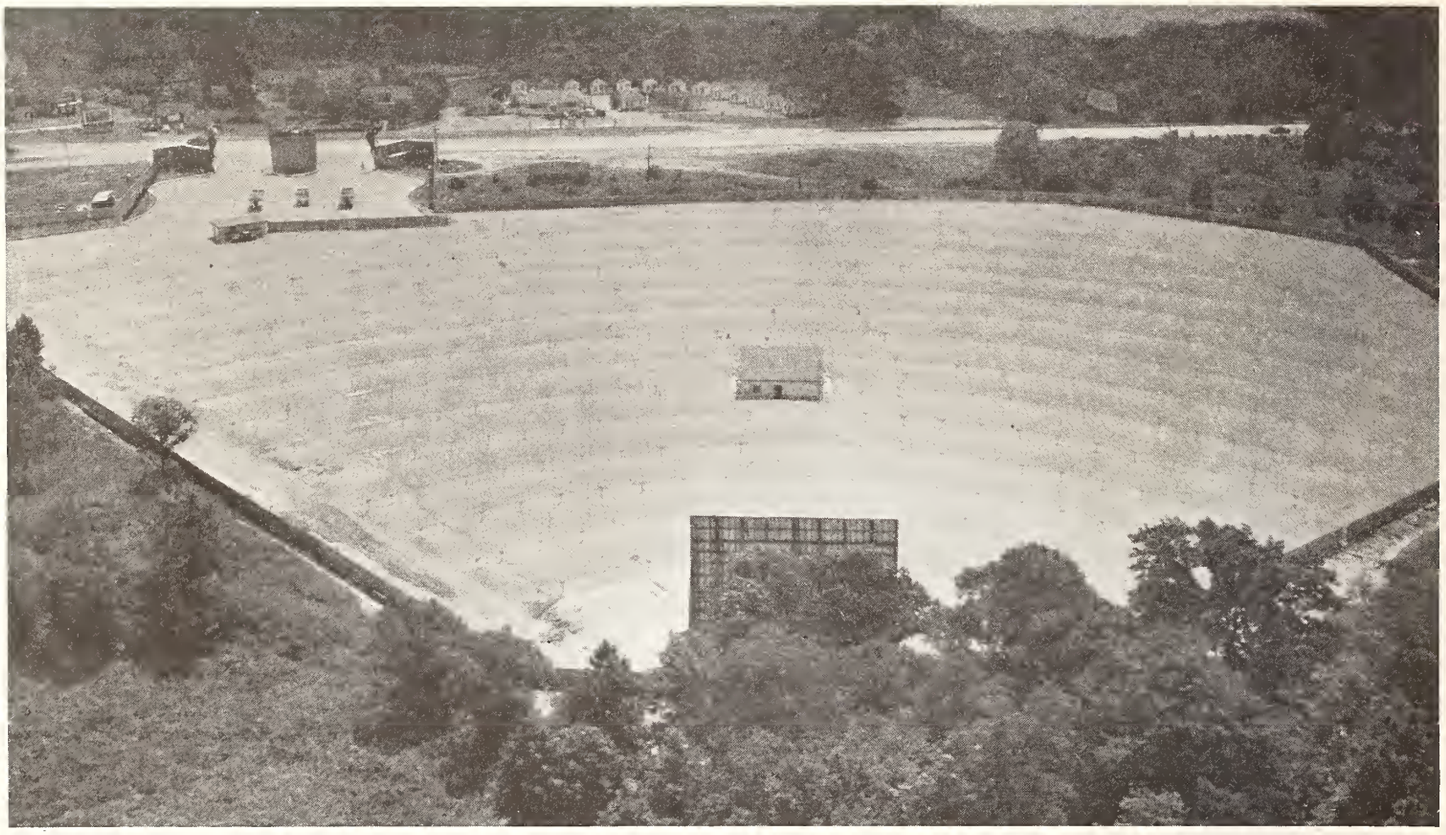
For theatres already in operation, we can be of material assistance in acquainting you with the improved lighting and screen equipment and more efficient sound systems which have been developed from our engineering research activity.

If you are not familiar with our licensing arrangements under the pioneer drive-in theatre patent*, we suggest that you communicate with us promptly. We will be happy to explain our complete service.

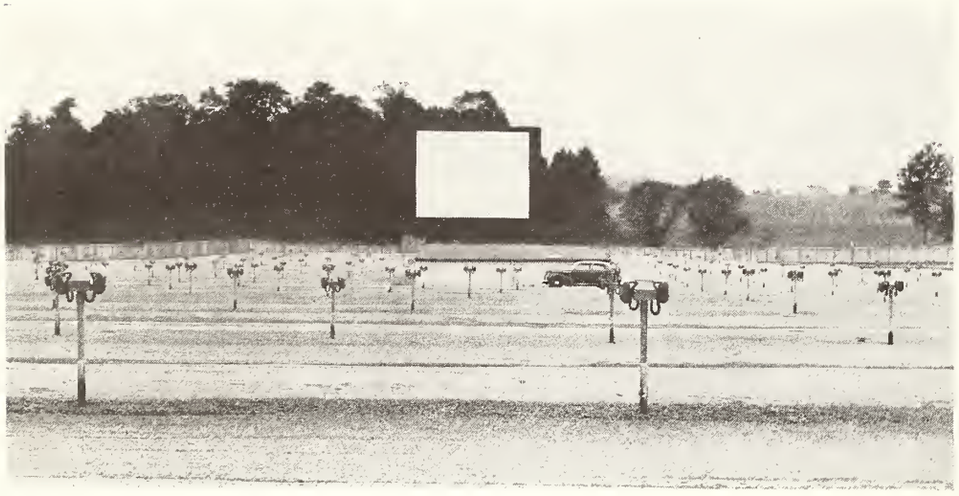
PARK-IN THEATRES, Inc.

840 Cooper Street Camden, New Jersey

*U. S. Patent 1,909,537



Aerial view of the Lincoln drive-in looking toward entrance of this "reverse" plan.



Above, the Lincoln's ramp area; below, the entrance lanes.



The light sources are straight high-instensity (Peerless Hy-Candescent with quartz f/2 condensing lenses, supplied by a Hertner 250-375-volt motor-generator set equipped with Hertner ribbon type rheostats to provide step-up taps for striking the arc at 70 amperes and for operation up to 200 amperes. Projectors are Simplex E-7's with coated lenses. The sound systems is Simplex with Simplex in-car speakers.

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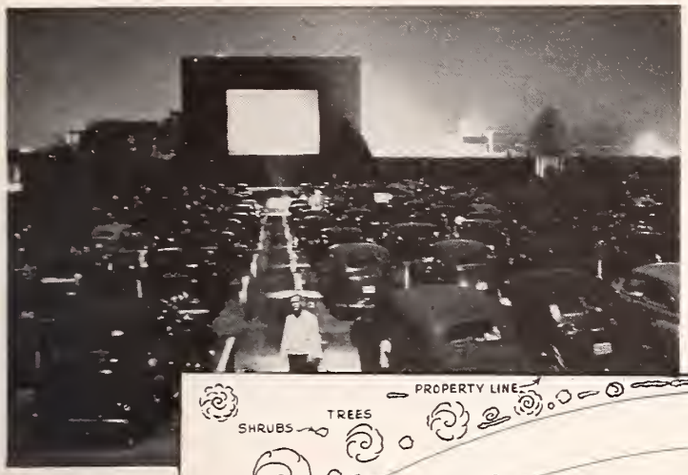
LINCOLN DRIVE-IN, PHILADELPHIA

The Lincoln is an operation of Fabian-Hellman Theatres of New York, opened last year on a site just over the city limits line of Philadelphia on Route 1. It is a 15-ramp layout, accommodating 900 cars, with the screen facing the entrance, a plan advised by the natural slope of the ground downward away from the highway. The screen structure, in consequence, is merely a single wall, built of telephone poles in concrete sunk in the ground with Transite boards covered with concrete paint supplying the screen surface and masking.

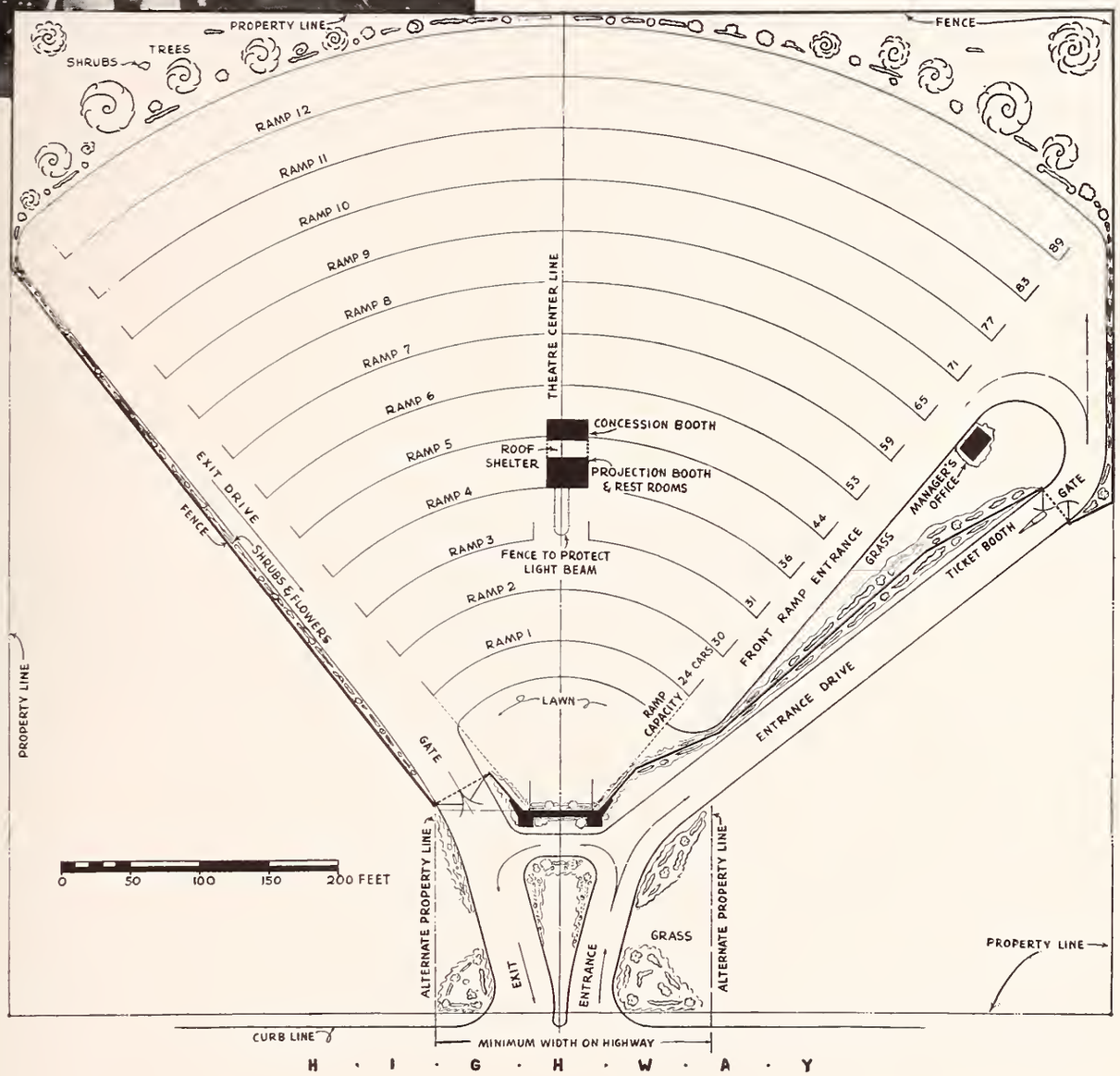
Broad entrance area provides space for absorbing cars from the highway, and there are six lanes, served by three ticket booths, feeding the incoming driveway. The Lincoln employs ticket takers, one to two adjoining lanes, a system which, according to the management, has not slowed incoming traffic appreciably since the tickets can be taken while the car is moving slowly from its stop at the box-office. All ramp and traffic area has macadam surfacing.

The projection-toilet-concession building,

(*Continued on page* 55)



Uniting America's Favorite Recreations— Motor Car and Movies

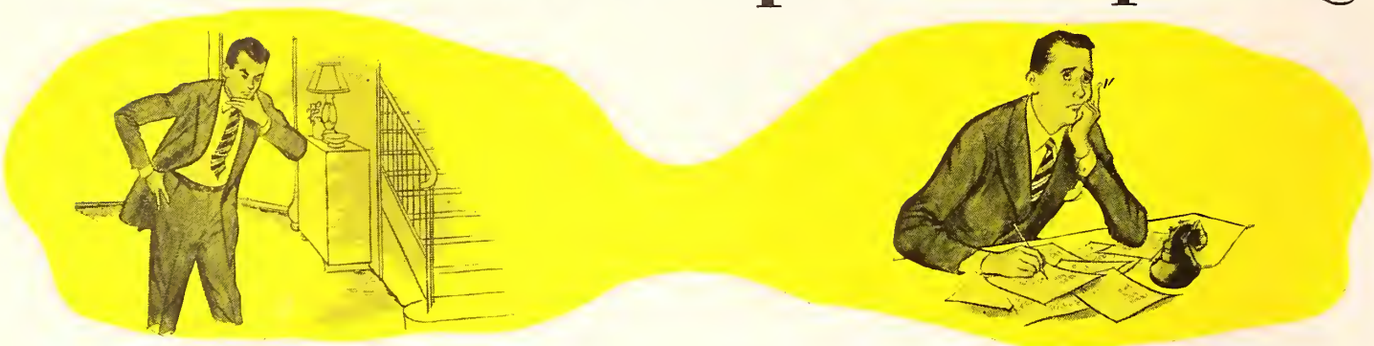


IN 1933, near Camden, N. J., Park-In Theatres, Inc., of that city, began operation of an outdoor arena in which people could watch and hear a motion picture performance from their automobiles. That was the beginning of the drive-in theatre as we know it today. It caught on slowly, but made headway enough to demonstrate that auto-mad America would go for this manner of enjoying its other favorite form of recreation—the motion picture. And so Park-In Theatres (and others took up the effort also) continued to improve methods of applying the drive-in idea.

The original Park-In drive-in plan was published in BETTER THEATRES almost fifteen years ago. Above is a Park-In Theatres layout representative of the company's recommendations today for a theatre of medium size. As drawn, it does not meet detailed requirements of every situation, but it is adaptable to many of them in accordance with practice developed thus far. The entrance drive shown, for example, provides for absorption of traffic off the highway as cars pause for purchasing of tickets; such storage space could be provided to the right of the entrance where conditions suggested this. It is, however, a general scheme based on Park-In Theatres' fifteen years of experience.

This plan calls for a site (not necessarily frontage) width of 650 feet for nine ramps of full radius, and 50 feet more for every added ramp. Depth requirements are 624 feet for nine ramps, plus 38 feet for every added ramp. Car capacities per ramp are shown at right end of ramps. These add up to 413 for nine ramps, 662 for twelve ramps.

...Want to keep Re-carpeting



When you are wondering how you can get that old carpet in the lobby replaced...

...and how you can save on yardage...and how much it all will cost...

Consult a Theatre Carpet Specialist!

Before you start sprucing up your lobby, lounges, and aisles, consult a carpet specialist. Yes, an Alexander Smith contractor or sales representative. He is a theatre decorating specialist ...a color and texture expert...a traffic technician...and the guardian of your treasury all rolled into one. Give him a chance to:

1. Cut your costs by estimating accurately -- keeping yardage down.
2. Save on upkeep by advising the most economical grade and weave for each specific location.
3. Increase your satisfaction by suggesting the design and color which will harmonize best with your architecture.

Speed your project and save money by consulting an Alexander Smith contractor or sales representative as soon as your re-carpeting ideas go down on paper. He is ready to show samples and estimate. He will see that you get an expert laying job.

The Alexander Smith and Masland lines handled by Alexander Smith contractors and sales representatives include a complete range of all types, grades, and colors of carpet suitable for every theatre installation.

ALEXANDER SMITH ☆ MASLAND

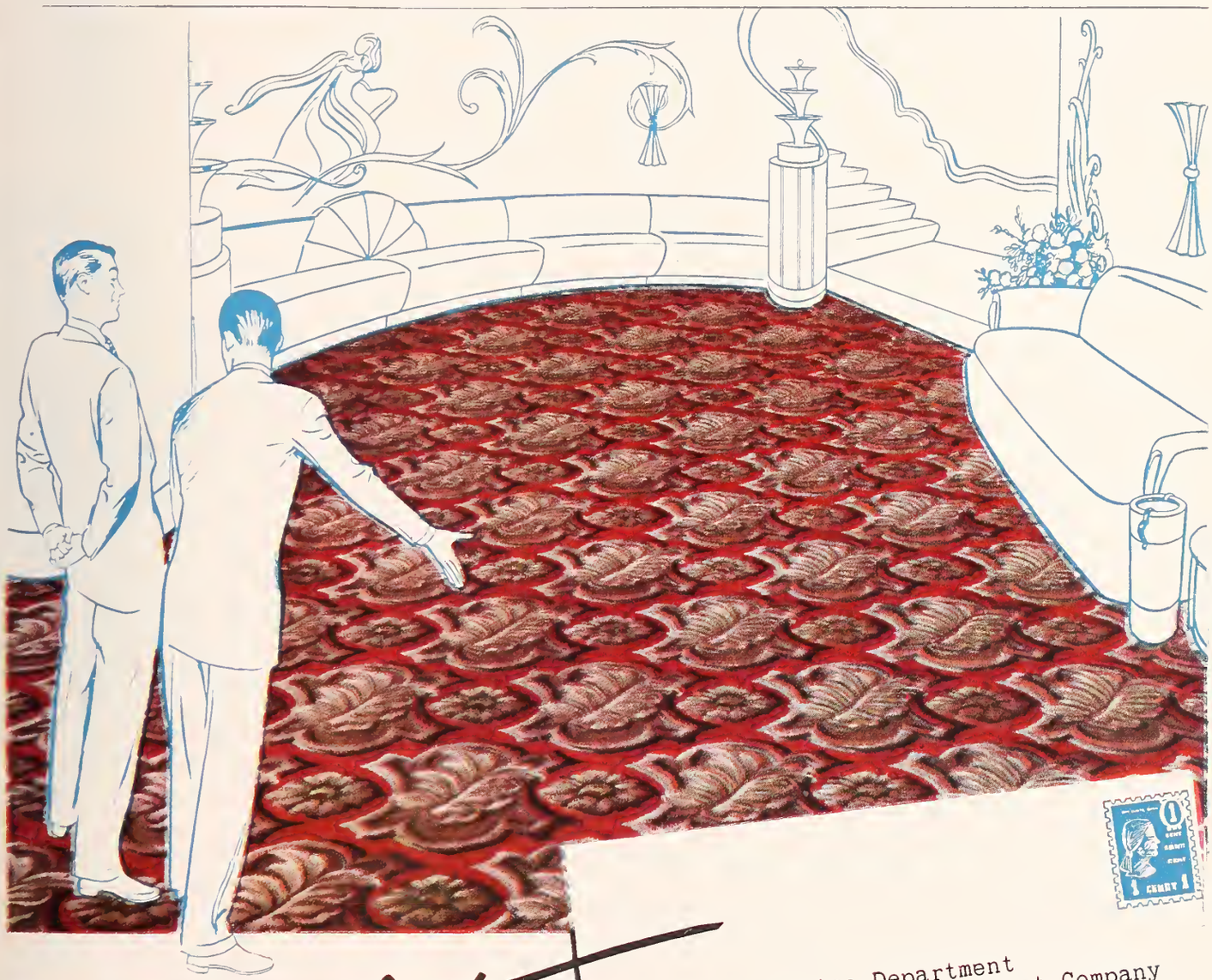
Theatre Carpets

Costs down?



. .and what is the most economical grade for that particular spot...

...and what color and pattern to get...relax!

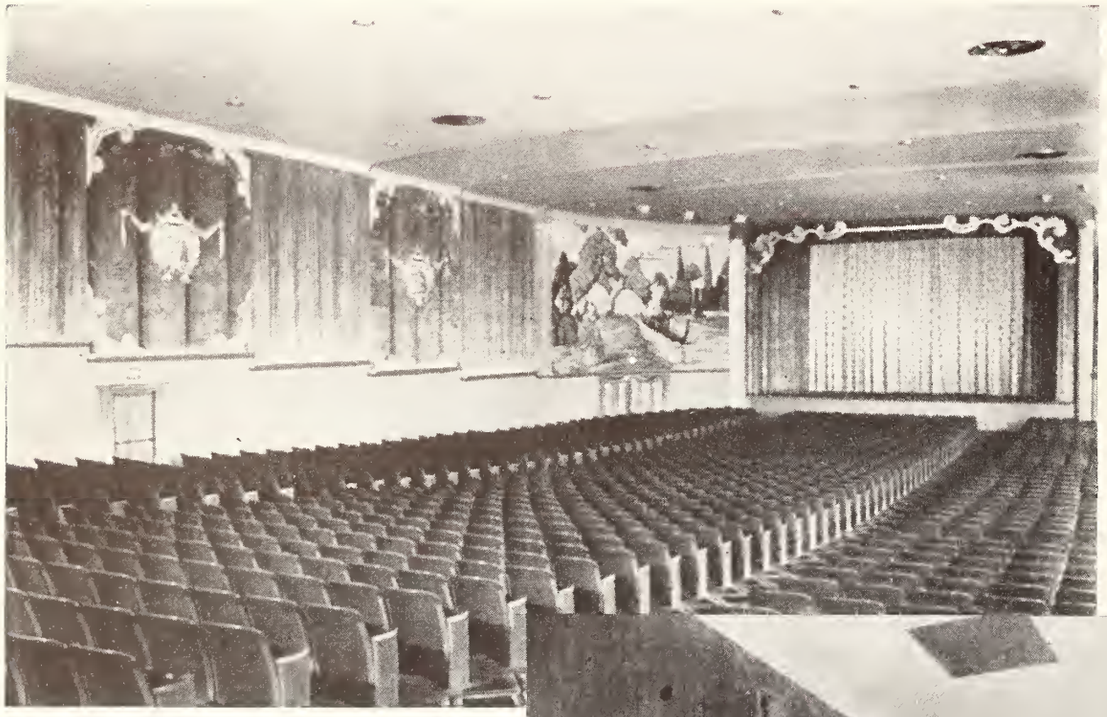


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Intimacy for Large Dimensions



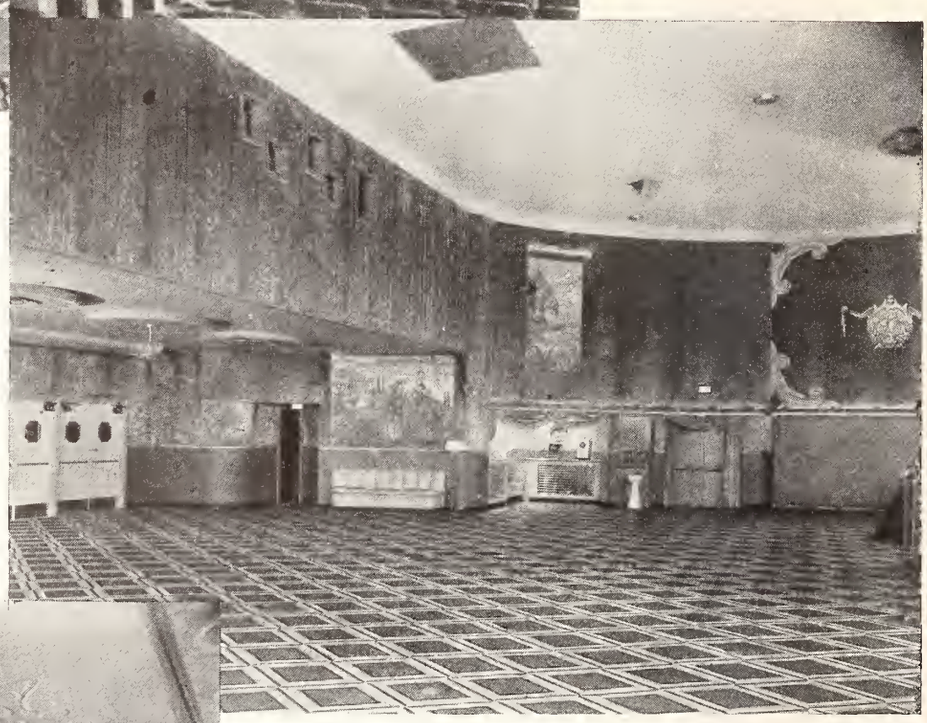
Warm colors and texture counteract the vastness of Cleveland's new 1700-seat Yorktown theatre.

Architect:
GEORGE A. EBELING

Interior decoration by
NOVELTY SCENIC STUDIOS

■ The Yorktown theatre in Cleveland, new unit of Vermes Brothers, presented to the decorators an auditorium seating approximately 1,700 on one floor, measuring 151 feet in depth, 78 feet in width, continuing into a foyer area 47 feet deep. Plush fabric, black light murals, warm colors were used to effect intimacy.

■ The auditorium walls are paneled in blue and coral plush, stretched from wainscot to ceiling, with ornamental relief in Early American forms painted off-white. At the stage the walls terminate into large black light murals, BL fluorescent tubes being concealed in coves at the top. The plaster ceiling is painted in tones shading from dark blue at the proscenium to light blue at the rear. Exit drapes are silver plush, stage valance and curtain coral plush with off-white ornament, side and masking curtains pastel blue plush, and screen curtains gold. The American "Bodiform" chairs are upholstered in coral mohair throughout. Auditorium illumination is by downlights over aisles and between.





■ The lobby (left) opens into a spacious foyer, unseparated from the seating area, with the projection port wall only a short distance beyond the foyer doors. The floor space is contracted and warmed with a Bigelow-Sanford diamond-patterned carpet having a red ground with a bold and fairly large-scale repeat in gold. Pastel blue plush is used on the foyer walls also, except for a wainscot of light blue simulated leather tufted on the standee rail, with nailhead scrolls elsewhere. Murals further enliven the walls here and there. In the left corner is a refreshment alcove. Foyer illumination is by downlights and, at the doors, ceiling luminaires. Flush-set Anemostat diffusers supply auditorium and foyer with conditioned air. . . . The lobby, which is 50 feet deep, is warmly decorated, with full carpeting, tufted leatherette walls, cove lighting in a coffered ceiling with scroll border having a color scheme of light blue, coral and off-white, and mirrors and display cases with broadly reeded wood-mould frames.

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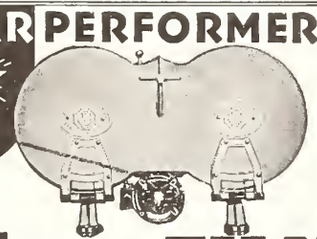
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Drive-In Planning And Construction

(*Continued from page* 22)

is a building 90 feet in height, and that building is constructed entirely of dimension lumber; it was checked for strength by both the city building department and the insurance underwriters, and as further proof of its stability, it has withstood two very severe windstorms during the two years it has been in operation.

Wood construction is more economical, in the majority of localities, and is erected in much shorter time than is steel and with far less equipment. In most instances the cost of the steel frame, *without* furring or covering, is just about equal to the cost of the wood frame with its furring and covering—or, in other words, the average steel frame costs nearly twice the amount of the wood job when it has been completed. From the architectural point of view, it is far cheaper to execute ornamental design in wood than with steel.

Concrete block has been used on many smaller drive-in theatre screen towers but not one of those which have been inspected by the writer have been engineered. They have been built by masons whose only knowledge of their business was how to lay blocks. Though concrete block towers can be erected to withstand 100-mile-an-hour winds, and that is the pressure for which screen buildings *should* be designed, the writer has never viewed one which, in his opinion, would resist a 50-mile-an-hour wind if the pressure should be exerted on the flat face of the tower. A properly designed concrete block screen building would, in all probability, cost very nearly the same as a steel tower, but would never have the pleasing appearance of the latter unless it should be covered with stucco at an additional cost. This material is the favorite of that type of exhibitor who gathers his information on his proposed drive-in theatre from "free" sources, many of which know no more about the subject than he does. For the better type of operation this type of construction is not suggested.

With either steel or frame construction, the exterior face of the screen building is generally furred with 2x4's, over which the covering is applied. The usual covering material is some brand of asbestos-cement board, which is fireproof and weatherproof and requires no paint, unless for ornamental or decorative reasons. Some exhibitors are now using surplus aluminum sheets, but this material has not proved too satisfactory.

SURFACING MATERIALS

The surfacing of ramps and drives of a drive-in theatre is of genuine importance to the success of the operation,



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but it is all too often neglected because of the fact that the exhibitor is too anxious to get the cars rolling past the ticket office so that he may start realizing a return from his investment; or, as is frequently the case, the money starts running low and the proper surfacing is put off until "next year."

Now, this "next year" idea would not be too bad if it did not usually work out to cost two or three times as much money when it is finally done. This extra cost is generally due to the fact that during a few rainy days the ramps are badly cut up by the theatre traffic, then the sun hardens the ruts until another rain, and this condition, repeated many times during the operating season, causes the ramps to be so badly cut up that frequently there is no semblance of ramps by the end of the season. This condition, naturally, means a complete regrading job to put the ramps back in proper shape; also, the entire amunt which has been expended on the "temporary" surfacing has been lost! Again, it not infrequently happens that cars become mired to the point where tow trucks have to be called in to extricate them from the mud, and that is definitely bad publicity.

Furthermore, if the surface of the ramps and drives is not made watertight, the surface water will penetrate to a depth from which it will not evaporate before the surface has become hardened by the heat of the sun and spongy spots will develop. The only solution for this problem is to excavate the entire soggy mass, fill the hole with dry material, reroll and resurface the area. From the foregoing it will be readily understood just why the cheaper way out is, in the majority of instances, the more costly in the end.

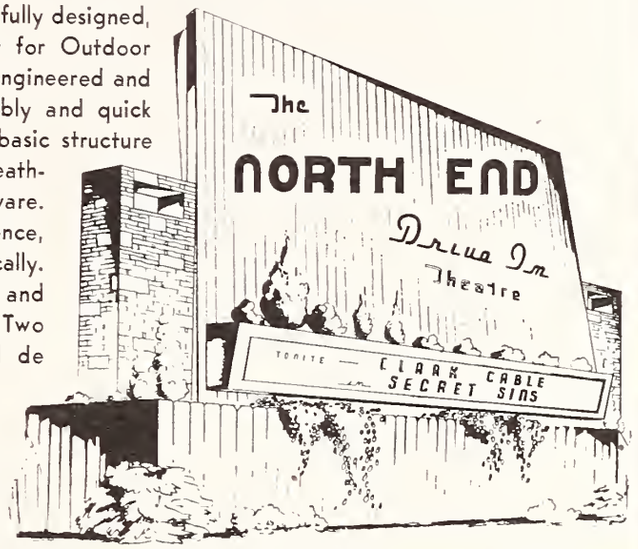
GOOD PAVING HELPS CONCESSION

Aside from keeping the surface water from penetrating and ruining the ramped area, the surfacing must provide a smooth surface upon which the patrons may *walk* about the theatre. In the early days of the drive-in theatre the surfacing material consisted of crushed stone, slag, or cinders, with their resultant dust and dirt and no protection to the subgrade. In this day of the toe-less and heel-less women's shoes, a drive-in theatre with this type of surfacing can be likened to a ship without a rudder—the only place it can end up is on the rocks! The ladies *will not* cut up their shoes and hose wading through loose stone or slag, *with the result that their patronage of the concession stand will be a minus quantity,* and far more serious, they will not return to the theatre a second time!

Drive-in theatres are now being provided with a hard surfacing, free from any loose material. This type of topping is not too costly to provide, as the vast majority of theatres which used loose material had it

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spread so deep that it would not stabilize and was continually rolling under the motion of the cars. A two inch thickness of crushed stone, or slag, properly applied and treated, will thoroughly seal the subgrade from surface water and also provide a walking surface that is smooth to the feet and easy on the ladies' shoes. Naturally, here again, the experience of the designer of the Drive In Theatre is of great value to the exhibitor.

EQUIPMENT TYPES

The subject of equipment is one for the exhibitor to determine for himself. The writer works with most of the equipment manufacturers and can show no preference, so *nothing contained in the following paragraphs should be interpreted to indicate any particular manufacturer's product.* The remarks refer only to *types* of equipment.

The three general types of sound in use in drive-in theatres today are the *central sound,* or the old original "blast system" which caused so many objections from the neighbors within a five mile radius of the theatre and which also resulted in several injunction suits; the bi-post speakers, which are placed on posts between each pair of cars and which are fixed in place to serve two cars; and the *in-car* speakers which are being installed in practically all of the better type drive-in theatres regardless of size. The in-car speaker is the latest thing in sound to date and should receive the consideration of every prospective *drive-in* exhibitor.

The projection equipment used in drive-in theatres is similar to that used for the indoor operations, with lamps either of reflector type, operating at approximately 70 amperes, or of straight high-intensity type, operating at between 140 and 160 amperes. It is the writer's opinion that the reflector type can be used for screens up to 50 feet in width, while the straight high-intensity jobs should be used for screens more than 50 feet in width.

The projection equipment should be decided upon *before* the site is purchased, as the straight high-intensity job will require approximately 40 horsepower of 22-volt, 3-phase current, while the reflector type only requires 7½ horsepower of the same current. On rural power lines it is sometimes difficult to obtain the 40 h.p., although 10 h.p. is available.

The cost of equipment, including reflector type projection and Central Sound, is in the neighborhood of $7,000 installed. The cost of in-car sound, for a 600-car job and including reflector type lamps, is in the $16,000 bracket, and to this price must be added the cost of the underground cable, the speaker post bases of concrete, the pipe posts, and the labor of connecting up, which total cost, in the majority of instances, will be about $6,000 in addition to the cost of the equipment-proper. The cost of a 600-cars in-car sound installation, but with straight high-intensity, is, I believe, approximately $20,000, plus the same $6,000 installation cost.

Many clients come to the writer with the thought of using central sound for a year or two, and then installing the in-car sound. This suggestion is definitely impractical because of the fact that when the in-car cables and bases are installed at a later date, the hard surfaced ramps must be cut up to place the lead cables, ramp cables, and speaker posts at a cost probably three times greater than if this work was installed before the ramps were surfaced. The equipment item can, of course, be financed over a period of several years, but the installation cost will have to be paid as part of the construction cost. It is far cheaper in the end, nevertheless, to raise the necessary money to install the in-car speakers at the time of construction.

CONSTRUCTION COSTS

The cost of constructing a drive-in theatre is absolutely unpredictable under the existing conditions of materials and labor.

(*Continued on page* 60)



Builders OF THE Theatre

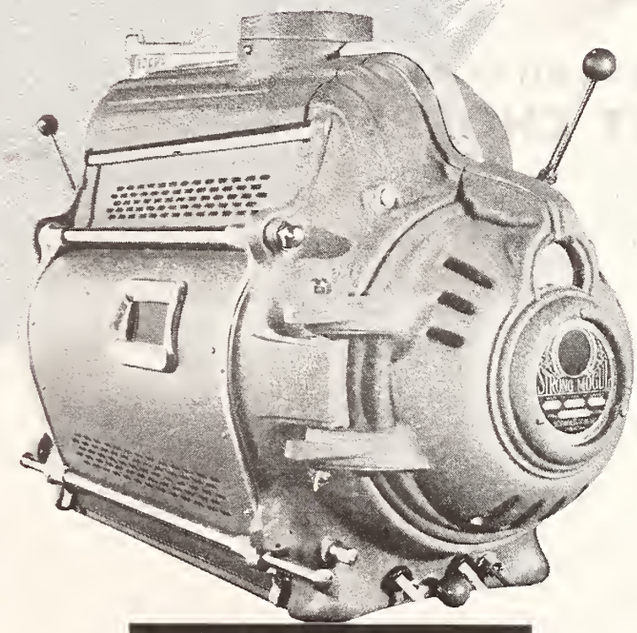


WILLIAM SHAKESPEARE

Greatest writer and dramatist of all time, he devoted his life to the theatre. No other writer's plays have been produced so many times in so many countries.

Born April 23, 1564 at Stratford-on-Avon, England, he became interested in the theatre as a boy, was a recognized actor and playwright when 28 years old. He was associated with a permanent repertory company under the patronage of Lord Strane, and the Earl of Pembroke's players, and from 1594 to the end of his career was one of the leaders in the Lord Chamberlains Company, the most prosperous theatrical troupe in London.

Shakespeare retired a substantially rich man. He died in 1616 and was buried at Holy Trinity, the parish church in Stratford-on-Avon.



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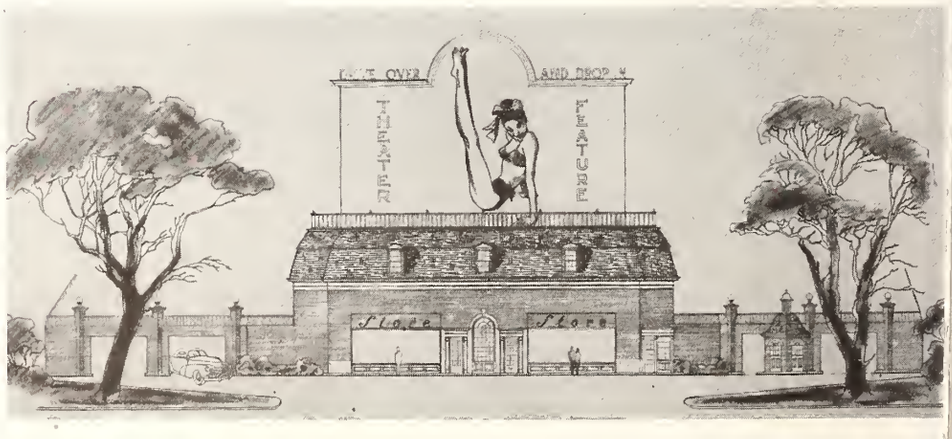
THE MOST recent type of ramp system offered commercially—that is, under license at a fee (in this case, on a flat-sum basis)—is one in which all cars stand at level while occupants view the picture on the screen, with the rear wheels (in front rows, the front wheels) anchored in a shallow trough. The photo-diagram above shows the method. Developed by W. S. Ferguson, Cleveland architect and engineer, and licensed by Ferguson Open-Air Theatres, Inc., of the same city, it is called the "Drive Over and Drop In System."

Minimum depth of a ramp is 33 feet, 20 feet of which is level, the rest being sloped down toward the screen (except in the style, marked "B" in the photo-diagram, designed for "reverse grade" at front rows). At the upper edge of the downward ramp is a trough, in which the rear wheels are brought. When the grade is reversed, to place cars relatively close to the screen, the rear wheels rest on an upward ramp, while the front wheels are anchored in a trough. According to the specifications, the troughs, or channelways as they are called, also are intended for surface drainage. In leaving, cars are driven forward out of the channelway and down the 13-foot ramp to the driveway area of the level section.

Each level section is raised, according to the specifications, 8 inches higher than the car parking area immediately in front. The ramp down from each regular level section is thus merely for riding on to the driveway ahead for egress. The front wheels on the ramp, and the rear wheels in the channelway, are at the same level, approximately, depending, of course on the wheelbase of the car.

Another factor in the sightline scheme is the tilt of the screen. The actual degree of tilt downward varies according to the capacity of the theatre.

Sightlines shown in the photo-diagram indicate placement of the front tier of cars within 30 feet of the screen, and elevation of the screen as little as 3 feet from the ground on which the screen tower is built, a distance which would, of course, minimize the necessary height of the screen building (a design for which, with architectural elaboration on the highway side, is suggested in the sketch by Mr. Ferguson below, in which he has indicated the possibility of stores).



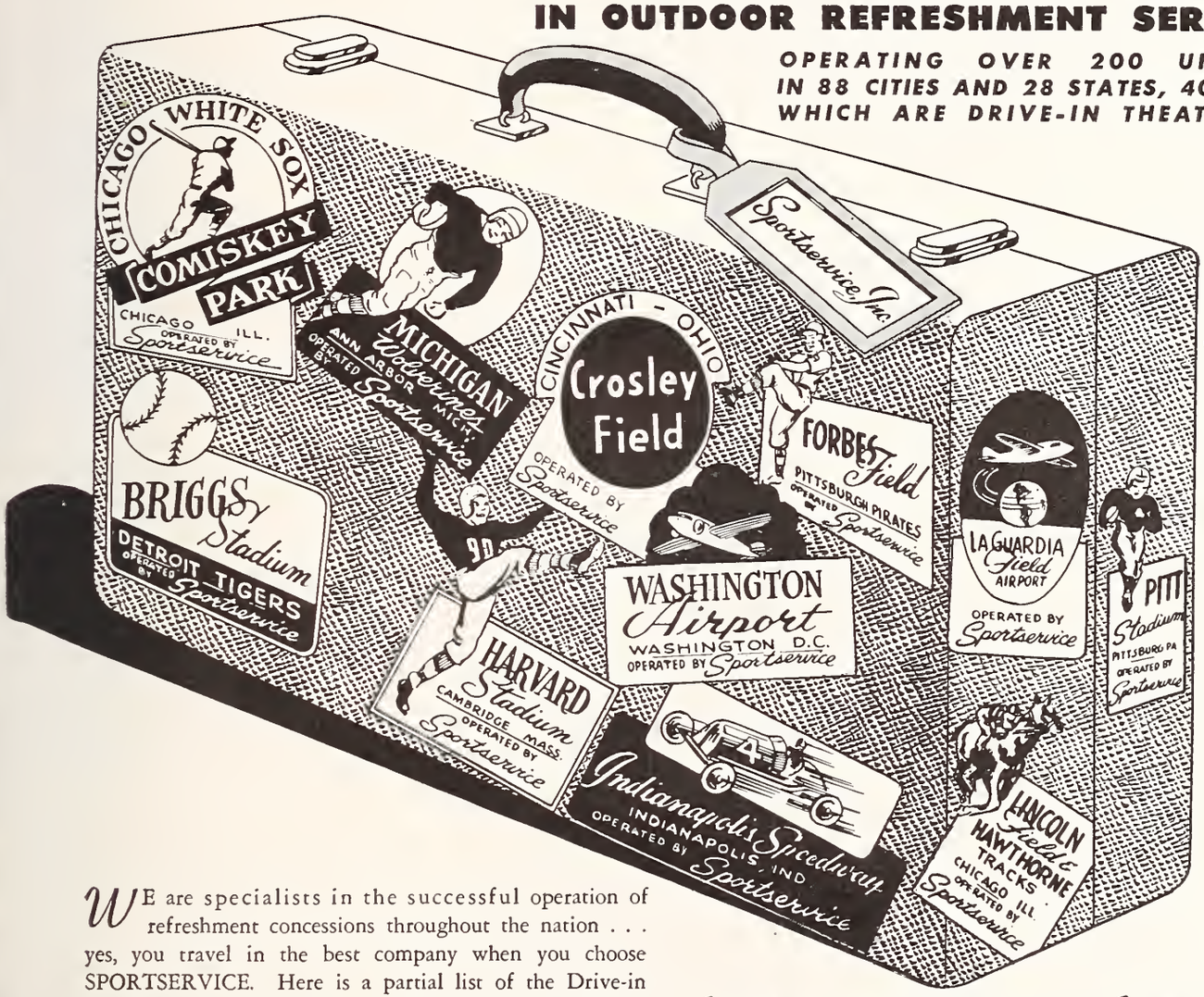
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CAREFUL INSPECTION OF THE ITEMS SHOWN BELOW WERE MADE AND WITH THE EXCEPTIONS LISTED, CONDITIONS WERE FOUND SATISFACTORY AND SAFE AND IN MY OPINION OFFER NO HAZARDS TO OUR PATRONS:

WHAT IS CONDITION OF FOLLOWING:

ITEMS	
SIDEWALKS	
DRAIN PIPES	
DOORS	
FIRE ESCAPES	
FENCES	
EXHAUST FANS	
INTAKES	
TANKS	
SKYLIGHTS	
LADDERS	
SIGNS	
MARQUEE	
LIGHTS AND LIGHTING	
STEPS	
FLOOR MATS	
RAILINGS	
STANDEE POSTS	
STANDEE SOCKETS	
STANDEE COVERS	
WALL FRAMES	
EASEL FRAMES	
SHADOW BOXES	
BABY SPOTS	
RADIATORS	
RADIATOR COVERS	
FOUNTAINS	
STATUARY	
FLOWER BOXES	
CARPETS	
STAIRS	
SEATS AND CHAIRS	
VENDING MACHINES	
FURNITURE	
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REST ROOMS	
LOUNGES	
CHAIRS	
DRAPES	

NOTE: WHERE CONDITIONS ARE NOT FOUND SATISFACTORY, SHOW REASON ABOVE.

SIGNED.....

APPROVED..... MANAGER

YOU MUST USE REFERENCE SCHEDULE ON REVERSE SIDE

THE PROPER maintenance of theatre buildings is of extreme importance, because they represent a large capital investment and protect all of the interior equipment, besides providing a stimulating environment that is part of what a theatre sells. Proper care of buildings requires preventive maintenance. The three primary principles of good building maintenance are:



CHARLES H. RYAN

1. *Anticipation of trouble.*
2. *Inspection for damage.*
3. *Immediate repair of damage.*

Remember that with buildings, a "stitch in time saves nearer ninety than nine." A neglected five-dollar-repair may easily mean a several-hundred-dollar expenditure a few months later.

Be a stickler for attention to details in theatre management, not the least in importance of which is insistence on the painstaking maintenance of properties. It is essential to the creation of good-will.

Suppose, then, we review some of the familiar aspects of theatre property maintenance, and add later ones for good measure. Before citing them, however, I'd like to call the reader's attention to the reproduction, front and back, of a *Theatre Inspection Report* used by a large circuit of theatres for some time in the past, and with great success. This report is made out by the district manager in company with the theatre manager. Reports are made out in duplicate, one copy going to the maintenance department, and another to the operating department, so that any items requiring a follow-up can receive

The Theatre Inspection Report form reproduced at left has been found effective in actual circuit operation. Besides the items listed in the form, the reverse side of the report sheet lists items which, the manager is told, "must be carefully inspected and kept in proper repair to avoid patron accidents and increased operating costs."

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3.

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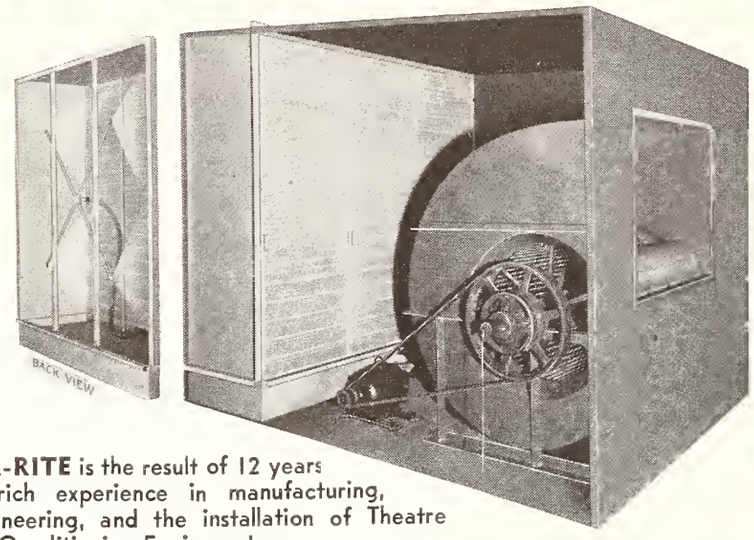
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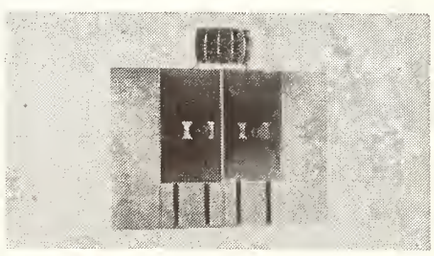
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INFORMATION OF VALUE TO THE MOTION PICTURE INDUSTRY

"VOICE OF THE THEATRE" SOUND SYSTEM CHOSEN BY THE ACADEMY AWARD THEATRE TO PROVIDE OPTIMUM SOUND PROJECTION

HOLLYWOOD—To make it possible for the sound directors of the producing companies to hear and judge the sound quality of their respective products under conditions that meet the stringent requirements set by the Academy for sound reproduction, the Academy has installed an Altec Lansing standard A-2 type "Voice of the Theatre" loudspeaker system in the Academy Award Theatre. The studios use the Academy Theatre as a "proving ground" for new products as they are issued, since the theatre provides optimum conditions of sound projection.

The Altec Lansing A-2 and A-2X "Voice of the Theatre" speaker systems are for use with amplifier power up to 80 watts and up to 150 watts respectively. These systems make 100 percent use of the complete frequency range as recorded on the sound track. Ask your supply dealer about the right size "Voice of the Theatre" for your theatre. "Voice of the Theatre" sound systems are supplied as regular equipment by most leading manufacturers of theatre systems.



1161 N. Vine Street
Hollywood 38, Calif.

ALTEC LANSING CORPORATION

250 West 57th Street
New York 19, N. Y.

prompt attention. Such reports are made out every two months for every theatre in the circuit.

The accompanying reproduction shows only the form on the front side. On the back of the report sheet are listed items which must be regularly inspected and repaired to prevent accidents and to keep down maintenance costs. These items are as follows:

(1) *Front of Theatre:* Sidewalks, marquee or canopy, signs, mats, entrance doors, display frames. (2) *Lobby:* Floors, mats, display frames, doors, light fixtures, stairs, handrails, ticket stub machine, standee posts, standee sockets, standee covers. (3) *Foyer:* Carpets, light fixtures, furniture, statues, mats, rugs, fountains, fountain steps. (4) *Stairways:* Steps, stair carpets, railings, lighting. (5) *Mezzanine:* Doors, seats, seat cushions, seat backs, aisle lighting, aisle carpet, exit doors, exit lights, mezzanine guard rails, mushrooms. (6) *Balcony:* Doors, seats, seat cushions, seat backs, aisle lighting, aisle carpets, exit doors, exit lights, balcony guard rails, mushrooms, cross-aisles. (7) *Auditorium:* Doors, seats, seat cushions, seat backs, aisle lighting, aisle carpets, exit doors, exit lights, stairs leading to exit doors, hand rails, cross aisles. (8) *Stages:* Stairs leading to stage, lights, curtains, floor. (9) *Projection Booths:* Doors, lights, extinguishers, floor, stairs, handrails. (10) *Ladies' Lounges:* Furniture, floor, rugs, mirrors, light fixtures, doors. (11) *Ladies' Toilets:* Bowls, wash basins, faucets, towel cabinets, floor, doors, lights, mirrors. (12) *Men's Lounges:* Furniture, floor, rugs, mirrors, light fixtures, doors. (13) *Men's Toilets:* Bowls, wash basins, faucets, towel cabinets, floor, door, lights, mirrors. (14) *Manager's Office:* Furniture, rugs, floor, lights. (15) *Boiler Room:* Floor, lights, stairs, handrails, machinery, drain covers. (16) *Fire Escape:* Steps, handrails, counter balance weight. (17) *Down Spouts.* (18) *Fire Equipment:* Extinguishers, fire drill. (19) *Fan Room:* Floor, lights, guarding of belts and pulleys. Cleanliness as applied to motion picture theatre operation can be reduced to a formula consisting of three classifications:

1. *Strict supervision of janitors.*
2. *Daily inspection of theatre.*
3. *Inspection of house employees.*

Although I list three rules of what a manager must look after, there are as many as twenty items altogether to be checked that come under these three regulations.

Overhead

A smart theatre circuit operator once said there were two ways of making money running theatres—one to *increase receipts;* the other, to *cut down overhead.* Now cutting overhead may actually require *more* ingenuity and shrewdness than is needed

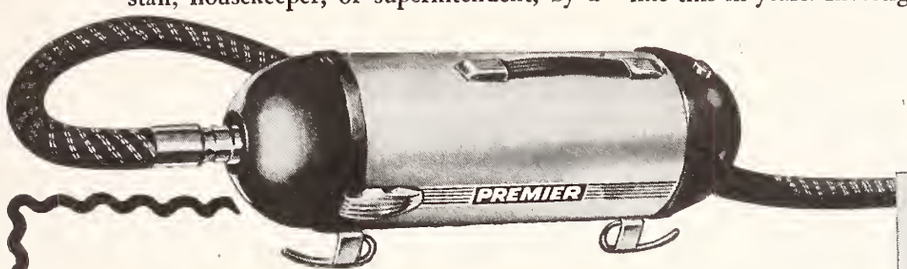
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Whether you need 4 or 400 cleaners . . . "uprights" or "tanks" . . . it will pay you to get full details NOW on this special PREMIER offer.

They're brand-new, post-war models . . . sturdily built for hard service and long life, with low maintenance cost. They're *top quality* through and through. Special cleaning tool sets are available to fit *your* particular cleaning needs. Equipment recommendations and a demonstration for your maintenance staff, housekeeper, or superintendent, by a Premier direct-factory representative, can be arranged without the slightest obligation on your part. A note on your letterhead will bring full details by return mail. Many of America's finest hotels, commercial buildings, and churches are using Premier Vacuum Cleaners. You haven't had an opportunity like this in years. Investigate TODAY!



Guaranteed by Good Housekeeping — Replacement or a Refund of Money if Not as Advertised Therein



PREMIER "21"
Floor Cleaner with exclusive Duo-Matic Nozzle

MOTOR . . . two speeds, 110 volts, 0-60 cycles, 340 watts, ball bearing, no oiling required.

VIBRA-SWEEP BRUSH . . . ball bearing, vibrates and sweeps the rug on a *cushion of air,* removing even deeply embedded grit. Adjustment compensates for natural bristle wear.

DUO-MATIC NOZZLE . . . no adjustment needed except for extra-thick rugs. Then only a slight turn of the Duo-Matic Adjustor is needed.

CORD . . . 22 feet, rubber covered, molded rubber plug.

FURNITURE GUARD . . . soft-rubber bumper helps to prevent marring woodwork and furniture.

IN ADDITION . . . comfortable handgrip with two-speed switch, easy-emptying dust bag, easy-running casters, dirt-finding Search-Lite, durably finished.

PREMIER Aire-Matic "80"
with cleaning tools

MOTOR . . . ½ hp, 11,000 rpm, ball bearing, rubber mounted, 110 volts, 0-60 cycles, 600 watts, no oiling required. **DUST BAG** . . . double size, easy emptying. **HOSE** . . . reinforced, braided construction, 8 feet long. **CORD** . . . 18 feet, rubber covered, molded rubber plug. **CLEANING TOOLS** . . . full assortment to fit every cleaning need. **CONSTRUCTION** . . . all-metal, sturdily built, durably finished.

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Please rush full details of your Special Purchase Offer.

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Inspection Reminder-Guide

Plumbing

1—WATER CLOSET

Make sure that the water closet is making a good watertight seal with the floor flanges. It must be remembered that this particular fixture can easily be loosened or even broken by natural shrinkage, movement of the floor, building or piping, and especially by rough and long usage. Where the water closets depend upon a putty-joint, slip-joint, rigid gasket joint or any other kind of rigid connection for a good sanitary seal, more frequent inspection should be exercised as general deterioration sets in more rapidly.

2—FLUSHOMETER

This is the valve with a small swivel handle which, when depressed by hand, admits a flow of water under pressure to the water closet. If this valve does not operate properly, it may be that the pressure is either too high or too low, that some sediment has worked itself into the valve seat, or the face of this valve is rough or not fitting properly. If the pressure is at fault, the two set-screws, one on top and one at the bottom of the valve, should be adjusted gradually with heavy screwdriver.

3—WATER CLOSET FLUSH TANK

When this tank is of the overhead individual type, with a pull chain for operation, a check should be made to see if the lever arm is adjusted properly to pull up the seating cup at the bottom of the tank. The float ball that turns off the water automatically at a certain height in the tank should be checked to see if it is fastened properly and solidly to the operating rod. In case the water closet flush tank is directly behind the bowl, and part of the water closet itself, the same care and attention should be given as explained above for the individual overhead tank. However, instead of the pull chain, this type of tank has a small handle or plunger on the outside. The lock nuts that hold this handle in place should always be tight.

4—LAVATORY

Inspect for firm fitting to wall; if it has legs, check these for sway. Most other faults require a plumber. In case lavatory is chipped or cracked, seal damaged areas with porcelain cement or other patented sealer. (Never use harsh or strong acids to clean inside.)

5—FAUCETS

In most cases a leaky faucet is the result of improper or deteriorated washer inside the housing. A faulty seat washer will also cause unearthly sounds when the faucet is turned on. When replacing this washer, use only a good grade of fibre or composition washer, especially in hot water lines, rather than rubber.

6—URINALS

Indifferent daily cleansing is the principal source of trouble with urinals (this can be aggravated by faulty installation, with drain and bottom flanged lips not depressed below floor level). If body of urinal is cracked or badly pitted, fill in with porcelain cement. Check flushing parts same as for water closets.

7—SLOP SINK

Check for corrosion and hard dirt. Dirt long adhering to interior will require strong scouring powder or acid for removal. This is due to daily neglect to clean sink thoroughly. (Such maintenance is reduced if dirty mops are cleaned first in the mop pail, with clean water.)

8—FOUNTAIN, WATER COOLER

Check screen on top for popcorn, nut shells, bits of candy, gum, etc. Pressure of the water should be checked. When adjusting nozzle, the set screw should be turned slowly with the water on until the desired pressure or flow is obtained.

9—TRAPS

This U-shaped type under the fixture will occasionally clog. When necessary to remove cap, turn it carefully with light wrench and, in replacing, be careful not to cross threads, otherwise trap will leak and sewer gas will seep into the room.

10—VALVES

Check gasket for rust and corrosion. If necessary, remove valve; do not force, but apply penetrating oil first.

11—GENERAL PIPING

All piping should be checked for leaks at the elbows, couplings, unions and in the pipe itself. All joints in soil and waste piping should be gastight, especially where they run exposed in trenches or in basement under auditorium.

(NEXT MONTH: AIR-CONDITIONING & VENTILATION)

to increase receipts. The man who solves the problem successfully is the one who can operate his theatre at a minimum of expense *consistent with good operation, safety and comfort* for his patrons.

Cleanliness is of especial importance in managing a theatre. If a house is not scrupulously clean, the good impression created by a good show may be lessened or destroyed entirely by the sight and the smell of, or contact with, dirtiness, or other evidences of uncleanliness.

We are approaching the time of year to clean up, and it is the desire of every enterprising manager to order a thorough house cleaning and then follow through with complete, minute and periodic inspections to see that the house *stays* clean.

Inspect the front, lobby, foyer, seats, floor, orchestra pit, stage, chandeliers, frames, projection room corridors and rest rooms—every place! Do it daily; for when all employes realize that you mean business when you say "clean theatre," they will back you up to a man.

Do not stop with the premises themselves, but see that the entire staff always reports for work so clean and neat that cleanliness will become an outstanding feature of your theatre. You may be surprised what a good effect it will have, and how, in the final analysis, it will register in no uncertain terms at your box-office.

Auditorium Chairs

Inspection of chairs should be made every two months. A very damaging condition to both business and good-will is the presence of *vermin* in the theatre cushions and under the theatre arms. This may cost you several thousand dollars in reseating a theatre. There are several products on the market that will partially exterminate these pests, but in the long run it is very difficult to exterminate them completely and forever.

A chart should be made of the auditorium and the balcony. On this chart the various sections are designated, and for each section should be marked (1) the number of torn cushions, (2) number of torn backs, (3) number of loose standards, (4) missing arm rests, (5) condition of hinges on the seat proper.

Chair standards must be kept tightly fastened to the floor. If floor standards are broken loose, a wracking strain is thrown on other parts of the chairs and will contribute to loosening of backs, seats and hinges.

When theatres are checked for seat maintenance, checking the backs and seats of all chairs, with the wrench and screwdriver used with care—hasty, careless tightening frequently burrs screws and deforms nuts, leaving edges that will damage clothing.

Open and fold the seat and listen for

ONLY IDEAL SLIDE-BACK CHAIRS AFFORD ALL THESE ... ADVANTAGES



- Eliminate necessity of standing to permit passing. More than six inches of smooth, effortless, horizontal retraction with no humps, jarring or disturbance to those behind—provides 100% more passing space when occupied, with conventional spacing, 32" back to back.
- No sharp edges to bump shins, no pinching hazards. Full length die formed steel back panel entirely covers seat cushions.
- The only chair of ANY TYPE that affords 100% safety in emergencies. Unoccupied seats automatically, silently slide back, rise and lock into position; automatically disengaging when lowered for occupancy.
- No maintenance, adjustments or lubrication required.
- Deep spring cushioned comfort.
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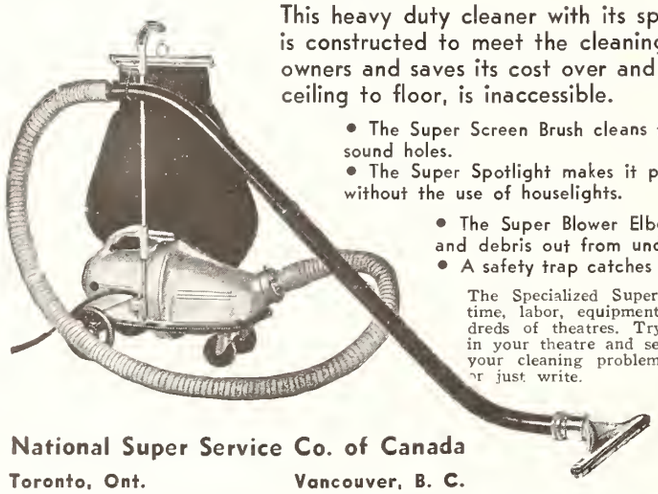
from the Janitor Supply House Displaying this emblem!

Not only is The NATIONAL SANITARY SUPPLY ASSOCIATION Member able to supply everything you may need in sanitary supplies, cleaning equipment, sanitary chemicals, etc., but his knowledge, acquired through years of ***specialized*** Sanitation and Maintenance experience, is at your command and may prove helpful to you in speeding up your cleaning and sanitation program; may help you ***save time*** and ***money***. . . . We are sure you will find it both PLEASANT and PROFITABLE to consult a NATIONAL SANITARY SUPPLY ASSOCIATION MEMBER about any of your cleaning, maintenance and sanitation problems.

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Inflation hasn't affected the worth of the Super Specialized Theatre Cleaner. It pays dividends in 100 cent dollars.



This heavy duty cleaner with its specially designed tools is constructed to meet the cleaning problems of theatre owners and saves its cost over and over. No place, from ceiling to floor, is inaccessible.

- The Super Screen Brush cleans the screen safely, clearing sound holes.
- The Super Spotlight makes it possible to clean anywhere without the use of houselights.
- The Super Blower Elbow boosts popcorn, boxes and debris out from under seats.
- A safety trap catches all hard and heavy objects.

The Specialized Super Theatre Cleaner is saving time, labor, equipment, decorations daily in hundreds of theatres. Try it out for five days free in your theatre and see for yourself how it meets your cleaning problems. Ask your supply dealer or just write.

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Every exhibitor will appreciate the completeness and convenience of this easy accounting system. Enables you to keep an accurate and up-to-the-minute record of *every phase* of the business of your theatre.

$2.00 POSTPAID

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noise. With many types of seating, hinges, like other moving parts, need lubrication occasionally. Always remember that a little lubrication at the exact point where it is needed is a great deal better than applying it wholesale and thus soiling patrons' clothing.

In any house, a portion of the chairs, those in favored locations, are used much more than others. You therefore can increase the overall life of your chairs considerably by periodic interchanging of seats.

When damage is done by cutting of fabric, which is a common nuisance, patching can remedy it in many instances. Where a rip occurs, the two edges can be sewed together. Patching is not a permanent repair, but it prevents the hole from being enlarged so that filling material can be removed.

Equipment that is not taken care of will tear holes in clothing. Clothes damage costs money and creates dissatisfaction. Check carefully for clothes-tearing or soiling hazards, and repair them immediately.

Carpets

Remove gritty dirt. The presence of gritty material in the pile of any carpet may cause considerable loss in wear. Removal of such materials before they get ground down into the pile will add years of life to your carpet.

The only satisfactory method of removing such grit is by the use of a good, really effective vacuum cleaner every day.

Avoid rug wear-outs. If possible, allow for changes in furniture arrangements. By doing this traffic is distributed over the whole locality and may be kept free from worn spots for a long time. Remove spotted materials as soon as possible. Spots and stains on carpets should be removed before they have a chance to soak in and dry.

An effective method of assuring maximum cleanliness of carpets and rugs is periodically to scatter salt over the more heavily used areas. Thorough removal of all salt will insure the elimination of all dust and grit, preserving the carpet materials as well as its appearance.

Care of Screens

All screens deteriorate with age. Their reflecting surface is damaged by accumulated dust and dirt, the amount of which depends upon the condition of the air and its movement. Every precaution should be taken to minimize this accumulation.

Wherever possible, the front surfaces of screens should, when not in use, be protected by close-in curtains. Brushing of the curtains should be done weekly by an employee who has been impressed with the importance of being careful to prevent streaking or other damage.

It is helpful, too, to vacuum-clean the rear surface of the screen before the reflecting surface is brushed. Proper maintenance not only minimizes screen costs, but improves projection as well.

Ticket Machines

A little care and horse-sense will keep any ticket machine running at top efficiency. Brush the knife section free of ticket dust *every day* before use with an inexpensive small paint brush. Clean the inside of the case of accumulated ticket dust *once a week*.

Put a drop of kerosene on each ticket flap once a week. Don't polish the top plate unless necessary, and when you must do so, cover each ticket flap with scotch tape, removing it when it finished. Remember that ticket flaps clogged from using metal polish can ruin the timing of an accurate mechanism. If these precautions are followed regularly, you will get the kind of trouble-free operation you have every right to expect.

Vacuum Cleaners

Lubricate the fan bearings as recommended and check the carbon brushes and replace them when worn down short. If the cleaner is used constantly, it is advisable to send the motor at least *once a year* to a repair shop for checking and overhauling.

Clean the vacuum cleaner tank and bag regularly to obtain maximum service and thus reduce running time to a minimum. The bag really should be cleaned every day and every other day in any case depending upon the amount of cleaning for which the unit is used. The electric cord of your vacuum cleaner should be handled carefully. Don't yank the plug out of its socket by the *cord;* grasp the *plug* itself. *Turn off the current before you pull out the plug,* otherwise contacts may burn.

Roof Inspection

A leaky roof may not only mean damage to plaster work in the theatre, but also to equipment that cannot be had very readily; therefore, it is imperative that the roof be inspected frequently, and when any defects are found, they should be reported or taken care of by the maintenance man.

Rain-water gutters, leads and downspouts must be at all times clear of rubbish. These items must be inspected for signs of rust or other deteriorating items, and affected parts should be attended to immediately. Whenever snow falls, see that it is removed from the roof, and especially from skylight roofs. Care should be taken when using shovels to remove snow, that damage isn't done to the roof. If there is any electrical wiring on the roof, see that it is properly supported, and that the insulation is in good condition.

Escapes and Exits

Examine all fire escapes to determine whether they are in good working order, and whether there are any indications of rust or other deterioration, Check for any loose bolts, angles, supports, etc. New hardware isn't easy to obtain even now. It is the duty of managers to take every precaution to protect the hardware on exit doors.

All door closers, panic bolts, hinges and locks should be oiled to protect them from undue wear. Check the fastening screws on all the above items and on all door pulls, etc., to prevent strains.

Marquees, Letters

As on all other roofs, the roof of the marquee must be kept clean, drains kept clear, and flashings checked. Examine theatre signs to determine the condition of the steel supporting the sign. Look for rusted steel work, check bolts, rivets, etc.

Sign letters should be stored properly *in racks,* with separate sections for each

KEEP YOUR THEATRE WASHROOMS SPIC AND SPAN WITH "SANI-DRI"

The Electric Hand Drier



MODERN NO. 7 "SR-W" MODEL SANI-DRI (Semi-Recessed)

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This modern automotive method of drying hands costs 15% or less than old drying methods, and it is electrically operated too.

Several models to choose from. Both wall and floor type. Each beautifully designed to blend with atmosphere of washroom and to conform with space permissible.

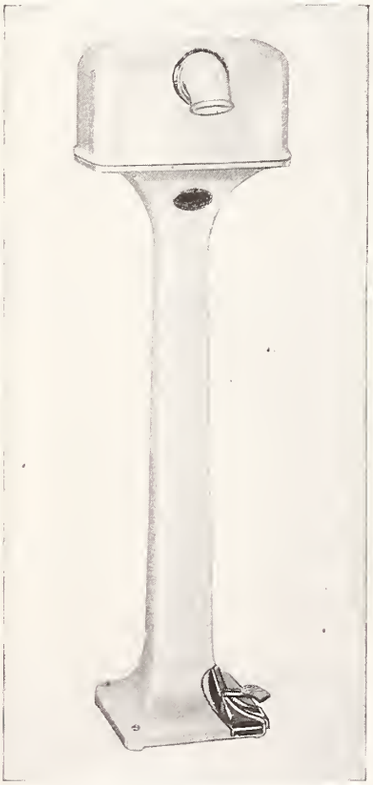
"Sani-Dri" washrooms eliminate the following problems:

SOILED LITTER
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and insures you of the following advantages:

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CONTINUOUS DRYING
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CLEAN EQUIPMENT

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248 Theatre Street - - North Chicago, Illinois
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As the aldest, most experienced technicians, engineers and praducers af Black Light materials and equipment, Switzer has the knaw-haw that assures satisfactian.

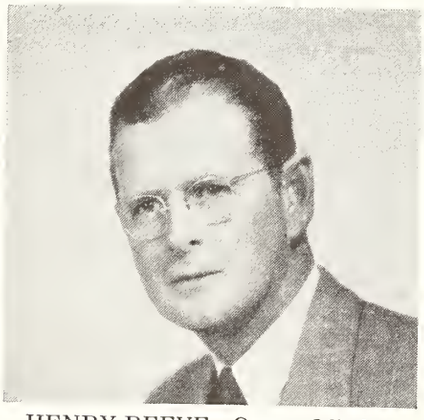
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denomination. See to it that proper ladders are furnished to men who change signs, making it unnecessary for them to stand on the metal channels. This practice is not only dangerous, but causes the channels to be bent out of shape, the letters to fall out, and improper alignment of the sign letters, thus necessitating repairs.

Fans and Motors

Fans are made up of many moving parts, requiring periodical attention to keep the maintenance low and to insure long life. Belts should be kept taut enough to prevent slippage, which causes wear of the belts; but not so tight as to cause excessive wear on bearings. Belts should be kept just loose enough to permit about one-half play when pressed with one finger. Keep belts free from grease and oil so that slippage will not result from oily belt surfaces. Pulleys must be kept in line with each other, otherwise the belt wears rapidly.

Motors on fans should be watched for overloads. A motor, when overloaded, will run hot. When the housing or framework is uncomfortable to the touch, it is a sure sign that the particular motor is laboring with an overload.

Dust should be removed frequently from the motor housing by a blower. Any accumulations of oil, grease and any foreign matter around the base should be cleaned off, with the proper grade of lubricant recommended by maker or oil company.

Other Cost Items

Concluding my resume of timely, and I hope practical, suggestions on theatre property maintenance under present conditions, I offer the following additional hints for control of overhead:

Rubber mats can be of considerable expense if neglected. Any soap or cleaning material containing an alkali causes rubber to decompose, as will water left in mat recesses. Mats should be removed from recesses when cleaned, and be treated with either clean water and "elbow grease," or a non-alkali cleaner. Recesses should be thoroughly dry before the mats are placed back in position.

•

In cleaning pipes and drains, it is recommended that a bucket of hot water with a quantity of washing soda be applied about once a week to each urinal or drain.

•

See that projectionists obtain the greatest use out of carbons, and that they use stubs for shorts and trailers.

•

Make sure that carbon savers really save money for you. Store your carbons in a spot neither too damp nor too hot so that they are in a fit condition when needed.

•

Avoid skimping on oil and grease. Make sure your projectionists lubricate as indicated, the movable parts of your booth equipment every day without fail. By doing this you will practically eliminate emergency repairs and avoid breakdowns.

•

Make certain that your projectionists wipe, oil and inspect projection equipment, rectifiers and generators before the show.

Keeping Your Theatre Inviting

If it is important to clean house in the spring simply because of a change in season, then it is much more important to observe the same rule as summer fades into autumn.

The fall of the year is that time, traditionally, in which a new theatrical season is ushered into being, and if for no other reason that this, every theatre should be spic and span, bright, cheerful and inviting in appearance. Away with the "cool" effects of summer; in place thereof substitute a "cozy" impression, and let every patron feel a warmth of welcome as though it were extended to him alone!

A dirty lobby, frames cracked, unpolished glass, the need of paint evident—all these things serve to chill the welcome and to nullify favorable impressions created by expensive advertising.

It is all right to practice economy, but wisdom is necessary in the application thereof. It is far better to expend a few judicious dollars than to have a theatre front look like a relic of better days.

With great pictures coming, and with good money expended on advertising them, it is squarely up to every house manager to back up these offerings by seeing personally that the setting is in keeping with the picture. You would not exhibit a Rembrandt in a Woolworth frame; nor must this season's product suffer from lack of attention to that first rule of a showman to *Keep My House Inviting!*

Showing the Staff

Seeing's believing! So one of the most effective systems for keeping the entire staff on its respective toes, and also of developing keen personal interest in the theatre among all members of the organization, is the periodic *company inspection* of the entire premises by the manager *and* staff.

The inspection tour is for the purpose of having each one observe all parts of the theatre, to discover signs of dirt or deterioration of any equipment and

furnishings, and also to make apparent to the person responsible for the various jobs how well or carelessly he or she has performed the duties assigned.

The group inspection tour works best when it is followed by a get-together conference, at which employes make suggestions.

Maintenance Values

A good theatre manager realizes that he is the immediate custodian of a property which is probably worth anywhere from $30,000 to $1,000,000—depending upon the magnitude of his theatre and its equipment. A good theatre manager keeps his theatre safe from fire hazards and defects which might contribute to accidents. How? By making frequent personal inspections of his property up and down—inside and out. *By no other means in the world can he know of a surety that his theatre is safe!* Therefore, no better basic guide to good management could be supplied him that this resolution for all the years of his career:

"I hereby pledge that I will exercise the utmost care to guarantee the safety of the patrons of my theatre; that I will make frequent personal inspections of all parts of my theatre to assure the proper maintenance of safety provisions: that I will be insistent upon regular reports from those under me who are charged with the duties of cleaning and maintaining the property; that I will insist upon the performance of every constructive economy."

SIGN CONTEST WINNER

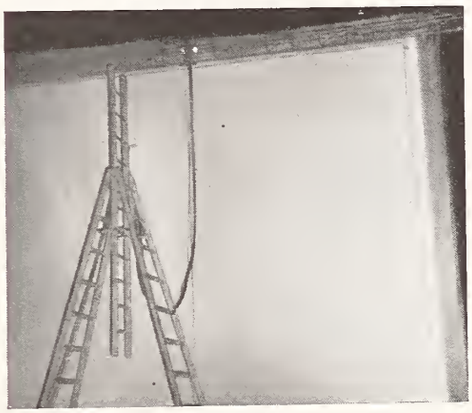


The photograph which won the contest of the Wagner Sign Service, Inc., Chicago, for the Long Sign Company, Detroit. Judging of photographs entered in the competition, conducted for "the purpose of encouraging proper use of Wagner marquee display frames and changeable letters," was held at the Stevens Hotel in Chicago on January 20th. First prize was $250, which went to Long for its installation at the Duke theatre in Detroit. Second prize, $150, went to the Young Electric Sign Company of Salt Lake City, for its installation at the Uptown theatre there. An unscheduled prize of $50 was awarded Claude Neon of Bridgeport, Connecticut, for its application of Wagner equipment to a small theatre, the Black Rock in Bridgeport.

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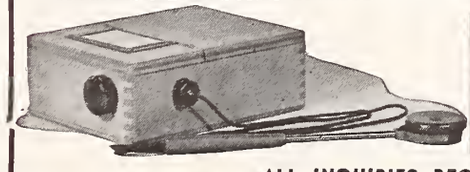
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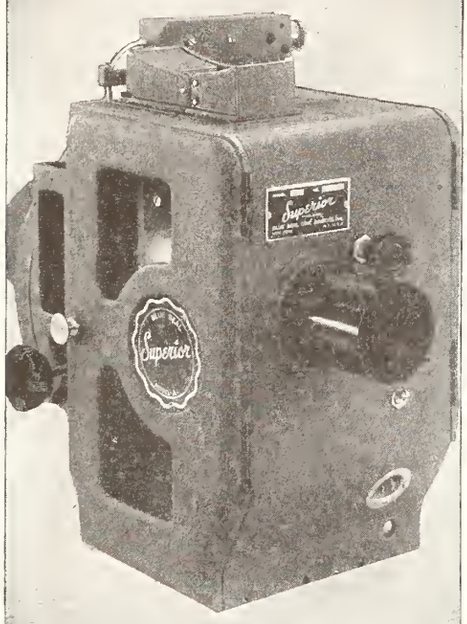
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CONCERNING THE THEATRE BUILDING

. . . how some things can be done and how some things might be done better.



by BEN SCHLANGER
Theatre Architect & Consultant

Remodel as Necessary, But with an Overall Plan

CO-ORDINATED planning has become more important than it has ever been for the proper execution of remodeling or new construction of theatre buildings. The reason for this is that there is no longer the margin for error or neglect that existed previously. Let us examine the situation and see what has happened to this safety margin.

First, we see that construction costs are approximately 60% to 90% percent higher than in the year 1939. Then too, we realize that because of technological progress and years of valuable experience in theatre operation, the standard of theatre design has risen considerably.

The implications as to the cost factor are more obvious, since we know that when costs are high we have to stick to essential requirements and make the available money at least take care of as much of the essentials as possible. The importance of planning cannot be sufficiently stressed if this is to be accomplished; but, as we shall soon see, a further precaution is necessary. That is *Coordinated* Planning. Important as it is to make the dollar stretch as much as possible, it is even more important to insure that the dollars spent will create standards comparable to those that are already being enjoyed by the patrons of many theatres.

DESIGN ADVANTAGES

It will appear necessary even to go beyond this latter consideration when we realize that because of the war and postwar conditions, there has been comparatively little construction of theatres, and yet in the meantime we have acquired considerable new theatre design methods and materials. These have not been appreciably incorporated into theatres. This lag between design progress and actual construction is a point that should make the theatre business particularly alert to them in considering changes or new projects. Some of the better motion picture theatres which you are going to see or read about, that will be finished within the next year or two, may well surprise many exhibitors with the new ideas incorporated in them, for greater beauty and in their all-around consideration for patrons' comfort and enjoyment. It won't take the average theatre patron more than months to appreciate fully the benefits of these higher standards of design; but it takes years to amortize remodeling or new construction costs.

Now the first step in the right direction, if you expect to obtain the most possible from your construction dollar, is to use co-ordinated planning. For example, it is no longer possible for the most effective results, to introduce some acoustical treatment to improve sound conditions *without* considering lighting design and seating and floor covering materials. You may say that you know that the acoustics of your auditorium need improvement and that you are prepared to spend money only on this item which seems to be most in need of improvement. Yet for every six-months period that goes by you seem to realize some other aspect of the theatre that looms up as being important enough also to require serious consideration for improvement. Then you are a good subject for education on the wisdom of *co-ordinated* planning, for you yourself realize that you would have made your first improvement expenditure somewhat differently *if* the importance of relating, let us say, the acoustics to the lighting problem, had been apparent. Another example: Let us suppose an exhibitor determined to improve the air supply in the auditorium thinks he cannot make expenditures at the same time for needed lighting and acoustical improvements. He also feels that for a proper setting for the projected picture he would like to reshape the auditorium surfaces, but this too cannot be done at this time for financial reasons. But should the location of the new ducts

and grilles be determined by *existing* conditions, or by the lines of the auditorium as it is to be improved at a later date? The disadvantages of the former, and the advantages of the latter should be obvious.

Improvement planning cannot be done effectively on a piecemeal basis. Fortunately, improvement *construction* can be done at different times, *if co-ordinated* planning is used. Sometimes it is not only cost that may be the reason for not being able to make more than one improvement at a time; operational and seasonal considerations may also dictate a split up of the work contemplated. But the cost of co-ordinated planning would not prove to be a discouraging factor in getting the exhibitor to profit from its use if he realized that it can save him money. And it can.

SAVINGS IN PLANNING AHEAD

This it can do in two ways: first, by avoiding the redoing of many items brought about by the lack of planning ahead; and second, by a less interruption of operation by construction and installation work.

In some instances, even the contemplation merely of reseating the auditorium may be the signal for a more complete study of the *entire* theatre. It may be possible that more or less space may be used by the new seating for better results, therefore the remaining unseated areas should be studied for the most effective use of *all* floor space. It would be unfortunate after making a new seat installation to realize, for example, that it would have been good judgement to sacrifice a certain number of seats in order to install needed new toilet rooms in the most advantageous location.

AN OVERALL PLAN

The best way, really, for an exhibitor to take inventory of his theatre is virtually to assume that he is going *to replan it in terms of today's standards,* allowing existing conditions to influence decisions in planning only in proportion to the expenditure required for changes in each instance.

There is a method whereby such foresighted planning will not prove too costly in so far as technical assistance is required. The exhibitor can request specific plans and recommendations for work that is contemplated for very early execution, and *preliminary* plans for the remainder. It would be entirely possible with such a scheme to do the specific planning for each subsequent item *as required,* and yet have the advantages of planning *ahead.*

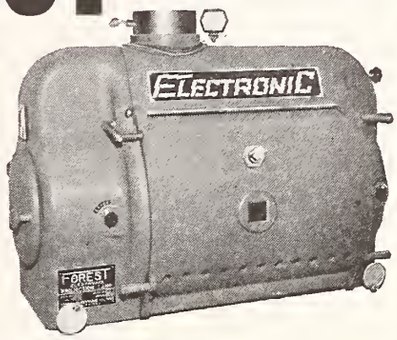
This method should be of interest even to exhibitors who feel that their theatres are not so far below today's standards as to require immediate preparation for modernization. At the moment there may be a

(*Continued on page* 60)

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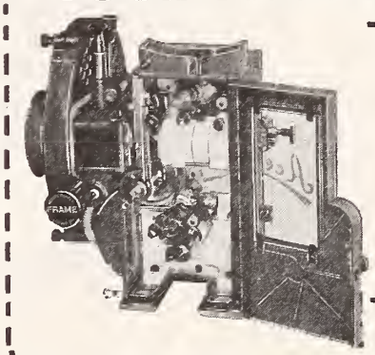
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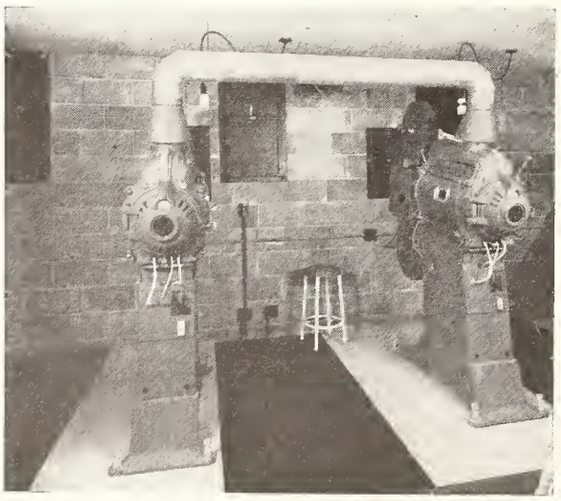
Conducted by GEORGE F. MILLER

Chief projectionist and head of maintenance, St. Cloud Amusement Corporation, New Jersey; business manager, Local 365, IATSE & MPMO

Basic Differences of Drive-in From Regular Theatre Projection

IN DEALING with drive-in projection and sound in a practical way, one simply does not apply the values that one uses for the same purpose in regular theatres. Not only are there some radical differences in equipment and its arrangement; there is considerable difference in the results you need to seek—even, in fact, that you're *warranted* in seeking. As these columns pointed out a few issues back, this type of theatre, except possibly the small ones, appears, on paper, to be incapable of a performance approaching the most ordinary standards of regular motion picture theatre operation—a screen image poorly defined, to much of the audience barely visible in the distance, with the sound wholly unrelated in space—maybe *geographically* is the word—to the pictorial source of it, and additionally far short of the high-fidelity reproduction possible with the frequency coverage of today's theatre loudspeaker systems. But the fact remains that even drive-ins which are furthest off the beam, theoretically, nevertheless pack 'em in, and of course that is where you realize that this kind of operation is a horse of quite a different color.

Is the performance the main attraction? It obviously is what a drive-in is basically all about. But attending a drive-in, according to the writer's observations, seems to have a good deal about it that smacks of a picnic—and smacks is probably the word for it, since the grilled doggie, the ice cream





A drive-in projection and in-car speaker installation as exemplified in the equipment of the Drive-i theatre near Fort Wayne, Ind. The projectors are DeVry "12000" with DeVry coated lenses, the lamp Strong "Mogul". The exterior view, with the concrete block projection building and one of the DeV in-car speaker installations, indicates how patrons take speakers from the post without leaving the ca


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cone, the soft drink and similar refreshments, play a big part in the evening's activities. Car hops can bring the refreshments to the car, but patrons also go to the concession building to eat and drink, and some of these buildings are equipped with speakers so that patrons who have come from their cars can still follow the story on the screen, if they care to.

The overall function of the drive-in as a place of popular amusement is not identical with that of the regular motion picture theatre. The screen performance is merely one of the attractions. That doubtless is why most reports on the adequacy of the projection in drive-ins, from persons who are sticklers for high standards in regular theatres, are to the effect that it is, in the main, okay.

Some admit that later practices may improve these standards, pointing out that the drive-in is still undergoing development. That all but the very small drive-in should have straight high-intensity light sources is apparently the conviction of only a few, but the belief appears to be growing that when the picture is more than 40 feet wide, these lamps should be installed.

One operator of a number of drive-ins recently took foot-candle readings at a screen 54 feet wide, using first a suprex carbon trim at 80 amperes, then a condenser lamp at 175 amperes, and obtained with the latter an average increase in screen illumination of 57%. Among our reports is a recommendation that "for any operation using a screen over 26 feet wide, where quality rather than cost is the most important factor," condenser lamps at high amperage should be used. In the main, however, reports indicate acceptance of a suprex trim for pictures up to 40 feet wide (screen about 50 feet wide). At a theatre in the Southwest, where the picture is 42 feet wide, "splendid results" are being obtained, the report states, with lamps burning a suprex trim at 70 amperes, supplied by a 70-140-ampere motor-generator set. This situation has 12 ramps, and the picture, continues the report, "except for the last two ramps, is very good."

"There is another factor which, in my opinion, causes a good picture with comparatively low amperage in proportion to the size of the picture," this statement adds. "This is the fact that except for nights when there is a bright moon, there is more darkness around the screen than there is in the average enclosed theatre. To me a colored film, especially a picture of the outdoor type, really looks more natural than it does in most cases in a regular enclosed theatre."

Tilting of the screen downward from the top is generally recommended, but this encounters some opposition on the part of owners, architects and contractors on the grounds of increased cost. Tilting is for the purpose of making each corner of the



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picture the same distance from the projection lens, to get uniform distribution of light and to eliminate keystone. For this purpose, as well as to minimize distortion from the sides of ramps. Park-In Theatres of Camden, N. J., are experimenting with a steel screen that is concave. It already has developed one for immediate application that is curved vertically. Tilt of a flat screen is, with the usual distance of the projection building from the screen (Park-In Theatres recommend 239 feet) approximately 7°.

The height of the picture (bottom edge) above the ground is a factor in determining pitches of the ramp system, much the same as screen height affects the floor slope of an enclosed auditorium. In a drive-in, however, you have to get clearance *over* the car in front—you can't compromise with vision between obstructions, as in a regular theatre; further, vision has to clear through a windshield.

The proper elevation of the screen for any one situation comes into the calculations after the number of ramps and grade conditions of the site have at least fixed a basic pitch for the car aiming slopes of the ramp system. With a ramp 38 feet wide (for large theatres it may be 40 feet), the aiming slope in front is 10 feet wide, behind which is a flat section 3 feet wide. The rest, or 25 feet, slopes upward to the crest of the car aiming lane of the ramp behind. The screen is ultimately tilted, according to one authoritative set of recommendations, so that a line continuing the slope of the car aiming portion of the second ramp would make a right-angle with the surface of the screen.

Almost any material that will take a good covering of white paint is considered suitable for the screen. This is painted with a good flat white, preferably having a high titanium oxide content.

THE LINCOLN DRIVE-IN

(*Continued from page* 28)

which is located with the projection ports at the fifth ramp 300 feet from the screen, is built of concrete block. The concession room is equipped with a four-sided counter. The usual drive-in refreshments are available, and also hot cocoa, which was substituted for coffee upon decision of the management that it was impossible to make coffee that suited everybody. A smaller concession building is located just ahead of the entrance lanes.

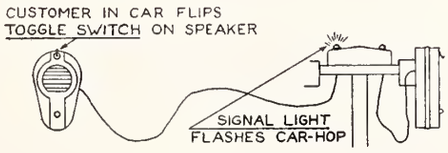
With a picture approximately 55 feet wide, the Lincoln is equipped with Brenkert condenser lamps operating at 170 amperes and supplied by a Century 250-360-ampere motor-generator set. Projectors are Brenkert equipped with Kollmorgen 4-inch f/1.9 coated lenses. The projection room is 20 feet wide, 14 feet deep. Ramps are equipped with RCA in-car speakers.



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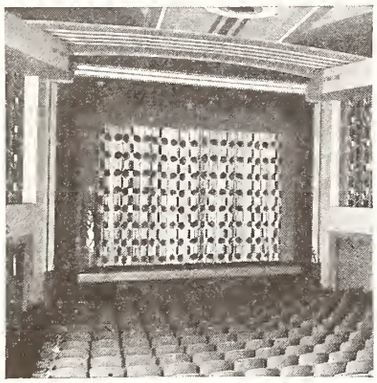
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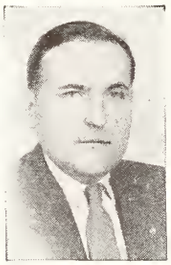
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IN SOME states an emergency lighting system entirely independent of the municipal lighting service is compulsory. In such situations an installation of regular wet-cell or lead type batteries, sealed glass jar batteries, or a generator driven by a gass engine must be approved as the current source. In such localities, where there are city or state code regulations governing the installation and specific requirements of emergency lighting systems, the proper authorities should be consulted *before,* not after, a system is selected; in this way a lot of trouble will be avoided, and time and money saved.

In theatres where a separate emergency lighting system is not compulsory, the usual procedure is to install a main light and

Be Sure You Get What You Ordered—and in Good Time

NOW that NEW theatres are being constructed again, the usual hustle and bustle will be around to get the various pieces of equipment to the theatre before opening date. As with everything else, when there is haste there is always a chance of having waste, especially when there is no careful planning and close co-operation. What can happen is well illustrated by this pre-war incident (and it can happen again!):

This theatre had a definite date set for the opening, but due to good fortune it was finished about a week ahead of schedule. The various equipment distributors were notified to deliver their items a week sooner than originally planned. Everything went along well until about three hours before the show opening. The owner walked in and the manager remarked, "What a splashy carpet we're getting."

At this the owner seemed rather surprised and left his office to see this fancy carpeting job. The manager soon heard what seemed like a riot. The cause of the commotion was that the carpet layers had already installed about 150 yards of carpeting that had not been ordered.

The owner wanted this carpet ripped off the floor and the type of carpet he ordered laid in its place. The carpet layers did not know what to make of it, as the carpet had been delivered to them from the shop and they assumed that everything was all right. The truck driver later said he was told to pick up the bundles of carpet set aside in a corner of the shop, and as there were no markings on them, he assumed they were intended for this particular theatre. Then the boss of the carpet layers was contacted and his story was that he had finished the carpet for this theatre some time ago and had set it aside in the corner of the shop. Investigation revealed that about a week before the opening date, these rolls of carpeting had proved in the way of finishing other carpet for earlier delivery, so they had been moved to another part of the shop.

In a way these troublesome and usually costly mistakes happened legitimately, but there was no close co-operation right down the line in this case. The real cause of the trouble here was that **there was no one at the theatre to check and make sure that the right carpet was delivered.** The owner was upset, but he had no choice, with the theatre opening in three hours, but to let the layers install, as best they could, carpeting that didn't belong in this theatre in trim, in pattern or in color.

power system, and in addition to convert a secondary system of light and power that will go on automatically in case of emergency. The drawback to this setup is that *when this secondary service is not available from the municipal lighting company lines, there cannot be any light in the theatre!* Such an actual condition does not occur more than once in a long while, but when it does, such an emergency lighting system is no lighting system at all. Be it required by law or not, a genuine emergency lighting system independent of utility power should be available at all times. It *might* avert a tragedy!

THE EQUIPMENT ROOM

In planning the installation of any emergency lighting equipment, make sure it will be located in a roomy area, preferably near where the main light and power switching is installed. In this way there will be less wiring and conduit work, and it will be readily accesible for proper maintenance. In some theatres, where there was no thoughtful planning, the batteries are installed on woden shelves in a dark, remote corner of an open basement or large storage room. With such an arrangement it is difficult to check or maintain the batteries properly, especially if a long walk through darkness and pushing aside accumulated junk are necessary on every trip.

For the best conditions, the emergency lighting equipment should be installed in a partitioned room that will adequately accommodate, in size, the required equipment. This room should be easily accessible and well ventilated by outside air, and be always kept clean of refuse. Where a diesel- or gas-driven generator is used, a separate duct must be installed to carry off the exhaust directly from the engine to the outside air.

The battery racks or shelves should be of heavy wood construction, or of strong composition material, as metal contacted by acid will deteriorate fast. In the floor of the battery room, a drain should be installed to the sewer for flushing off any spilled acid with water.

In the hook-up of the bank of batteries, the connection should be in such a way that when the main light service goes out, the batteries will go on automatically by means of a special contactor switch. However, on some jobs the emergency battery system is turned on normally when an emergency arises. This is not the best method, as a lot of time can be lost running to the switch location and then turning it on. Any emergency lighting system should go on immediately and generate *steady* light in order to give patrons a reasonable sense of security.

As to the type and quantity of lights the emergency plant is to supply, this is up to the intelligence and sound judgment of the management unless it is specifically stated by law just what is to be illuminated during an emergency. In some theatres, *all* exit signs as well as other directional signs can be supplied with light from the emergency system, in addition to two of three spotlights located in the auditorium; while in other theatres, only spotlights are used, to illuminate the orchestra floor, any balcony, and possibly the outside exit areaways.

SIZE OF INSTALLATION

In arriving at the number of batteries to be used after the type and quantity of lights are determined, the selection should be on the basis that they will be *able to handle at least 90% of full voltage of the total load of the emergency circuits for a period of about half an hour.*

All instruction tags or charts for the care of batteries should be tacked on the wall near the battery rack so that there will always be instructions on hand for the employe appointed to do the maintenance and checkup work. After the emergency bat-

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tery operated system is installed, a periodic maintenance schedule should be worked out. These batteries need quite a bit of attention from time to time if they are to function properly when an emergency arises.

First make sure that all wiring connections and especially lugs are properly tightened and that circuit cutout switches are in good operating condition. Clean off all corrosion at the battery terminals and apply a coating of Vaseline on them to prevent further deterioration.

When electrical parts are defective, or circuits are inoperative, have only a qualified electrician do the repair work.

Make certain that the caps on the filler plugs are on tight at all times, and that the electrolyte or battery water level is kept about 3/8-inch above the plates inside. Use distilled water or water otherwise recommended for battery use. The practice of using ordinary faucet water should be discouraged, as it can contain harmful matter.

Make it a rule to check the specific gravity ocacsionally *and systematically,* using an accurate hydrometer. If any batteries are not at full charge, or lose the charge quickly, have them repaired, or install new ones. For a battery properly charged and in good condition, the specific gravity should be from 1.270 to 1.290 in a northern climate, and from 1.200 to 1.225 in a southern climate. Periodically, or as the need may be indicated, clean the cases of the batteries, the racks and floor, with a solution of soda ash and water to neutralize the acid that spilled or had leaked out. But *before doing this make sure that the caps are on tight and that all vent holes on the batteries are plugged up.* For this cleaning use about 8 ounces of soda to one gallon of water. After applying this cleansing mixture to the battery equipment, use cold water for flushing away all residue. Never use hot water or steam for this flushing process. Always make sure that all plugs that were put into the vent-holes of the batteries, are removed, and thoroughly dry off any wiring or switches that may have become soaked during the cleaning.

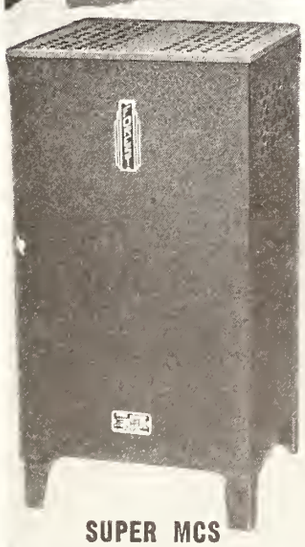
CHARGE MAINTENANCE

In case a battery is taken off the rack in replacement and stored for future emergency use, be certain that the specific gravity is kept around 1.225 and that it is fully charged at least every month, with the plates covered with distilled water. Never allow the batteries to go dry of electrolyte, especially when in use, as a dead or burned-out cell will surely be the result, and a battery with a dead cell is usually beyond ordinary repair. Also remember that a partially discharged battery is more likely to freeze than a fully charged one if kept in a very cold room.

In theatres having facilities for recharging their own batteries—by rectifiers or a motor-generator—certain procedures should be followed before putting discharged batteries, and especially brand new batteries, on charge. The so-called quick charge at service station may be all right if the batteries are in good electrical shape and properly conditioned, otherwise more harm than good can be done. In some cases, new batteries are supplied directly to the theatre that are only dry-charged—they must be filled with the proper solution of electrolyte, and *then be charged electrically* before being installed in the emergency lighting system. Whenever this servicing must be done at the theatre, the electrolyte that should be used is a solution of sulphuric acid and distilled battery water.

In preparing this solution use either a lead-lined tank or some earthenware or glass jar. *Remember always to pour the water first in the vessel, and then the acid.* Use a clean wooden paddle for mixing this solution, then check the specific gravity with an accurate hydrometer. The reading should be about 1.345, depending on the temperature of the mixture. After this mixture has cooled, check the specific gravity again, and if it is not up to stand-

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ard, add water or acid to bring it up to the correct proportion. Mix the solution thoroughly. When it is up to the correct specific gravity it is ready to be poured into the batteries. Temperature of the solution should be somewhere between 60° and 90° Fahrenheit (ordinary thermometer).

Before pouring in the solution be sure that the plugs over the filler vents are removed; also be very careful in pouring not to over-fill the cells so that the solution spills over the batteries.

After the batteries to be charged are filled properly with this solution, let them stand for at least six hours, and about every two hourse check the temperature. When the batteries are ready for charging, the temperature of the solution inside should be about 85° Fahrenheit—a little more or a little less. Before throwing on the charging switch make sure that the positive, or plus, terminal of the battery is connected to the positive terminal on the charging set, and the negative terminal to the negative of the charger. If there is an ammeter on the charging set, watch it occasionally for any undue fluctuations and to be sure the pointer shows that it is charging. When there is no reading on the ammeter, or the pointer moves wildly, disconnect the switch and reverse the charging cables. A battery should be *on charge* until the specific gravity of the solution stops rising (about 20 hours). Care should be taken that the temperature of the solution inside does not go above 110° Fahrenheit, otherwise the charging rate must be reduced and the time increased.

In case the level of the electrolyte must be raised with the batteries under charge, pour only distilled water inside the cells. Whenever the specific gravity does not come within the required ranges (as given above), the only thing to do is to remove some of the mixture and pour in an amount of distilled water. After this is done, charge the batteries again a short time and make another test for specific gravity. The above procedure varies somewhat according to results, but this outline gives a good idea of how and what should be done when charging batteries.

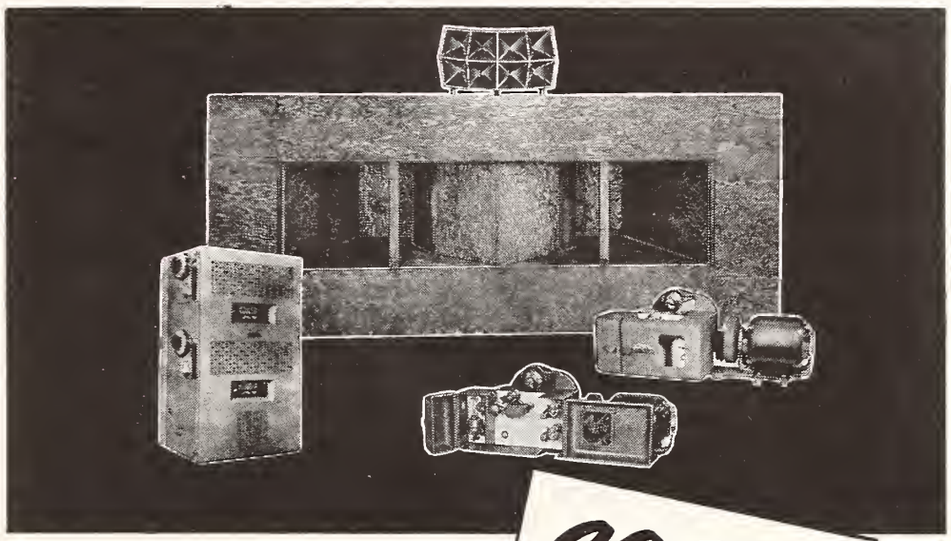
Whenever possible, instruction sheets should be obtained from the battery manufacturer and the charging done accordingly; then these sheets or charts should be fastened on the wall of the battery room for future reference. Perhaps a reminder of this sort could be made for the maintenance of the emergency lighting system:

(1) Make sure that all electrical connections are properly made, in good condition, and are solidly in place.

(2) See that all parts are clean, free, fitting accurately and mechanically strong.

(3) Keep the surroundings clean and properly ventilated.

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Motion Picture Herald

A REMODELING PLAN

(*Continued from page* 51)

number of things to do that would represent practical improvement, yet involve no restudying of the general theatre scheme.

The value of an existing theatre has increased because of higher replacement cost, but that increase in value is only in proportion to the degree that the owner can adapt his theatre to meet present standards. Actually a theatre decreases in value in any case *if* no effort is made to meet today's requirements. Because of mechanical and other improvements, theatres now cost about $40 more per seat than they did in 1935; and in addition to this, construction costs have gone up on the average of about $70 a seat. Compare this with the amount that you spent for your theatre and you have some guide as to how much you can allocate justifiably for improvements.

DRIVE-IN PLANNING

(*Continued from page* 36)

The costs often vary as much as 50% on sites within 50 miles of one another, so that the only information which can be given on this subject has been obtained by taking an average from a number of theatres of approximately the same car capacity, in this case 700.

The nature of the site naturally affects the cost of the grading. The distance from the stockpiles naturally affect the cost of the surfacing. The condition of the labor market also effects the construction cost. The volume of work in the hands of the various contractors has a vital effect on costs. The attitude of the local labor unions, the condition of the local material markets, etc., all affect the cost, so the following figures are average only:

Grading	$ 7,000
Surfacing	10,000
Water Supply & Sewage Disposal	3,000
Electrical Work, other than equipment installation	2,800
Screen Building & Wing Walls	12,000
Projection Building & Concession Stand & Rest Rooms	4,000
Ticket Office	400
Fences, $2,000. Landscaping, Minimum, $400; Misc., $2,000	4,400
In-Car Speakers and Reflector Type Projection, Installed	22,000
Attraction Board	500
Steel Toilet Partitions	500
	$66,600

Total cost is exclusive of sign work, plans and specifications, and supervision.

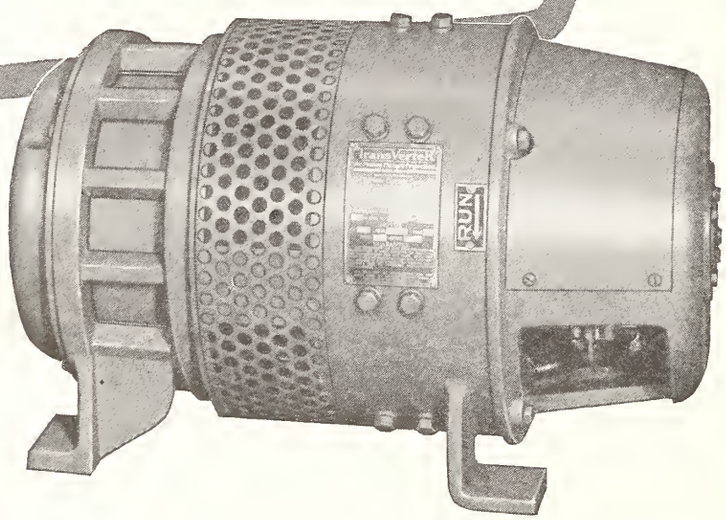
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DRIVE-IN "MOONLIGHT"



To make it easier for people to see about a drive-in, not only for driving, but to go to the concession or toilet building, Park-In Theatres, Inc., Camden, N. J., licensors of a ramp system, have developed, with General Electric Company engineers, a light tower placed well within the parking area (as indicated in the picture of an installation above). The sources consist in four floodlights which give a soft light a little more brilliant than full moonlight, aimed so as not to invade vision of the screen. The lamps are attached to a bar at the top of the pole, the two outside having amber lenses with 300-watt daylight bulbs. The two center lamps have green lenses with 500-watt lamps. These lamps shine down on the audience area. Then there are six lights opposite the others for illumination of supplementary parking or of storage area behind the ramp space.

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How Many Drive-Ins?

THERE ARE u m p t y-u m drive-in theatres in the United States operating, or in condition to operate, at the present moment. That number may be higher or lower than you had thought. That has been our reaction, too, to the estimates that have come in letters and reports laid on our desk. In any case, there are relatively many more drive-ins now than there were at the war's end, and next spring and summmer are going to add rather phenomenally to the total. For the number to be in operation by 1950 you can get, from quite a few persons who are intimately concerned with this form of progress, the nice round figure of 1,000.

The most statistical indication of the dimensions to which the drive-in idea has grown is, we believe, a list compiled by Park-In Theatres of Camden, N. J., owners of "Hollingshead Patent No. 1909537" on a ramp system providing for an entrance-exit lane to each parking tier, which is generally preferred. Park-In Theatres, indeed, started this whole movie-motor romance back in 1933.

Their list (as of December 1, 1947, and the way the thing is going it probably is slightly out-of-date by now) adds up to 261 operations. Only eight states are missing from this enrollment. As we recall, the earliest growth was in the East, where winter closes such outdoor enterprises for close to half the year. Since then the South and Sunny California have become major fields of expansion. But even today it is the northern state of Ohio that leads all others in the number of drive-ins on Park-In Theatres' roster. It has 43—almost a fifth of which are at Dayton. California has 23, Florida 9.

The South as a whole, including Texas, is given top position, however, with 74 drive-ins operating. But the Midwest is right behind with 74. The East now has 56, while ten Western states are accredited on the Park-In list with 55.

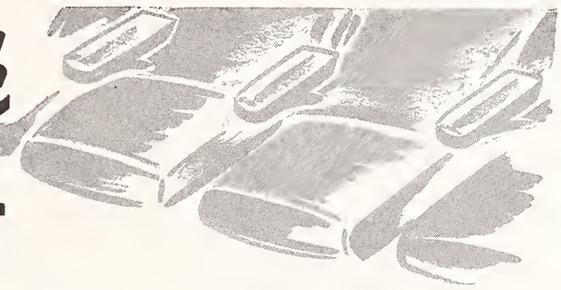
These figures you may promptly forget. Won't mean a thing six months from now.

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The Why of Drive-Ins

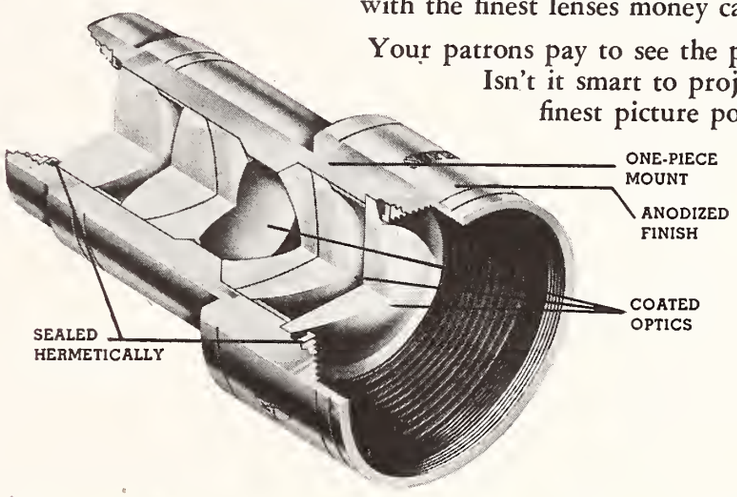
Clearly, the drive-in is a condition and not a theory. Consider what is done to recreate the art of the film in *regular* mo-

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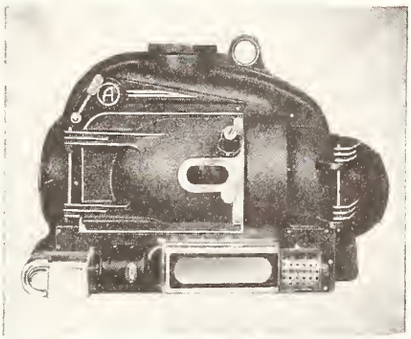
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tion picture theatres, in sound fidelity and the illusion of its origin in speaker and instrument, in image definition! And what is done and further urged for comfortable, uninvaded vision. The drive-in patron, however, looks at the image way off there, while the sound comes out here. And looks at the image through a windshield, often huddling to peer between front-seat heads, sometimes gazing through moonlight or fog—even rain, we are told. With the film image magnified to at least twice that of the average regular theatre, with proportionate loss of photographic contrasts, yet observed at a distance which may be as much as seven or eight hundred feet.

Yes, all that is admitted in a letter from R. F. Poorman, president of Dayton Film, Inc., of Dayton, Ohio, which has specialized in drive-in installations for several years; nevertheless—

IT DOES A JOB, HE SAYS

"The drive-in theatre, with the advent of individual in-car speakers, has become a permanent establishment. The trend will probably be toward more elaborate and beautifully landscaped theatres. The convenience of sitting in your own car, eating when and what you want, no parking lots to hunt or pay for no standing in line, no long waits or inconveniences, baby sitters or temperamental juniors breaking up the show, plus the advantages to the aged and infirm, have brought out an audience made up of many who did *not* attend movies."



R. F. POORMAN

And Mr. Poorman (who recently returned from a 3000-mile inspection trip) goes on from there:

"The drive-in theatre has outgrown its rowdy days and is now more or less adopted as a *family* institution, with most cars filled with the whole darn family! There are, of course, still a lot of dates [boy-and-girl park-and-spark affairs], but practically every drive-in now has deputy sheriffs on its regular payroll to add dignity and respect to the surroundings.

"From the operators' standpoint there are a few pet gripes, one being that nearly all projection equipment is still made primarily to throw *down,* whereas the throw from a drive-in booth is *up.* This has caused a few oiling and maintenance difficulties. But generally speaking, we have found sight and sound more than adequate, with further improvement depending upon a number of factors, such as construction and layout of the theatre itself. It must be remembered that many of the drive-ins have been built by newcomers to the theatre

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field, often without plans, specifications or professional advice. Both the contractor and the supply dealer have been in many cases as much in the dark as the new owner. Until fairly recently, even a few equipment manufacturers had no idea what it was all about."

"TWO 500S BETTER'N ONE THOUSAND"

Mr. Poorman thinks two drive-ins of 500-car capacity each are better than one accommodating a thousand cars.

"It is not an argument against drive-ins to admit this," he explains, "but rather an argument *for,* shall we say, a little better judgment on the part of the drive-in builder to stay within reasonable bounds. The drive-in has to consider relative picture size and off-side angles the same as a regular theatre. Many regular theatres are also poorly designed, with side seats allowing only a weird, distorted picture at best.

"Metered light may show a brighter screen in some regular theatres, but it has been my privilege to witness some mighty fine, sharp, clear, bright pictures on various drive-in screens. Shall we go so far as to admit that perhaps 'light lumens' are not quite equal, that 'image relativity' is slightly less from the far ramps, and even that the best small speaker may not be up to its multi-cellular big brother?"—whereupon Mr. Poorman points to the popularity of drive-ins for the incontrovertible answer: "A picnic out of each show (a good American pastime) . . . the satisfaction of dad who can now go to a movie and enjoy it, without benefit of shoes, shirt or shave if he wants to!"

As we said, it's a condition, not a theory.

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Products Promised

Not yet ready for description in our "About Product for the Theatre" department, but promised with sufficient authority for notice here are a new steel screen tower, a "new method of sound distribution which distributes high-fidelity sound and heat simultaneously if desired—in fact, more than one such sound-heat system seem to be now on the way. Park-In Theatres have developed the steel tower, and both they and Drive-In Theatre Equipment Company of Toledo, have indicated the marketing soon of speaker-heater equipment. And the Ballantyne Company of Omaha has written us that they will shortly announce an in-car speaker.

Yet another admissions control system for drive-ins is also reported to be on the way. These systems (two of them were described in BETTER THEATRES last year) register the number of admissions and cars, serving the dual purpose of counting up the day's sales and counteracting collusion, and one of those announced eliminates an at-



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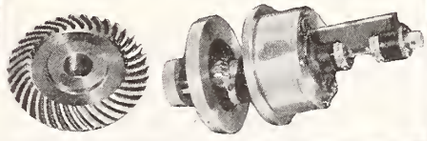
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tendant operating between ticket booth and incoming automobiles. The new one promised does the same thing. This is being developed by Taller & Cooper, Inc., a Brooklyn, N. Y., concern which has been manufacturing and installing highway toll and traffic-checking systems for many years. Ben Cooper, president of the company, advises that tests are now being made on the equipment for initial installations.

•

Gratitude from Germany

Several copies of MOTION PICTURE HERALD-BETTER THEATRES recently came into the hands of an exhibitor in the British Zone of Germany. He and his family are trying to restore themselves in motion picture exhibition. His letter in gratitude for the magazines is touching, to us at least, and it may be more significant.

"I am very anxious to obtain information and instruction from America, after we in Germany were cut off from the whole world during the Hitler era since 1933," he writes.

Upon receiving the magazines, "you can hardly imagine how great our joy actually was! We sat down to study them immediately and never stopped until 2 o'clock in the morning. The HERALD, especially the supplement BETTER THEATRES, could not have arrived at a more favorable moment since I am just about to prepare plans for a new balcony theatre.

"My daughter has now translated the article 'The Advantages of Balconies for Motion Picture Auditoriums' for me. Equipped with a magnifying lens, I have made a thorough study of the illustrations and gathered valuable information for my project. . . . I had intended to use only part of the balcony for seats, but now I shall rearrange all this and have at least ten rows 40 inches apart.

"Chair designing in America is wonderful, and the projectors are simply poetry. I do hope we may soon be permitted to place orders in the United States. I am firmly resolved to buy a good deal of my equipment there.

"I should like to thank you, also in the name of my family, my two children and my son-in-law (all connected with motion picture theatres) for the great service of having made these American publications available to us."

•

CARPETING IN 1948

The American carpet industry expects to turn out around 80 million yards in 1948. Last year it produced 58 million, which was 30% over the 1941 total.

Nevertheless, according to a story in the New York *Sun* presenting figures of the Carpet Institute of America, the 1948 yardage, even if it reaches 80 million, may not satisfy the demand. One factor in the inability of the industry to push up production still further is the lack of skilled labor, another is the relative limitation of wool, which is imported from the Near East.

More good carpeting for theatres is expected this year than was available in 1947, but the domestic demand is likely to remain a limiting factor for awhile.

•

AIR-CONDITIONING BACKLOG

The Carrier Corporation reports a backlog of unfilled orders at the end of the year amounting to $21,668,140. That represents a decrease from that of the previous year, more than half of which was due to cancellations by the company itself in order to reorganize its production planning. The 1947 net profit was $2,272,774, compared with $309,439 in 1946.

The January report stated that Dr. Willis H. Carrier was expected to be designated Chairman Emeritus of the board of directors. It was twenty-five years ago that Dr. Carrier's work in mechanical refrigeration was applied actually to the air-conditioning of a theatre—substantially the birth of commercial comfort-cooling by mechanical means.

•

SERVICE 20 YEARS

Dating the beginning of its theatre service to 1928, RCA takes notice of this new year as its twentieth in the servicing of sound and projection equipment. According to a little story from the RCA Service Company in Camden, N. J., this activity started with a call from the Majestic theatre in Johnstown, Pa., asking for service on its Photophone installation. This function at RCA was later assumed by a separate corporate affiliate, which is now headed by E. C. Cahill. This company is now preparing to take over the servicing also of television equipment, having begun the training of its field personnel for this purpose.

•

TWO NEW TESMANS

Roy Boomer's newsy—and inspirational—little Tesma Tattler reports, in its issue of January 16th, the admission of two new members to the manufacturers' organization—the Columbus Production Manufacturing Company, Columbus, Ohio, which recently took over the L. J. Gardiner Company and its projector, with Harry Mellman as president; and the Hurley Screen Company of New York, which hardly needs any identification at this late date in its career. *G. S.*

BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD. . . . George Schutz, *Editor*. Ray Gallo, *Advertising Manager*. *Midwest Advertising Representative*: J. Urben Farley, 120 South LaSalle Street, Chicago.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Three Daring Daughters

***MGM*—Music and Color**

Music lifts an otherwise fair picture into a film of strong appeal to both the long-hairs and the jive fans who here are treated to a wide assortment of numbers from Lizt's "Dreams of Love" to "The Rosenkavalier" waltzes.

"Three Daring Daughters" sparkles with musical gems, performed by such outstanding artists as Jose Iturbi and his sister Amparo Iturbi, Jeanette MacDonald, Jane Powell and Larry Adler. The rich tones of Technicolor provide the background for this fiesta in music which, together with the impressive array of stars for the marquee, means wide tie-up and exploitation possibilities.

The original screenplay for this Joe Pasternak production was fashioned by Albert Manheimer, Frederick Kohner, John Meehan and Sonya Levien. Fred M. Wilcox directed. The result does not justify their efforts Outstanding among the 17 musical items in the picture are renditions of "Hail Alma Mater," "Ritual Fire Dance," "Roumanian Rhapsody" (performed by the two Iturbis and Larry Adler), "Hungarian Fantasy," "Sweetheart Waltz," "You Made Me Love You," "Route 66" (a boogie-woogie number played by Mr. Iturbi) "Mulatta Likes the Rhumba" and "Romeo and Julia" waltz. Miss MacDonald's voice is as good as ever and Jane Powell exhibits a charming voice.

When Harry Davenport suggests to Miss MacDonald a sea trip as a rest cure, her three daughters, Jane Powell, Mary Eleanor Donahue and Ann E. Todd, conspire to reunite her with her divorced husband. To do this they break in on publisher Edward Arnold who promises to cooperate. Meanwhile Jeanette has met Jose Iturbi on the boat and the two are married. The return home is made difficult since Jeanette thinks best to keep ther second marriage a secret from her daughters. When the truth does come out, the children are disappointed, but Arnold straightens everyone out.

Previewed at Loew's 72nd Street theatre in New York. The audience enthusiastically applauded many of the fine musical renditions. Reviewer's Rating: Good.—FRED HIFT.

Release date, week of March 5, 1948. Running time, 115 mins. PCA No. 12246. General audience classification.

Louise Rayton Morgan.....Jeanette MacDonald
Jose Iturbi .....Himself
Tess Morgan.....Jane Powell
Edward Arnold, Harry Davenport, Moyna MacGill, Mary Eleanor Donahue, Ann E. Todd, Tom Helmore, Kathryn Card.

Caged Fury

***Paramount-PT*—Circus Melodrama**

Showmen who haven't forgotten how to circus a circus picture can have a field day with this highly animated and steadily interesting melodrama of the big top—particularly of the wild animal arena—from the Pine & Thomas quarter. The picture opens with a ballyhoo sprints through episodes of ring daring and backstage plotting, and winds up in a terrific man-to-man battle fought out to the death as fire rages over the circus grounds. It's about the movingest movie the always movement-minded Pine and Thomas have turned out in the past couple of years.

The principal players are Richard Denning, Sheila Ryan, Mary Beth Hughes and Buster Crabbe, and the never dull direction is by William Berke from a fast script by David Lang.

Denning is seen as the lion trainer for a cage act in which Crabbe is starred and Miss Hughes is featured. To rid himself of Miss Hughes, whose relationship with him is emotional as well as professional, Crabbe rigs matters so that she is killed by a lion named Sultan. Then he gives her job to Miss Ryan, who is Denning's fiancee, but also professionally ambitions, and makes romantic overtures to her which he finally decides aren't going to get him anywhere. So he tries to get Denning killed by a lion, but slips up on that arrangement, killing the circus owner while making his escape from arrest. A year later he turns up again, intent upon killing Dennings and Miss Ryan, who now are married and about to become parents, and this is when the slam-bang finish occurs.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 60 min. PCA No. 12873. General audience classification.

Blaney Lewis .....Richard Denning
Kit Warren .....Sheila Ryan
Lola Tremaine ... .Mary Beth Hughes
Smiley .....Buster Crabbe

The Pearl

***RKO Radio - Aguila Films*—Magnifico**

Discriminating audiences and, we daresay, critics, will hail "The Pearl" as an artistic achievement. Both stand the chance of creating widespread and valuable word-of-mouth comment on behalf of this starkly beautiful film made with quiet, but explosive dramatic force by Oscar Dancigers with Emilio Fernandez as director.

Written originally in novelette form by John Steinbeck, it tells the legend of Kino, simple Mexican pearl diver, who fishes out of the deep a pearl of unmatched beauty. In simple terms is told how his find changes the course of his immediate, little world. For his wife and baby son, Kino sees the pearl in terms of freedom —a basic education for his child, shoes and a bed for his wife. Most of the villagers are his friends and glad for him. But the pearl appraisers are not. In collusion against him and among themselves as well, they set out to defraud Kino by under-evaluating his prize. When barter fails, thievery predicated on violence sets in.

In self-defense, Kino knifes to death two of the marauders, sets the other on his trail. The principal portion of this moving film deals with the flight of Kino and his family through swamp, over desert and through mountains to escape. His infant son is killed by rifle fire. Kino stabs the last appraiser-killer, returns with his wife to the native village and thereafter returns the pearl—symbol of their hope and their tragedy—to the sea.

Pedro Armendariz, whose performance as the police lieutenant in "The Fugitive" was memorable for its incisive callousness, plays Kino and, for a second time in a somewhat different histrionic channel, again demonstrates his dramatic virility and depth; he is excellent. Maria Elena Marquez, as the wife, is by his side in strength of performance, but the picture is Armendariz's. Supporting players, all of unusual competency, are etched in clarity.

"The Pearl" is a decidedly superior demonstration of mood induced by sparseness of dialogue, restraint in performance and dynamic black-and-white photography employing the majesty and sweep of Mexico's thundering seas, her impressive mountains, parched desert and rolling countryside. No commentary on "The Pearl" could approach justice without recognition of Gabriel Figueroa's camera work. Steinbeck, the author; Fernandez, the director, and Jack Wagner—the triumvirate on the screenplay—stayed with the basics of their tale and avoided unrequired embroidery.

This attraction, made in Mexico, of course, will not have easy going in the general run of thaetres, but on its pronounced merit deserves every chance.

Previewed in New York. Reviewer's Rating: Excellent, for special types of theatres.—RED KANN.

Release date, not set. Running time, 77 min. PCA No. 11737. General audience classification.

Kino .....Pedro Armendariz
The Wife .....Maria Elena Marques
Fernando Wagner, Charles Rooner, Alfonso Bedoya, Gilberto Gonzalez, Juan Garcia, Maria Cuadros

I Became a Criminal

***Warner Bros.*—Crime Drama**

Those British criminals are like ours. For transferral of this A. R. Shipman British production to the American scene, just change the accents and some of the street settings, and you have a well-knit Warner type of taut crime drama. There are the rocketeers, and their business blinds; the shrewdly joshing cops; the racing autos with the squealing brakes; the molls, the warders, the prisons and gates; the arrogant gangster chief. Even the story is a reflection from American ones many times screened. Trevor Howard, ex-flier, amateur at crime, is framed by gangster chief Griffith Jones. For years, Howerd suffers in prison for a murder committed by Jones.

Then he breaks, and heads for Jones and justice he plans to inflict bloodily. His flight-hunt is interrupted but partly by a love affair with actress Sally Conner, and brief capture by the police. However, he gets his man after a bloody warehouse fight, and by indirection; for Jones, belly full of fight, essays a rooftop jump, and falls instead several floors to death.

Director Cavalcanti has welded suspense and action well; producer N. A. Bronsten assembled

(*Continued on page* 4059)

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

(For listing of releases back to July 1, 1947, see PD pages 3984-4002)

COLUMBIA

ALL STAR COMEDIES

Prod. No.	Title	Rel. Date	P.D. Page
9402	Sing a Song of Six Pants (7) (Stooges)	10-30-47	4020
9403	All Gummed Up (18) (Stooges)	12-11-47	3994
9404	Shivering Sherlocks (17) (Stooges)	1-8-48	4031
9405	Pardon My Clutch (15) (Stooges)	2-26-48	....
9421	Wedding Belle (17) (Schilling & Lane)	10-9-47	3942
9422	Should Husbands Marry? (17) (H. Herbert)	11-13-47	4020
9423	Silly Billy (17) (Billie Burke)	1-29-48	4041
9424	Two Nuts in a Rut (17) (Schilling & Lane)	2-19-48	....
9433	Wife to Spare (16) (A. Clyde)	11-20-47	4020
9434	Wedlock Deadlock (16) (J. deRita)	12-18-47	4041
9435	Radio Romeo (17½) (H. Von Zell)	12-25-47	4041
9436	Man or Mouse (18)	1-15-48	4041

COLOR RHAPSODIES

9502	Boston Beany (6)	12-4-47	3994

COLOR PHANTASIES

9701	Kitty Caddy (6)	11-6-47	3942
9702	Topsy Turkey (6½)	2-5-48	....

COLOR FAVORITES (Reissues)

9601	Dreams on Ice (6½)	10-30-47	4031
9602	Novelty Shop (6½)	11-20-47	4020
9603	Dr. Bluebird (8)	12-18-47	4021
9604	In My Gondola (7½)	1-22-48	4041
9605	Animal Cracker Circus (7)	2-19-48	....

THRILLS OF MUSIC

9952	Claude Thornhill & Orch. (10)	10-30-47	3918
9953	Lecuona Cuban Boys (10½)	11-13-47	3985
9954	Skitch Henderson & Orch. (10)	12-11-47	4031
9955	Charlie Barnet & Orch. (10)	1-15-48	4041

COMMUNITY SING

9652	No. 2 April Showers (9)	10-2-47	3919
9653	No. 3 Peg O' My Heart (9)	11-6-47	4001
9654	No. 4 When You Were Sweet Sixteen (9½)	12-4-47	4019
9655	No. 5 Feudin' and Fightin' (10½)	1-18-48	4031
9656	No. 6 Civilization (9)	2-12-48	....

SCREEN SNAPSHOTS

9852	Laguna, U.S.A. (9½)	10-9-47	3994
9853	Out of This World Series (9)	11-27-47	4020
9854	Off the Air (9½)	12-18-47	4020
9855	Hawaii in Hollywood (10)	1-22-48	4051
9856	Hollywood Honors Hershott (9)	2-12-48	....

WORLD OF SPORTS

9802	Ski Demons (9)	10-23-47	3943
9803	Bowling Kings (10)	11-13-47	3994
9804	Navy Crew (Champions (10)	12-25-47	4031
9805	Rodeo Thrills & Spills (10)	1-29-48	4041

TWO REEL SPECIAL

9451	A Voice Is Born (20)	1-15-48	4041

FILM NOVELTIES

9901	Aren't We All? (10½)	11-27-47	3994

M-G-M

FITZPATRICK TRAVELTALKS (Color)

T-911	Visiting Virginia (9)	11-29-47	3985
T-912	Cradle of a Nation (9)	12-13-47	4020

PETE SMITH SPECIALTIES

S-952	Surfboard Rhythm (9)	10-18-47	3985
S-953	What D'Ya Know (9)	11-8-47	3985
S-954	Have You Ever Wondered? (9)	12-13-47	3985
S-955	Bowling Tricks (10)	1-10-48	....
S-956	I Love My Mother-in-Law But (8)	2-7-48	....

M-G-M TECHNICOLOR CARTOONS

W-931	Slap Happy Lion (7)	9-20-47	....
W-932	The Invisible Mouse (7)	9-27-47	....
W-933	Kingsize Canary (7)	12-6-47	4020
W-934	The Bear and the Bean (7)	1-31-48	....

PASSING PARADE

K-971	Miracle In a Cornfield (8)	12-20-47	4020
K-972	It Can't Be Done (8)	12-47	....
K-973	Goodbye Miss Turlock (10)	1-24-48	....
K-974	My Old Town (9)	2-7-48	....

GOLD MEDAL REPRINT CARTOONS

W-921	Goldilocks and the Three Bears (11)	11-22-47	3985
W-922	The Fishing Bear (8)	12-20-47	4020
W-923	The Milky Way		....

MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND

M-981	Freddy Martin-Keenan Wynn (10)	2-14-48	....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)

L7-1	Hula Magic (10)	11-7-47	4021
L7-2	Bagpipe Lassies (11)	1-2-48	4031

GEORGE PAL PUPPETOONS (Color)

U6-3	Date with Duke (8)	10-31-47	3985
U6-4	Rhapsody In Wood (9)	12-19-47	4020

POPEYE (Color)

E7-1	All's Fair at the Fair (8)	12-19-47	4020
E7-2	Olive Oyl for President (8)	1-30-48	....
E7-3	Wigwam Whoopee (8)	2-27-48	....
E7-4	Pre-Hysterical Man (8)	3-26-48	....

POPULAR SCIENCE (Color)

J7-1	Radar Fisherman (10)	10-17-47	3918
J7-2	Desert Destroyers (11)	12-26-47	4020

SPEAKING OF ANIMALS

Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	3994
Y7-3	Monkeyshines (9)	12-12-47	4020

SPORTLIGHTS

R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	3994
R7-3	Five Fathoms of Fun (10)	11-28-47	4020
R7-4	Stop, Look and Guess 'Em (10)	12-5-47	4020
R7-5	All-American Swing Stars (10)	1-16-48	....
R7-6	Double Barrelled Sport (10)	2-20-48	....

MUSICAL PARADES (Color)

FF6-5	Midnight Serenade (18)	11-21-47	4020
FF6-6	Jingle, Jangle, Jingle (20)	1-2-48	4020
FF7-1	Samba-Mania (18)	2-27-48	....
FF7-2	Footlight Rhythm (18)	4-9-48	....

LITTLE LULU (Color)

D6-3	A Bout with a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	3994
D6-5	The Baby Sitter (7)	11-28-47	4020
D6-6	Dogshow-Off (7)	1-30-48	4041

NOVELTOONS (Color)

P7-1	Santa's Surprise (9)	12-5-47	3994
P7-2	Cat O' Nine Ails (8)	1-9-48	....
P7-3	Flip-Flap (8)	2-13-48	....
P7-4	We're in the Honey (8)	3-19-48	....
P7-5	The Bored Cuckoo (8)	4-9-48	....
P7-6	There's Good Boo's Tonite (9)	4-23-48	....

PACEMAKERS

K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	3994
K7-3	Bundle from Brazil (11)	1-2-48	4041

SCREEN SONGS

X7-1	The Circus Comes to Clown (7)	12-26-47	....
X7-2	Base Brawl (7)	1-23-48	....
X7-3	Little Brown Jug (7)	2-20-48	4041
X7-4	The Golden State (7)	3-12-48	....
X7-5	Winter Draws On (7)	3-19-48	....

NEWS SPECIAL

....	1947, Year of Division (20)	12-30-47	4019

REPUBLIC

CARTOON (Color)

761	It's a Grand Old Nag (8)	12-20-47	....

RKO

WALT DISNEY CARTOONS (Color)

74,107	Mickey's Delayed Date (7)	10-3-47	3907
74,108	Foul Hunting (8)	10-31-47	3876
74,109	Mail Dog (7)	11-14-47	3943
74,110	Chip an' Dale (7)	11-28-47	3985
74,111	Pluto's Blue Note (7)	12-26-47	3994
74,112	They're Off (7)	1-23-48	....
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	4020
84,703	Little Hiawatha (7)	2-20-48	....

SPORTSCOPES

84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	4019
84,304	Pin Games (8)	12-12-47	....
84,305	Racing Day (8)	1-9-48	....
84,306	Sports Coverage (8)	2-6-48	....

EDGAR KENNEDY

83,401	Mind Over Mouse (18)	11-21-47	....
83,402	Brother Knows Best (18)	1-2-48	....
83,403	No More Relatives (18)	2-6-48	....

LEON ERROL

73,706	The Spook Speaks (18)	12-5-47	3985
83,701	Bet Your Life (18)	1-16-48	....

FLICKER FLASHBACKS

84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (9)	12-5-47	4001
84,203	No. 3 (9)	1-16-48	....
84,204	No. 4 (10)	2-27-48	....

THIS IS AMERICA

83,101	Border Without Bayonets (18)	11-14-47	3956
83,102	Switzerland Today (18)	12-12-47	3994
83,103	Children's Village (19)	1-9-48	....
83,104	Operation White Tower (18)	2-6-48	....

MUSICAL FEATURETTES

73,204	Carle Comes Calling (18)	9-12-47	3862

RAY WHITLEY WESTERN MUSICALS (Reissues)

83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985
83,504	Prairie Spooners (13)	12-19-47	4021

JAMBOREE SERIES (Reissues)

84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington (8)	11-28-47	3966
84,405	Jerry Wald & Orch. (9)	12-26-47	....
84,406	Ray McKinley (8)	1-23-48	....
84,407	Dick Stabile & Orch. (9)	2-20-48	....

TWO REEL DRAMAS

83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

8252	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8203	Sky Thills (9)	3-48	....
8253	Jungle Closeups (8)	12-12-47	....
8254	Copenhagen Pageantry (8)	1-48	....

SPORTS REVIEW (Color)

8302	Olympic Class (10) (Mel Allen)	2-48	....
8303	Everglades Adventure (9) (Mel Allen)		....
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8) (Mel Allen)	1-48	....

TERRYTOONS (Color)

8501	One Note Tony (7)	2-48	....
8505	The First Snow (7)	10-10-47	4051
8506	Super Salesman (7)	10-24-47	4051
8507	A Fight to the Finish (7)	11-14-47	4051
8508	The Wolf's Pardon (7)	12-5-47	....
8509	Swiss Cheese Family Robinson (7)	11-14-47	....
8510	Hitch Hikers (7)	12-12-47	....
8511	Lazy Little Beavers (7)	12-26-47	....
8512	Felix the Fox (7)	1-48	....
8513	Talking Magpies in Taming the Cat (7)	1-48	....

MARCH OF TIME

V14-2	T-Men In Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You! (18)	11-28-47	....
V14-5	The Presidential Year (18)	12-26-47	4019
V14-6	The Cold War (18½)	1-48	4041
V14-7	Marriage and Divorce	2-48	....

DRIBBLE PUSS PARADE

8901	Album of Animals (8)	11-21-47	3878

FEMININE WORLD

8601	Something Old—Something New (8) (Ilka Chase)	2-48	....

UNITED ARTISTS

LOEW MUSICOLOR

....	Enchanted Lake (7)	12-47	4020
....	Fingal's Cave (10)	3-48	....

DAFFY DITTY

....	The Fatal Kiss (8)	11-47	....

LANTZ CARTUNES

....	The Band Master (7)	12-47	3994
....	The Mad Hatter (7)	2-48	....
....	Banquet Busters (7)	3-48	....

UNIVERSAL

VARIETY VIEWS

3342	Chimp Aviator (9)	11-17-47	3966
3343	Brooklyn Makes Capital	2-9-48	....

NAME-BAND MUSICALS

3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3966
3303	Carlos Molina & Orch. (15)	12-31-47	....

TWO-REEL SPECIALS

2201	Fight of the Wild Stallions (20)	12-24-47	....
2202	Harnessed Lightning (17)	11-12-47	....
3201	Snow Capers	2-18-48	....

THREE-REEL SPECIAL

5555	Royal Wedding (29)	11-27-47	....

THE ANSWER MAN

3391	Wind, Curves and Trapdoor (10)	12-22-47	....
3392	Hall of Fame (10)	1-19-48	....

TECHNICOLOR CARTUNES

3321	Giant Killer (7)	12-15-47	....

MUSICAL WESTERN

3351	Hidden Valley Days (25)	2-5-48	....
3352	Powder River Gunfire	2-26-48	....

WARNER—VITAPHONE

TECHNICOLOR ADVENTURES

4802	Beautiful Bali (10)	11-15-47	3968
4803	Dad Minds the Baby (10)	12-20-47	3966
4804	What's Hatchin'? (10)	2-28-48	....
4805	Rhythm of a Big City (10)	3-27-48	....

TECHNICOLOR SPECIALS

3008	Sunset In the Pacific (20)	11-8-47	3943
4001	Celebration Days (20)	1-31-48	4041
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy, the Roughrider (20)	2-21-48	....

FEATURETTES

4101	Power Behind the Nation (20)	10-11-47	3931

Prod. No.	Title	Rel. Date	P.D. Page
	SPORTS PARADE (Color)		
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action in Sports (10)	12-13-47	3957
4503	A Nation on Skis (10)	2-14-48	....
4504	Sun Valley Fun (10)	2-14-48	....
4505	Trip to Sportland (10)	3-6-48	....
4506	Ride, Ranchero, Ride (10)	3-20-48	....
	BLUE RIBBON CARTOONS (Color)		
4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.) (7)	1-17-48	4041
4303	Little Pancho Vanilla (7)	3-20-48	....
	MELODY MASTER BANDS		
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-6-47	....
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	....
	MERRIE MELODIES CARTOONS (Color)		
3707	Doggone Cats (7)	10-25-47	3965
3708	Mexican Joy Ride (7)	11-29-47	3966
3709	Catch as Cats Can (7)	12-6-47	3966
3710	Horse Fly Fleas (7)	12-13-47	3966
3711	Two Gophers from Texas (7)	1-17-48	....
3712	Back Alley Oproar (7)	3-27-48	....
3713	What's Brewin', Bruin? (7)	2-28-48	....
3714	What Makes Daffy Duck? (7)	2-14-48	....
3715	Daffy Duck Slept Here (7)	3-6-48	....
3716	A Hick, a Slick, and a Chick (7)	3-13-48	....
	"BUGS BUNNY" SPECIALS (Color)		
3720	Slick Hare (7)	11-1-47	3966
3721	Gorilla My Dreams (7)	1-3-48	4021
3722	A Feather In His Hare (7)	2-7-48	...
	VITAPHONE VARIETIES		
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4021
4404	So You Want to Be a Gambler (10)	2-14-48	....
	MEMORIES FROM MELODY LANE		
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	4041
4204	Let's Sing Grandfather's Favorites (10)	3-13-48	....
	SERIALS		
	COLUMBIA		
9140	Brick Bradford (15 episodes)	12-18	4031
	REPUBLIC		
792	Dangers of the Canadian Mounted (12 episodes)		4031
793	Dick Tracy Returns (R) (15 episodes)		....

(*Continued from page* 4057)

a fine supporting cast for Noel Langley's screenplay. The picture would appear to have been made for British audiences mainly; but its accents are not so sharp that its drama will not make it what it was in Britain, a good program picture.

Seen in a New York projection room. Reviewer's Rating: Good.—FLOYD E. STONE.

Release date, March 6, 1948. Running time, 78 min. PCA No. 12816. Adult audience classification.
Sally Gray ..... Sally Conner
Trevor Howard ..... Clem Morgan
Griffith Jones ..... Narcy
Rene Ray, Mary Merrall, Charles Farrell, Phyllis Robins, Vida Hope, Eve Ashley, Jack McNaughton, Ballard Berkeley

Half Past Midnight

Twentieth Century-Fox—Mystery

Blackmail, murder, a smooth blonde, a fast-talking hero, and a come-easy-go-easy copper are all mixed up together in a formula, but nonetheless confusing, melodrama in this latest Sol M. Wurtzel production.

When Sally Parker becomes involved in the murder of a Spanish dancer, she's befriended by Wade Hamilton, a sort of ne'er-do-well himself and a character that the police would like to be able to pin something on. But Sally didn't do it. And because she's a remarkably good looking girl, Wade believes her and hides her on a sight-seeing bus that goes round and round Los Angeles' Chinatown. Now Wade is hiding from the police, too, for some unexplained reason, but because the copper that's got the finger on him is an old school friend, Wade gets away with everything but murder. Finally, we find out who committed the murder, but not how.

Newcomer Peggy Knudsen plays Sally. She is an attractive girl and one evidently able to handle a better assignment than the one she's got here. Kent Taylor plays Wade.

William F. Claxton directed from the story and screenplay by Arnold Belgard.

Seen at the home office. Reviewer's Rating: Fair.—RAY LANNING.

Release date, March, 1948. Running time, 69 min. PCA No. 12859. General audience classification.
Wade Hamilton ..... Kent Taylor
Sally Parker ..... Peggy Knudsen
Joe Nash ..... Joe Sawyer
Walter Sande, Gil Stratten, Jr., Martin Kosleck, Mabel Paige, Jean Wong, Carlotta

Jassy

UI-Gainsborough—Lacks Imagination

A period piece made by Gainsborough Pictures for J. Arthur Rank, "Jassy" has attractive production values in Technicolor, but fails ot reflect imagination in treatment or performance. The result, in 96 minutes which seem to run on and on, is a routine attraction with limited appeal for the American market.

Margaret Lockwood, daughter of a gypsy mother and suspect among the villagers because she sees or claims to see "visions" of impending events, falls in love with Dermot Walsh, whose gambling father loses the ancestral home to uncouth Basil Sydney. Through a long series of circumstances conveniently shaping themselves to make the outcome possible, Miss Lockwood finally marries Sydney in name only solely for the purpose of reacquiring the estate and returning to Walsh. He refuses to accept it at first, then agrees provided the donor is willing to cement their earlier romance via marriage.

Ahead of the final outcome is the romantically vacillating Patricia Roc, who plays Sydney's daughter and also plays around with Walsh before deciding to marry someone else; also events which result in Sydney's death via poison and a trial at which Miss Lockwood faces death until Esma Cannon, deaf mute servant whom she has aided, recovers her speech and explains she was responsible. Thus, a good deal of rambling territory is covered with these various purposes and cross-purposes.

Aside from Miss Lockwood and Miss Roc, the supporting cast is unknown in America. Performances are standard at best. Dramatic situations are perfunctory, convenient and reflect no surprises.

Sydney Box produced and Bernard Knowles directed with mediocrity the result.

Seen at home office projection room. Reviewer's Rating: Fair.—RED KANN.

Release date, not set. Running time, 96 min. PCA No. 12387. Adult audience classification.
Jassy ..... Margaret Lockwood
Dilys ..... Patricia Roc
Nick Helmar ..... Basil Sydney
Dermot Walsh, Dennis Price, Esma Cannon, John Laurie, Lindon Travers, Nora Swinburn, Grey Blake

(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES

B. F.'S DAUGHTER
(MGM)

PRODUCER: Edwin H. Knopf. DIRECTOR, Robert Z. Leonard. PLAYERS: Barbara Stanwyck, Van Heflin, Charles Coburn, Richard Hart, Keenan Wynn, Margaret Lindsay, Spring Byington.

DRAMA. B. F. Fulton, an industrial tycoon risen from a humble background, dominates everyone with one exception, his daughter, Polly, who is also strong-willed. Engaged to be married, she breaks it to marry Tom, who has started on a political economist's career Tom has a mind of his own and refuses to accept Polly's aid to make his way easy. Later, Tom discovers that Polly had been secretly financing some of his efforts, and he leaves her. World War II breaks out, and during these trying days, Polly and Tom are brought together again and decide to start anew.

SONG OF IDAHO
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Kirby Grant, Ken Trietsch, Paul Trietsch.

COMEDY WITH MUSIC: A radio star is building a broadcasting station at his ranch where he lives with his ailing mother. The sponsor, on the advice of his young son, cancels the star's program. The child goes to the ranch but, after playing many pranks, he repents and the sponsor decides to continue the program.

SPEED TO SPARE
(Paramount)

PRODUCERS: William Pine, William Thomas. DIRECTOR: William Berke. PLAYERS: Richard Arlen, Jean Rogers, Richard Travis, Nanette Parks, Roscoe Karns, Pat Phelan, Ian McDonald.

ACTION DRAMA. Cliff Jordan, stunt driver, takes a job with his pal, Jerry, manager of an express concern. Jerry, married to Mary, also has working for him, the owner's son, Pete, and Jane, a secretary. Cliff makes an enemy of Pusher Wilks, mean-tempered mechanic. When Cliff makes a play for Jane, Mary, who used to be his girl-friend before her marriage, asks him not to interfere and cause a break between Jane and Pete. Pusher tampers with Cliff's truck, causes a number of accidents, and through the enmity of the two the death of another employee is caused. Cliff, who was really serious about Jane, pretends he was only playing around, and thereby brings Jane and Pete together again. He and Pusher leave with the police.

MR. RECKLESS
(Paramount)

PRODUCERS: William Pine, William Thomas. DIRECTOR: Frank McDonald. PLAYERS: William Eythe, Barbara Britton, Walter Catlett, Minna Gombell, Nestor Paiva.

MELODRAMA. Jeff arrives in Los Angeles and after meeting an old friend, Gus, who operates a restaurant, learns that Gus is engaged to his pretty waitress, Betty, who used to be Jeff's girl-friend. Gus is attacked by a tough oil-worker named Halsey, and Gus, instead of going to his wedding, goes to bed with a broken hip. Halsey also causes Jeff to be injured and he is confined to the same boarding house with Gus, with Betty taking care of both. Jeff and Betty know they are still in love, but Jeff refuses to take her away from Gus, who learns the truth on the wedding day and tries to kill Jeff. He slips over a rail, however, and is killed, and the way is clear for the two lovers.

THE INSIDE STORY
(Republic)

PRODUCER-DIRECTOR: Allen Dwan. PLAYERS: Marsha Hunt, William Lundigan, Charles Winninger, Gail Patrick, Gene Lockhart, Florence Bates, Allen Jenkins, Roscoe Karns.

ROMANTIC COMEDY. Uncle Ed (Chas. Winninger) tells a story with a moral in it about some folks in Silver Creek back in 1933. He tells the story to a man named Mason, who is busy stacking money in his safe deposit box as security against the depression he thinks is coming. Waldo Williams, an artist, and Francine, the girl he is in love with, figure in the story of what happened to a $1,000 bill when it is accidentally placed in circulation during a depression. After putting across the moral about the dangers of hoarding cash, Uncle Ed, as soon as Mason leaves the bank, pulls a wad of bills from his sock and puts it carefully in his safe deposit box.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4058-4059, issue of February 14, 1948.

Feature product listed by Company on page 4043, issue of January 31, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	.....	....	4039	....
Adventures of Robin Hood (color) (Reissue)	WB	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	....
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Not Set	....	.....	....	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	....
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 7,'48	67m	Jan. 24,'48	4030	....	....
Another Part of the Forest	Univ.	....	Fredric March-Ann Blyth	Not Set	....	.....	....	4038	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
An Ideal Husband (color) (Brit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Not Set	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	....	Jack Carson-Ann Sothern	Mar. 27,'48	....	.....	....	4051	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	....	.....	....	3487	....
Are You With It?	Univ.	....	Donald O'Connor-Olga San Juan	Not Set	....	.....	....	4039	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	Mar.,'48	....	.....	....	....	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	3909
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	....
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	....	....
B. F.'s Daughter	MGM	....	Barbara Stanwyck-Van Heflin	(T) Feb. 17,'48	108m	.....	....	4059	....
Big Clock, The	Para.	....	Ray Milland-Maureen O'Sullivan	(T) Feb. 13,'48	....	.....	....	4051	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4011
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	80m	Feb. 7,'48	4051	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3818	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Weller	Not Set	....	.....	....	....	....
Border G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	....	.....	....	4021	....
† Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3850	3818	....
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	....	Richard Denning-Sheila Ryan	(T) Feb. 12,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand	Rep.	654	Monte Hale-Adrian Booth	Mar. 15,'48	....	.....	....	4051	....
Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	....
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4042
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	4042
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Not Set	....	.....	....	4010	....
Case of the Baby Sitter, The	Screen Guild	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....
Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	....	.....	....	....	....
Chack Your Guns	EL	535	Eddia Dean-Roscoa Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
Chayenna Takas Ovar	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	....
Chinasa Ring, Tha	Mono.	626	Roland Wintars-Louise Curria	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	....	George Raft-Gaorge Brant	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Corpse Cama C.O.D., The	Col.	839	George Brent-Joan Blondell	Juna,'47	87m	Aug. 23,'47	3794	3562	3795
Corsican Brothars (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheiral	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Kay, The (Wurtzal)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfira (Block I)	RKO	802	Robart Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabath Taylor-Georga Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	3983
Dangerous Years (Wurtzal)	20th-Fox	804	William Halop-Ann E. Todd	Not Sat	62m	Dec. 20,'47	3981	....	4011
† Dark Passage	WB	703	Humphray Bogart-Lauran Bacall	Sapt. 27,'47	106m	Sapt. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfiald-William Holdan	July 18,'47	95m	May 31,'47	3653	....	3909
Daap Valley	WB	701	Ida Lupino-Dana Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	....	Dana Andrews-Jean Peters	Not Sat	....	.....	....	4039	....
Dasart Fury (color)	Para.	4617	John Hodiak-Lizabath Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set	48m	.....	....	....	....
Desira Me	MGM	807	Graar Garson-Robart Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Devil Ship	Col.	923	Richard Lana-Louisa Campball	Dac. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochella Hudson	Fab.,'48	....	.....	....	4031	....
Dick Tracy's Dilamma (Block 6)	RKO	729	Ralph Byrd-Lyla Latall	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meats Gruesoma (Bl.2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct. 4,'47	3861	....	....
Double Life, A	Univ.	650	Ronald Colman-Signa Hasso	Not Sat	103m	Jan. 3,'48	4001	3956	....
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnat, Tha	Scraan Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rap.	621	Ruth Warrick-Waltar Brannan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
EMPEROR Waltz (color)	Para.	....	Bing Crosby-Joan Fontaina	Not Sat	....	.....	....	3611	....
Escapa Ma Naver	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exila, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4042
Exposed	Rap.	629	Adala Mara-Robart Scott	Sapt. 8,'47	59m	Sapt. 20,'47	3841	3830	....
FABULOUS Texan	Rap.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiasta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	527	Al "Lash" LaRua-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flama, Tha	Rep.	628	John Carroll-Vara Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Foraver Ambar (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornal Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Dia	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dac.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxas of Harrow, Tha	20th-Fox	729	Rax Harrison-Maurean O'Hara	Oct. 1,'47	119m	Sapt. 27,'47	3849	3830	3983
Friada (British)	Univ.	624	David Farrar-Glynis Johns	Sapt.,'47	97m	Aug. 23,'47	3793	....	....
Fugitiva, Tha (Spacial)	RKO	863	Henry Fonda-Doloras Dal Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Fraa (color) (Spl.)	RKO	891	Disnay Faature Cartoon	Sapt. 27,'47	73m	Aug. 23,'47	3793	3631	4042
Fury at Furnaca Craak	20th-Fox	....	Victor Mature-Colleen Gray	Not Sat	....	.....	....	4039	....
GANGSTER, The (Allied Artists)	Mono.	AA3	Barry Sullivan-Balita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas Housa Kids Go Wast	EL	711	Emory Parnall-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas Housa Kids in Hollywood	EL	712	Carl Switzer-Rudy Wisslar	Aug. 23,'47	63m	Sapt. 6,'47	3818	....	....
Gay Rancharo (color)	Rap.	644	Roy Rogars-Jane Frazea	Jan. 1,'48	72m	Jan. 17,'48	4018	3931	4042
Gantlaman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	806	Gregory Pack-Dorothy McGuira	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost of Frankenstein (R.)	Realart	1212	Lon Chaney-Evelyn Ankers	Jan.,'48	67m	Jan. 24,'48	4031	....	....
Ghost Town Renagadas	EL	754	Al "Lash" LaRua-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	60m	.....	....	3992	....
Goldan Earrings	Para.	4703	Marlane Diatrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good Naws (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4042
Grapes of Wrath, Tha (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dac.,'47	128m	Dec. 6,'47	3966	....	....
Graat Expactations (Brit.)	Univ.	....	John Mills-Valarie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Grean for Dangar (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Streat	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming	20th-Fox	....	Peggy Cummins-Chas. Coburn	Not Set	....	.....	....	4038	....
Gunfightars (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	Juna 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dac. 20,'47	58m	Jan. 17,'48	4019	3919	....
HAL ROACH Comady Carnival (color)	UA	....	Frances Rafferty-Walter Abal	Aug. 29,'47	112m	Aug. 30,'47	3805		3877
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hat Box Mystary, Tha	Scraan Guild	4617	Tom Naal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrall	Dec. 6,'47	71m	Dec. 20,'47	3982	....	4042
Heaven Only Knows	UA	....	Robert Cummings-Brian Donlavy	Sapt.,'47	98m	Aug. 2,'47	3758	....	3933
Har Husband's Affairs	Col.	929	Franchot Tona-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble	UA	....	Wm. Tracy-Beverly Lloyd	Not Set	....	.....	....	4039	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castla	Oct. 11,'47	72m	Aug. 9,'47	3769		....
High Wall	MGM	815	Robert Taylor-Audrey Tottar	Fab.,'48	99m	Dec. 20,'47	3981	3972	4011
Holiday Camp (Brit.)	Univ.	....	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	....
Hollywood Barn Dance	Scraan Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630	....	....
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Prince	Not Set	92m	Oct. 18,'47	3885		....
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 3,'48	85m	Feb. 7,'48	4050	4039	....

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I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	....
I Cover Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	....
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	....
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	....	....
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO	.	Alexander Knox-Ann Sothern	Not Set	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	....	.....	....	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	....
It Had to Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JASSY (Brit.)	Univ.	....	Margaret Lockwood-Basil Sydney	Not Set	96m	Feb. 14,'48	4059	....	....
Jezebel (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907		...
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	.....	....	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	...
Jungle Book The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	4042
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LAST Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	....
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	....
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	....
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	Feb. 14,'48	....	....	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set	....	.....	....	3943	....
† Life With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 15,'48	....	.....	....	....	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Grey Line, The	Para.	....	Alan Ladd-Donna Reed	Not Set	....	.....	....	4039	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4011
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
Lured	UA	....	George Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	....	.....	....	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	....
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	James Craig-Johnnie Johnston	Dec. 27,'47	....	.....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956		....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	....	....
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	.....	....	3992	....
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	81m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Miracle Can Happen, A	UA	....	Paulette Goddard-Jas. Stewart-H. Fonda	Feb.,'48	107m	Feb. 7,'48	4049	4038	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
† Miracle on 34th Street	20th-Fox	718	Maureen O'Hara-John Payne	June,'47	96m	May 10,'47	3621		3933
Mr. Reckless	Para.	....	William Eythe-Barbara Britton	(T) Feb. 12,'48	66m	.....	....	4059	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr.,'48	....	.....	....	....	....
Monsieur Verdoux	UA		Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Moss Rose	20th-Fox	717	Victor Mature-Peggy Cummins	June,'47	82m	May 24,'47	3641	3550	3783
† Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	....	Cary Grant-Myrna Loy	Not Set	....	.....	....	4010	....
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	....
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4042
NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Feb.,'48	96m	Jan. 31,'48	4038	4010	....
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	3983
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	.	Viveca Lindfors-Ronald Reagan	Not Set		.....	....	3735	....
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	4011

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OKLAHOMA Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	....	.....	....	4021	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	....
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	125m	Jan. 3,'48	4001	3666	4042
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	...	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Phantom Valley	Col.	....	Charles Starrett-Virginia Hunter	Feb. 19,'48	....	.....	....	4021	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	....
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Mar. 13,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	...
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4011
Relentless (color)	Col.	....	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	....
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	....
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Whistler, The	Col.	....	Michael Duane-Lenore Aubert	Mar. 18,'48	....	.....	....	....	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	....	3983
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	....
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	....
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	....
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4042
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Feb. 21,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	....	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Rose of the Rio Grande (Reissue)	Mono.	4710	Movita-John Carroll-A. Moreno	Feb. 28,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	....
Scudda Hoo, Scudda Hay	20th-Fox	811	June Haver-Lon McCallister	Not Set	95m	.....	....	4039	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	....
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	....
Sign of the Ram, The	Col.	....	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	....
Silver River	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	4021	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	810	Robert Young-Maureen O'Hara	Not Set	....	.....	....	4039	....
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4042
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	....
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	....
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	.....	....	4038	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	....
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	89m	Jan. 31,'48	4037	4010	....
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Idaho	Col.	....	Kirby Grant-Ken Trietsch	Mar. 30,'48	....	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	....
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Son of Dracula (R.)	Realart	1295	Lon Chaney-Louise Allbritton	Jan.,'48	80m	Jan. 24,'48	4031	.....	....
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	736	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	....	Richard Arlen-Jean Rogers	(T) Feb. 13,'48	57m	.....	....	4059	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	4042
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Not Set	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	....	Spencer Tracy-Katherine Hepburn	Not Set	....	.....	....	4039	....
Stork Bites Man	UA	....	Jackie Cooper-Gene Roberts	June 21,'47	67m	Aug. 16,'47	3782	3679	....
Strange Meeting (formerly Winter Meeting)	WB	....	Bette Davis-Jim Davis	Apr. 24,'48	....	.....	....	4021	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swing the Western Way	Col.	853	Jack Leonard-Mary Dugan	June 26,'47	66m	Nov. 29,'47	3958	3655	....
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4042
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	85m	.....	....	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Not Set	....	.....	....	4010	....
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenderfoot, The (Allied Artists)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	.....	....	4038	....
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
That's My Man	Rep.	613	Don Ameche-Catherine McLeod	June 1,'47	104m	Apr. 12,'47	3573	3563	....
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	....	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	3983
Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	....
Thunder Mountain (Bl. 6)	RKO	730	Tim Holt-Richard Martin	June,'47	60m	May 7,'47	3630	3599	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	4042
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Feb. 27,'48	107m	Jan. 24,'48	4030	4010	....
To the Victor	WB	....	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	....	.....	....	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	.....	....	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4042
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3805	4011
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Not Set	126m	Dec. 6,'47	3965	3956	4042
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	Apr.,'48	146m	Sept. 27,'47	3849	3809	4042
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	....
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4042
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
West of Sonora	Col.	....	Chas. Starrett-Smiley Burnette	Mar. 25,'48	....	.....	....	....	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	....	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	....
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	....
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	....	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	(T) Jan. 21,'48	91m	Jan. 24,'48	4029	....	....

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 4043





She keeps the romance running smoothly...

THE spell of this picture's song and story might suddenly be broken . . . but for film row's "first lady," the exchange inspectress.

With unrelenting vigilance, she has inspected every inch of film before each booking...checked it for worn perforations, torn splices, and other signs of wear and tear that might hinder smooth projection and mar the enchantment of the show. By this painstaking care of film and unceasing effort to keep each reel running smoothly, the inspectress has earned a place of importance behind the scenes of motion picture distribution.

And her work is all the more easily done for the quality and reliability she finds in the release prints made on Eastman film.

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SOCK WESTERN OF THE YEAR!

When the dates pour in like this ...IT'S NEWS!

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presents

ROBERT YOUNG ★ MARGUERITE CHAPMAN

RELENTLESS

with WILLARD PARKER · AKIM TAMIROFF

Barton MacLANE · Mike MAZURKI · Robert BARRAT · Clem BEVANS

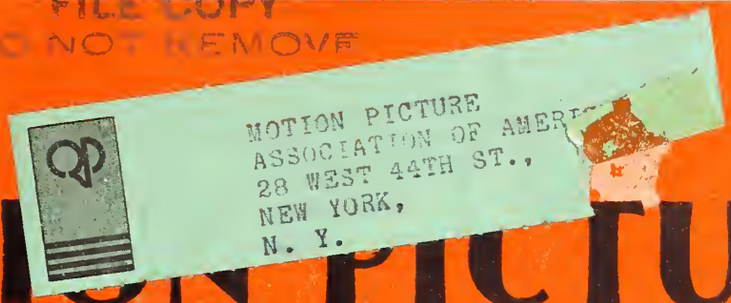
Screenplay by Winston Miller

Directed by GEORGE SHERMAN · Produced by EUGENE B. RODNEY

COLUMBIA PICTURES

BALTIMORE	Town
SEATTLE	Liberty
CHICAGO	State-Lake
LOS ANGELES	Chinese, State Uptown, Loyola
LONG BEACH, CAL.	State, Santa Fe, To
DENVER	Paramount, Webbe
SALT LAKE CITY	Utah
SANTA BARBARA	Granada
PHILADELPHIA	Stanley
SYRACUSE	State
LOUISVILLE	State
KANSAS CITY	Midland
SAN FRANCISCO	Orpheum, Esquire
DETROIT	Palm State
SPRINGFIELD, ILL.	Senate
RACINE	Badger
SAN PEDRO	Warner
PORTLAND, ORE.	Paramount, Orient
HAVERHILL	Strand
INDIANAPOLIS	Loew
BUFFALO	Lafayette
ABERDEEN	D & R
FRESNO	Warner
OAKLAND	T & D
SACRAMENTO	Esquire, Town, Del
STOCKTON	Esquire
NORFOLK	Newport, Colley
PORTSMOUTH	Commodore
SPOKANE	State
HARRISBURG	Colonial
CINCINNATI	Grand
TUCSON	Catalina
TULSA	Ritz
MEMPHIS	Malco
HARTFORD	E. M. Loew
ROCHESTER	Rochester
TOLEDO	Rivoli
VANCOUVER	Broadway
PITTSBURGH	J. P. Harris
MILWAUKEE	Palace
YOUNGSTOWN	Palace
BIRMINGHAM	Empire
UTICA	Olympic
WASHINGTON	Warner, Ambassa
CHARLESTON	Virginia
DAYTON	Colonial
CLEVELAND	Hippodrome
ERIE	Colonial
SAN DIEGO	Spreckles
ALLENTOWN	Rialto
BETHLEHEM	Boyd
TOPEKA	Jayhawk

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Arch of Triumph
All My Sons
The Big Clock
B. F.'s Daughter
Speed to Spare
Take My Life
Jiggs and Maggie in Society
Tornado Range

(In News Section)

The Challenge
Adventures of Casanova

EXHIBITION:

Allied maps fight to shift Ascap fees to producers

Myers sees divorcement hope dim but bidding doomed

TOA, fresh from Ascap fight, plans war on admission tax

Exhibitors file anti-trust suits in west and south

CONGRESSMAN CHARGES "COLLUSION" IN STUDIO STRIKE; JOHNSTON DENIES

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It's actually duplicating "Wild Irish Rose" holiday business in each and every opening!

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...HE TURTLE"

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RONALD REAGAN · ELEANOR PARKER

WITH

EVE ARDEN · WAYNE MORRIS

KENT SMITH • JOHN EMERY

DIRECTED BY IRVING RAPPER • PRODUCED BY CHARLES HOFFMAN

Screen Play by JOHN van DRUTEN • Additional Dialogue by Charles Hoffman • From the Stage Play by JOHN van DRUTEN • Produced by Alfred de Liagre, Jr. • Music by Max Steiner

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"39"

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"BEST FILM OF THE YEAR!"
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"THE MOST IMPORTANT
PICTURE OF THE YEAR!"



Gentleman's Agreement

Darryl F. Zanuck presents GREGORY PECK, DOROTHY McGUIRE, JOHN GARFIELD in Laura Z. Hobson's "GENTLEMAN'S AGREEMENT" with Celeste Holm, Anne Revere, June Havoc, Albert Dekker, Jane Wyatt, Dean Stockwell, Sam Jaffe • Produced by DARRYL F. ZANUCK
Screen Play by MOSS HART • Directed by ELIA KAZAN

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 8 — February 21, 1948

THE BIG ISSUE

THE orators are through and the destinies of the industry rest in the hands of eight Justices of the Supreme Court at the end of ten years of legalistic fencing, consent decree truces, trial and appeal. For this tedious anti-trust case the end is in sight somewhere in the next few months with the final decision.

The significance to the industry depends obviously and entirely on the nature of that decision in its several aspects and the consequent effect upon operations and structure.

The great single, all-important, issue is divorcement.

If producer-distributor control of theatres, beyond the showcase requirements of picture selling, is broken, then the federal action will indeed have delivered a significant portion of the promises of that imposing lawsuit filed in July, 1938. Theatre control is the surviving essence of the action.

It is to be remembered that the initial Bill of Complaint delivered in Foley Square that day went at length into charges of monopolistic pooling of talent in Hollywood, wherefore the Petitioner prayed that the defendants be enjoined from "borrowing, loaning, or otherwise making available their contract stars, featured players, or other technical personnel to any of the other defendants" in any manner whatsoever. That element of the suit was never heard from again after the filing of the papers.

Other aspects of the complex case grew pale and dimmed out, too. Now remain trade practises and theatre control alone. A decision to divest production of its direct tie to the box office would be in effect an answer to trade practise issues also.

■ ■ ■

"INBRED" BUT "LUSH"

A SPARKLING example of the stuff that has made the grand illusion and rainbow dream atmosphere between the Hills of Hollywood and the sea is afforded by a headline in the *Los Angeles Examiner* of February 10, proclaiming that a star vehicle has been bought "*For Only $200,000.*"

The subjoined article by Miss Louella O. Parsons relates that Mr. Darryl Zanuck had said the other day that "Captain from Castile" was "the last big money picture". And now . . . "comes word that Darryl has bought 'Prince of Foxes' . . . for the neat little sum of $200,000. And you know as well as I that this adventure tale, during the Italian Renaissance, can't be made under several millions—to be conservative. It deals with the Cesare Borgia family—a very lush, extravagant period in history."

The typical and reasonable reader might be inclined to say: "And so, what of it?" The answer is that you have to know Hollywood. What the local papers say means the world press out there, in that bright, tight colony of creators.

Mr. Eric Johnston had the subject apparently very much in mind the other day when he had Mr. Howard Barnes of the *New York Herald Tribune* down to Washington for a candid chat. Subsequently, Mr. Johnston was quoted:

"Studios will have to face up realistically to that problem that better pictures will have to be made cheaper. Too many people feel the way Herbert Hoover did at the outset of the depression in the early '30s—that everything will clear up without doing anything about it. It is an attitude typical of Hollywood, which is very much like a highly inbred family, having few contacts with the outside world."

Mr. Johnston incidentally had a cheerful note: "The readjustment is going to be difficult, but I am confident that it will have been accomplished before the end of 1949."

That's only two years away. Meanwhile, Louella and the local press are still for "a very lush, extravagant period in history".

Back to Borgia!

■ ■ ■

DECENTRALIZATION

THOSE discussions of projects to decentralize production of the motion picture are hardly more than "pieces for the papers". The notion seems to be that, if the American industry were to rush hither and yon with casts and cameras, making pictures in many lands, the result would be a wider, easier world acceptance of the product. As a broad principle, such a proceeding would be about as practical as taking steel mills away from Gary, motors from Detroit, publication and the stage from New York. Centers for arts and industries have been produced by natural forces and causes.

Where pictures are made is of minor importance alongside the question of how well they are made. Pictures have been made in many lands around the world for fifty years. London, Paris, Berlin and Stockholm were production centers when Hollywood was growing avacadoes. It would take an extraordinary amount of expeditionary appeasement to make those lands overseas consider that America had put them into the picture manufacturing business.

In an earlier, and less strife-ridden, day the American industry achieved a considerable degree of international coloration by the acquisition and absorption of foreign talent of promise, whenever and wherever it appeared. More recently that has been resented, too.

Despite the fact that Hollywood has unhappily been more recently making some poorer pictures for more money, it is still the basic production center with the capacities required to make the best pictures for any money.

■ ■ ■

¶ After exhaustive research, Edward Stern & Company of Philadelphia, printers of quality literature, report that "the average business executive has a larger vocabulary than the average college professor." That is understandable. The average executive has more provocations and fewer inhibitions.

■ ■ ■

¶ Now that the annual fever of the awards of the Academy of Motion Picture Arts and Sciences is upon us, let us renew our annual suggestion of a special award for the creative personnel responsible for the making of the picture which has made for the year the highest box office return upon the investment. The showmen who retail the pictures in the theatres would be interested in that. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Oops, Sorry

SOMETIMES James C. Petrillo gets so mad he can't see straight. That happened to him this week. Looking around for a living for his musicians, whose union he heads, he took a swipe at television in his union's journal, *The International Musicians*. Television, he wrote in the journal issued Tuesday, is "another example of the potential use of recorded music in supplanting live musicians."

He complained about a televised performance of "Aïda" in which recorded music was used and the artists in front of the camera merely mouthed the words. "Televisors," he wrote scornfully, "would employ live musicians only on a casual basis and have indicated no present inclination to staff their stations with live musicians."

His arguments had no effect on the television industry for this simple reason: for the past two years Petrillo had prohibited the employment of musicians in television under any conditions whatsoever.

Off and On

AS the Mississippi State Senate last week voted to reduce the state's theatre admission tax from 13 to two per cent, the Borough Council in Carlisle, Pa., imposed a 10 per cent ticket tax on all amusements.

In supporting the bill before the Mississippi state legislature Senator Farese said the move would save $1,338,000 in taxes for persons attending motion pictures during the next two years.

The Carlisle measure went into effect February 12. A call for a similar amusement tax for Plymouth Township, outside Philadelphia, also was issued last week by the community's school board to meet automatic increases in teachers' salaries. Should such a tax be decided on, however, it would not go into effect until July 1.

Impure

Mexico City Bureau

WHEN SOFIA ALVAREZ, the Colombian who is one of Mexico's leading actresses, read the script of "The Impure Sister" she didn't find very much wrong with it. When she was playing the scenes she still didn't find them objectionable. But when she saw herself in those scenes on the screen, that was a different matter. So she's wrapped up a complaint and is suing her producer, Clasa Films Mundiales, for $40,000, contending that the company so manipulated five sequences of "The Impure Sister" that her reputation "as a lady and as an actress" was damaged.

MOTION PICTURE HERALD

for February 21, 1948

EXHIBITION moving forces for a three-front battle — Page 12

BALTIMORE and Chicago theatres charge monopoly in suits — Page 12

ON THE MARCH—Red Kann in comment on industry affairs — Page 18

UNIVERSAL plans to release 24 films in next nine months — Page 20

COAST strike was "collusion," Congressman Kearns charges — Pages 21

HOLLYWOOD waiting watchfully to see technique of "The Rope" — Page 22

NATIONAL SPOTLIGHT—Notes on industry personnel across country — Page 23

AVERAGE 1947 dividend was $1.22 per share on 11 film stocks — Page 28

500 MEN of good will in Washington, D. C., Variety Club — Page 29

SERVICE DEPARTMENTS

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MAGIC SHADOWS, The Story of the Origin of Motion Pictures, by Martin Quigley, Jr., a one-volume, illustrated study of the prehistory of the art; will be reviewed in THE HERALD by Dr. Alfred N. Goldsmith next week, concurrent with publication of the book by The Georgetown University Press.

Interview

HOWARD BARNES was surprised. He found Eric Johnston, president of the Motion Picture Association, a "live wire," a fellow of exceeding candor, a man who laid his cards on the table. Mr. Barnes, theatre and film critic, took a look at those cards and this week put what he saw in them into two articles for his paper, the New York *Herald Tribune*. Mr. Barnes had recently written a series of articles on Hollywood. Mr. Johnston had appreciated them, and had, in consequence, invited Mr. Barnes to Washington for their first meeting.

As reported by Mr. Barnes, the MPAA president conceded that "there is not a film company of importance which has not been in the red since the last quarter of 1947" and there are more losses to come.

But Mr. Johnston was not overly pessimistic. He was, in fact, already seeing readjustment coming and had some suggestions of his own, to hurry that period: too many high salaries, including his own, are being paid; too much money is being spent on single productions, more original material should be exploited, new talent should be sought, and he is "sure that the public wants pictures dealing with contemporary problems."

Anniversary

Hollywood Bureau

LOUELLA O. PARSONS will celebrate her 27th anniversary with the Hearst papers March 4. A monster, Hearst-sponsored party will be held in her honor that evening at the Coconut Grove of the Ambassador Hotel here. Evidence of Miss Parson's drawing power are the hushed, awed whispers circulating here that William Randolph Hearst, now 86 years old, might attend that party himself, as the host to the 700 invited guests.

Santa Claus

LIKE MANY another father, producer Edward A. Golden played Santa Claus for his son, Robert S., when the kid was just a kid. But now Robert S. has grown to man's estate and is producing "Texas, Brooklyn and Heaven," and Edward A. is still playing Santa Claus. It all happened when father wandered onto his son's TB&H set and actress Florence Bates said that he looked jollier than any of the extras chosen to play St. Nick. Not a man afraid of going along with a gag, Edward A. gummed some whiskers to his cheeks, donned a bright red suit, posed against a reindeer and the cameras swooped down on him.

Super Market

NOW they've done it. They've put free 16mm shows in grocery stores. In Trenton, N. J., the 12 stores of the Russell Markets chain, self-service supers, have reserved sections of the stores for free screenings, offered for children who must be accompanied by an adult. Shows are scheduled three days a week, including Saturday morning. Local exhibitors are up in arms, claiming that their box offices have already felt the effect of the free shows, particularly Saturday matinee time. They've called upon Allied Theatre Owners of New Jersey to investigate, pointing out that the free shows violate a local ordinance governing amusements, particularly in regard to sanitation and fire regulations.

Nobody Here

Washington Bureau

THE CHAIRMAN of the Syrian Committee of Film Censorship has a complaint: there aren't any American distributors' offices in Damascus. As a consequence, Syrian theatre owners must go to Beirut, in Lebanon, twice a week for their pictures and there's considerable objection to that arrangement, according to the Department of Commerce. Syria is anxious, reports the Department, to have American companies open branches in Damascus under Syrian or American management.

Two Fires

IN CANADA recently a theatre was destroyed by fire and the manager got everybody out of the house by calling a routine, "practice" fire drill, never mentioning the blaze in the basement. In Somerville, Mass., last Friday a theatre audience refused to leave the house though repeatedly warned that the place was on fire.

Do the psychologists want to make anything out of that?

The house in Canada that was destroyed was the Odeon circuit's Kent theatre in Moncton. Approximately 350 people, including 250 children, were in the house for a Saturday matinee. When theatre manager L. R. Conrad smelled smoke and found the blaze, he gave instructions to his staff to telephone the fire department, placed his ushers at strategic positions throughout the house, and then went out on stage to announce a "fire drill." The children obediently left their seats and filed to the exists, few suspecting the real nature of the drill until they came out on the street and met the fire department.

"I don't know how the manager did it," the local assistant fire chief said. "By the time we got there the whole auditorium was filled with smoke."

In Somerville, although the screen went blank when the projectionist left his booth to warn the ushers and although the ushers told the audience of the fire, few left the house. And why? Several patrons later stated that they thought the warning was a ruse so the management could avoid awarding the radio-record player to the holder of the lucky ticket.

Last Straw

EAGLE LION is having a fit about its new telephone number. The company doesn't like it, wishes it hadn't been changed, and would just as soon have the old one back again. Changing that number was the straw that bruised the camel. The whole nightmarish story starts back when the company had New York offices at 625 Madison Avenue—quarters where press agents, sales personnel and auditors had to carve their way through a wall of human flesh to reach their desks. Then the company moved to roomier quarters, taking two floors in a building on 46th Street. That was all right for a while and then everyone on the twelfth floor had to move to the fifteenth and everyone on the fifteenth had to move to the twelfth and tempers were raw. Complicating matters, there were only two telephone lines for the company and each of those had different numbers. Finally everybody had his own telephone and everyone was happy until last weekend. Then the telephone company changed the number of the phones again. New stationery had to be printed and the whole cycle started over again. PLaza 7-1600, if you want to sympathize with them.

Art vs. Politics

THE CENTRAL Committee of the Communist party last week slapped down Shostakovich, Khatchaturian and Prokofieff, the "big three" of Russian music, by accusing them and others of creating and encouraging anti-democratic works, failing to rid their works of ideological errors, and of composing "unharmonious" music. The Russians want something that they can hum as they're leaving the theatre. The Committee said the "big three's" works "smell strongly of the spirit of the modern bourgeois music of Europe and America" and that's bad. In the composers' defense it may be stated that only Khatchaturian is bourgeois enough to stand a juke box success. His current "Sword Dance" is being played by every disc jockey in town. That must make Stalin squirm.

PEOPLE

J. ARTHUR RANK, British film executive, and GEORGE IVAN WOODHAM-SMITH, director of the Rank Organization, plan to sail from England March 5 on the *Queen Elizabeth* for a six-week stay in America.

N. PETER RATHVON, president of RKO, and Mrs. Rathvon, were hosts Tuesday at a birthday luncheon for MARGARET TRUMAN, daughter of President Truman, at the Mayflower Hotel in Washington.

ERIC JOHNSTON, president of the Motion Picture Association of America, Monday was named a member of the National Health Assembly, which will meet in Washington in May to work out details for a 10-year health plan in the United States.

SIR PHILIP WARTER, chairman of Associated British Picture Corp., Ltd., was to sail from England Thursday on the *Queen Elizabeth* for a six-week visit to this country, during which he will confer with Warner executives on joint production in England.

HAROLD S. DUNN has been appointed circuit sales manager for Eagle Lion Films by WILLIAM J. HEINEMAN, vice-president in charge of distribution.

SIR MICHAEL BALCON, British producer, will be guest of honor at a dinner at the Dorchester Hotel in London, February 26, to commemorate the knighthood bestowed upon him for his services to the British film industry.

FREDERICK W. DU VALL, assistant treasurer of the Motion Picture Export Association in New York, was named treasurer Tuesday, succeeding GEORGE BORTHWICK, resigned.

H. M. MCCRONE, theatre engineer in Canada for the past two years, has been appointed general sales manager of the Drive-In Theatre Equipment Corporation in Cleveland, Ohio.

L. O. DANIEL, JR., formerly manager of the Delman theatre in Houston, Tex., has returned to Dallas, to handle public relations for I. B. Adelman Theatres.

E. B. BRADY has been appointed president of the Drive-In Theatres Equipment Corporation, Cleveland, Ohio.

ALAN E. FREEDMAN, president of De Luxe Laboratories, Inc., New York, has been elected Commodore of the Knickerbocker Yach Club of Port Washington, N. Y.

JOHN G. WALSH has joined Eagle Lion as a salesman in Cleveland, and JOSEPH ROSENBERG has been appointed a company salesman in Los Angeles.

WINSTON LOEWE, formerly with Paramount, Warners and Samuel Goldwyn, Monday will become Dallas branch manager for Eagle Lion.

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THIS WEEK the Camera reports





SIR ALEXANDER KORDA at the 20th Century-Fox New York home office, last week. Arriving from England, he brought a print of "Anna Karenina".

AT THE Waldorf Astoria, New York, as Universal-International held a sales meeting. Grouped around William A. Scully, general sales manager and vice-president, from left, are Lewis Blumberg, L. J. McGinley, E. L. McEvoy, E. T. Gomersall, A. J. O'Keefe, Mr. Scully, Fred Meyers, John Joseph, Maurice Bergman, F. J. A. McCarthy and A. W. Perry.





BRITISH HONORS to the American industry: At Ottawa, at the left, J. J. Fitzgibbons, Famous Players Canadian president, and his wife, at the ceremonies during which he was awarded the order of Commander of the British Empire. In New York, above, G. S. Eyssell, Music Hall managing director, right, is awarded the Ribbon of the King's Medal, by Sir Francis Evans, British Consul General. The New York ceremony took place aboard the Queen Elizabeth.



JOSEPH BERNHARD this month marks one year as president of Film Classics. The year has seen the company achieve ownership of 26 exchanges, set up international distribution, a top roster of sales executives, and begin to handle not only reissues, but new pictures, of which 14 will be released in 1948.





By the Herald

AT AN Eagle Lion meeting in New York. Above, in right to left order, are William J. Heineman, new vice-president in charge of distribution; Arthur B. Krim, president; Bryan Foy, production vice-president, and Max Youngstein, this week appointed advertising-publicity-exploitation vice-president. At the right is L. Jack Schlaifer, who will assist Mr. Heineman.



NEIL AGNEW, president of the Selznick Releasing Organization, as he announced in New York last week the precedental removal of the company's sales department from that city to Hollywood.

VALLI, new Selznick star, is hostess to SRO's New York promotion staff at the Plaza Hotel. Seated are Frederica Eidelsberg, Belle Rackoff, Valli, Aileen St. John Brenon, Phillis Lombardi, Alice Polver. Standing, Joe Roberts, Mel Straus, Nick Mamula and Ted Baldwin.



EXHIBITION MOVING FORCES FOR THREE-FRONT BATTLE

Decree, Admission Taxes and Ascap Aim of TOA and Allied Strategy

With the U. S. Supreme Court deliberating the decision which could split up the industry, organized exhibition this week marshalled its forces for concerted action on three major fronts: the decree in the anti-trust suit, admission taxes, and Ascap.

Executives of the two national exhibitor organizations—Allied States and Theatre Owners of America—were meeting this week on common problems—but finding that their approaches to those problems sometimes differed.

TOA Directors To Meet On Coast March 9

The Allied board of directors opened a three-day meeting in Washington Monday. After preliminary conferences in Washington, TOA leaders called for their directors to meet in special session in Los Angeles March 9-10.

Allied's subjects for discussion were, and TOA's are to be:

The Paramount, et al, anti-trust suit now before the high court: Allied would like to see in each Allied territory a watch dog committee which would police enforcement of the decree. TOA has two committees in mind: a Legal Advisory Counsel, which has been formed by TOA's attorneys and legislative agents, and an Industry Forum, to aid in settling intra-industry arguments out of court. Formation of this Forum will be discussed at the Los Angeles meeting.

Admission taxes: TOA will discuss the launching of an intensified, nationwide campaign for cutting taxes. Allied is not sure that there is a chance for such reduction, but if it sees an opening for argument will talk fast.

Ascap: TOA is expected to ratify at Los Angeles the new music license fees recently renegotiated with Ascap. Allied will continue to press for passage of the Lewis Bill, which it is sponsoring. This bill calls for Ascap to collect both its recording and performing fees from the producers alone.

And there were new anti-trust actions this week and rumblings of old ones.

In Chicago the Monroe Amusement Corporation filed a $1,580,000 action against 14 defendants, and Loew's protested part of the Jackson Park anti-trust suit decree, claiming the right to sell films to houses it chose.

In Washington the Windsor Theatre Company of Baltimore filed against six major distributors and two Baltimore theatre companies and asked $600,000 damages.

Theatres Charge Monopoly In Baltimore and Chicago

Two new anti-trust actions, one seeking triple damages of $1,580,000, the other seeking triple damages of $600,000 and promising a test of competitive bidding, were filed at the weekend.

In Chicago Monday, the Monroe Amusement Corporation, operator and lessee of the downtown Monroe theatre from October, 1931, until March 4, 1945, filed in U. S. District Court against 14 defendants, seeking $990,000 in treble damages on one count, $590,000 on a second.

Six Majors Named

In Washington last Friday, the Windsor Theatre Company of Baltimore filed in U. S. District Court against six major distributors, two Baltimore theatre companies, and their presidents, and asked $600,000 in treble damages. The plaintiff also asked an injunction against competitive bidding.

Monroe Amusement charges that the defendants named discriminated against the theatre in preferred film bookings, withholding product from the Monroe, at various times, 50 to 66 days after Loop runs.

Named as defendants are: Balaban and Katz Theatres, Diana Theatre Corp., Publix Great States Theatres, Warner Theatres, Warner Circuit Management, Loew's, RKO Radio, Twentieth Century-Fox, Warner Brothers Pictures Distributing Corp., Paramount Pictures, Paramount Film Distributing Corp., Columbia Pictures, Universal Film Exchanges, and United Artists Corp.

Monroe Amusement is owned by the Lubliner and Trinz families, pioneer exhibitors in Chicago. The theatre, however, is now operated by James Jovan, who is not involved in the suit.

McVickers Singled Out

Singled out for particular notice in the Monroe suit is the downtown McVickers theatre, Monroe's closest competitor. The plaintiff charges that while prior to February, 1937, both the Monroe and the McVickers were in "C" week of pre-release, the McVickers was put in "A" week of pre-release when the Diana Theatre Corporation, in which Balaban and Katz owns an interest, began to operate the house.

The Windsor suit in Baltimore Federal Court charges a conspiracy since May, 1941, to restrain and injure the Windsor's business by refusing it first neighborhood run features, allowing the defendant exhibitors to monopolize the product of the six distributors, putting the Windsor in an inferior clearance position to the Hilton and Walbrook theatres. Thus, the suit charges, the Windsor was forced to pay undue and excessive film rentals for product.

The Windsor asked the court to enjoin the distributors from making competitive bidding a condition for obtaining their films and asked that the defendants be prohibited from supplying their films to the Walbrook and Hilton on any terms other than those offered the Windsor.

The defendants are: Loew's, Paramount, Twentieth Century-Fox, United Artists, Universal, Warner Brothers, the Walbrook Amusement Company and the Hilton Theatre Company (both of Baltimore), and Thomas D. Goldberg, president of the Baltimore theatre companies.

Mr. Goldberg is accused of preventing the Windsor officers from joining the Motion Picture Theatre Owners of Maryland.

The suit was brought for the Windsor by attorneys Harold L. Schilz of Washington and Bernard L. Rosen of Baltimore.

REPORT TO COURT GIVES FLAT RENTAL DAMAGES

In the first finding of its kind, Loew's, Inc., won flat rental damages in a report on two accounting actions filed in U. S. District Court in Boston Tuesday.

The actions were brought in November, 1944, by Loew's and Paramount against Fred E. Lieberman and various affiliated corporations, involving the Trèmont, Normandy, and Bijou in Boston, the Square in Medford, Mass., and the Uphams Corner in Dorchester, Mass.

Special Master Phillip H. Hendrick found that Loew's sustained damages of $13,275 on its percentage pictures and an additional damage of $13,600 on its flat rental pictures, and that Paramount sustained damages of $1,725 on its percentage pictures. The master's report was made to the court Tuesday. Both parties have 10 days to file objections.

The master pointed out that the issue of flat rental damage is one of "novel impression, no case involving such a claim having been adjudicated so far as the parties have been able to ascertain."

TOA MAPPING WIDE WAR ON FEDERAL TAX

The problems of consolidating a nation-wide exhibitors' drive to reduce admission taxes will receive high level attention when directors of Theatre Owners of America meet in special session at the Ambassador Hotel in Los Angeles March 9-10.

TOA leaders, uneasily totaling the scores of towns and cities which have recently imposed local admissions taxes on top of the 20 per cent Federal impost, have been conferring privately on the tax matters, planning action.

Intensified Drive Planned

At a private breakfast meeting in Washington last week, TOA's executives concluded that if any relief were to be obtained during the current session of Congress then the drive against the taxes must be solidified and sharpened.

Therefore, the VIP's at the Los Angeles meeting will give this drive top priority at the conference table. It is expected that 60 top exhibitors from cross-country will attend the meeting.

The organization has already made two definite moves towards getting the drive moving:

1. A. Julian Brylawski, TOA legislative director, has been empowered to attempt to pin down Harold Knutson, chairman of the House Ways and Means Committee, on his tax plans.

2. Attorneys and legislative agents within TOA have set up a Legal Advisory Council to aid in bringing local problems to a national level and to trace national problems back to their grass roots.

Mr. Knutson is now planning his second tax reform bill, to be reported out in mid-March. To date he has refused to tell reporters what his plans are. It is TOA's and Mr. Brylawski's hope that Mr. Knutson will show his hand. If he says there is nothing doing on cuts on admissions taxes, then TOA will go to the Senate. But Mr. Knutson is the logical man to contact first.

TOA's Legal Council will act as an information bureau for attorneys who need assistance in local and national problems of all types—legislative, tax questions, court cases.

Industry Forum Projected

The lawyers plan to establish an Industry Forum when they meet in New York City in May. This Forum, in which all branches of the industry would participate, would attempt to solve intra-industry problems without calling on the courts to hand down decisions as in the past.

The directors' meeting in Los Angeles will also hear a report from Ted R. Gamble, president, on TOA's negotiations with Ascap. The new Ascap rates have been recommended for approval by TOA's Ascap Committee. These rates—announced in the February 14 issue of the HERALD—were formally approved by Ascap's board of directors in New York Monday.

They involve the maintenance of "per seat" taxation and do not affect houses of 500 seats or less.

Other subjects to be discussed by the directors are 16mm competition, a problem which, TOA believes, has been accentuated by the use of free shows in such places as chain grocery stores and bars; theatre television, with a demonstration of large screen television scheduled at one of the Los Angeles theatres; censorship; restrictions on theatre construction.

The establishment of the Industry Forum will also be discussed.

TOA selected Los Angeles for its meeting at the invitation of Charles P. Skouras, TOA treasurer and president of Fox West Coast Theatres.

REPEAL TICKET TAX OR WE FACE RUIN, SAY EXHIBITORS

TO THE EDITOR OF THE HERALD:

I have just written my Congressman, Senator and Congressman Knutson, chairman of the House Ways and Means Committee, concerning the 20 per cent Federal ticket tax repeal.

This tax, after two years of bleeding us white, will bankrupt the average theatre if not repealed soon. This tax must be paid even if we show a loss, or break even, often paying minimum operating expenses.

We can't buy new equipment or keep our theatres in repair and pay this tax. Congress promised to repeal this tax six months after the war was over, and that was over two years ago. They should be made to keep this promise. Every theatre owner in this country should write his Congressman, Senator and Congressman Knutson to repeal this bankrupting tax at once.

If we don't act now, we will never get free of this tax, and many of us will not be in business much longer if business takes any more of a drop unless this tax is repealed at once.—*WILLIAM M. CLARK, Alamo Theatre, Pine Bluff, Arkansas.*

URGES PATRON PRESSURE TO CUT TICKET TAX

TO THE EDITOR OF THE HERALD:

It is easy to agree with your Washington correspondent's statement that "Exhibitors do not bulk very large at the polls" . . . so why not find another manner of "defense" through the folks who do "bulk high" with the politicians. . . .

Let's have a first class trailer campaign in our theatres in every state telling the customers that the extra 10 per cent tax they are now paying was only a war measure, and that Congress promised to take it off immediately after the war was officially declared over.

Tell our patrons that every time they come into our theatres, they pay so much tax, and we have practically exhausted ourselves in getting our Congressmen to eliminate this tax for them, and now, it looks like the only way your Representatives will pay any attention to the elimination of the admission tax, is for him or her to write them in no uncertain terms.

We can have two kinds of postcards available in our lobbies for them to sign, one already properly filled out, with the Congressman's name, and the other side asking for the elimination of admission taxes; and the other card, just addressed to Representatives in Congress, so that the patron can write his own message. I'm sure that millions of customers would sign these cards, and flood Congress with their request for the elimination of this tax.

This campaign would "kill two birds with one stone" as I believe it not only would secure the desired results from Congress but it would serve notice on our local politicians that the people don't want any local tax put on their tickets to replace the one eliminated in Washington.

And, if we have to get tough with our own Congressmen to get it off, we can run another trailer, telling the folks that the man who is responsible for keeping this admission tax on you is Mr. So & So. I don't believe our Representatives would like that kind of publicity, and keep the trailer on until they do take it off.—*ABE H. KAUFMAN, Fountain Theatre, Terre Haute, Indiana.*

MYERS SEES NO DIVORCE

Washington Bureau

The Supreme Court will "strike down" competitive bidding and may, just possibly, fail to rule for divorcement in the U. S. vs. Paramount, *et al,* anti-trust suit, Abram F. Myers, general counsel for Allied States, told the Allied board as it opened its three-day meeting here Monday at the Statler.

Mr. Myers was confident that the New York District Court's orders for competitive bidding would eventually go by the board—he called the counsels' arguments opposing bidding a "masterpiece of demolition"—but he carefully qualified what he had to say about the high court's eventual decision on divorcement.

"The main danger, as I see it," he said,

(*Continued on page 16, column 1*)

TOP PICTURES RELEASED...TO BE RELEASE

IN RELEASE

THE SWORDSMAN

starring LARRY PARKS
with ELLEN DREW

COLOR BY TECHNICOLOR



COMPLETED

THE LADY FROM SHANGHAI

starring RITA HAYWORTH
ORSON WELLES



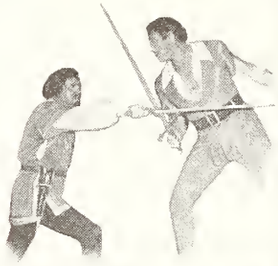
IN RELEASE

ALEXANDER DUMAS'

THE PRINCE OF THIEVES

starring JON HALL

CINECOLOR



COMPLETED

ROBERT LOUIS STEVENSON'S

THE BLACK ARROW

starring LOUIS HAYWARD · JANET BLAIR



IN RELEASE

TWO YEARS TO MAKE!

TO THE ENDS OF THE EARTH

starring DICK POWELL · SIGNE HASSO



COMPLETED

THE STRAWBERRY ROAN

starring GENE AUTRY and CHAMPION

CINECOLOR



IN RELEASE

I LOVE TROUBLE

starring

FRANCHOT TONE · JANET BLAIR



COMPLETED

THE MATING OF MILLIE

starring GLENN FORD · EVELYN KEYES



COMPLETED

THE SIGN OF THE RAM

starring SUSAN PETERS

Alexander Knox · Phyllis Thaxter · Peggy Ann Garner
Ron Randell · Dame May Whitty · Allene Roberts



COMPLETED

THE FULLER BRUSH MAN

starring

RED SKELTON · JANET BLAIR



IN RELEASE

RELENTLESS

starring ROBERT YOUNG
MARGUERITE CHAPMAN

COLOR BY TECHNICOLOR



IN PRODUCTION

THE GALLANT BLADE

starring LARRY PARKS · MARGUERITE CHAPMAN

CINECOLOR



...AND PRODUCED...BY COLUMBIA IN 1948

COLUMBIA PICTURES

PRODUCTION

THE MAN ...M COLORADO



GLENN FORD · WILLIAM HOLDEN

...OR BY TECHNICOLOR

PRODUCTION

...LULU BELLE



starring

...ROTHY LAMOUR · GEORGE MONTGOMERY

...PRODUCTION

THE RETURN OF OCTOBER



...starring GLENN FORD · TERRY MOORE

...COLOR BY TECHNICOLOR

...PRODUCTION

...ORONER CREEK



starring

...NDOLPH SCOTT · MARGUERITE CHAPMAN

CINECOLOR

...N PRODUCTION

THE LOVES OF CARMEN



...ing RITA HAYWORTH · GLENN FORD

...OLOR BY TECHNICOLOR

IN PRODUCTION

LET'S FALL IN LOVE



starring

...DOROTHY LAMOUR · DON AMECHE

TO BE PRODUCED

THE LAST 30 MINUTES



starring GLENN FORD

TO BE PRODUCED

ANNA LUCASTA



OVER 2 YEARS ON BROADWAY!
TRIUMPHANT NATION-WIDE TOUR!

TO BE PRODUCED

THE WRANGLER



starring SONNY TUFTS · BARBARA BRITTON

CINECOLOR

TO BE PRODUCED

BORN YESTERDAY



IN 3RD GREAT YEAR ON BROADWAY!

TO BE PRODUCED

WALKING HILLS

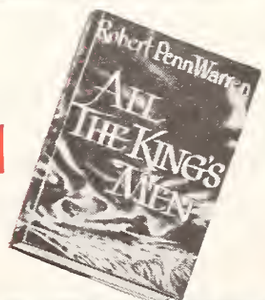


starring

RANDOLPH SCOTT · WILLIAM HOLDEN
ELLEN DREW

TO BE PRODUCED

ALL THE KING'S MEN



ROBERT PENN WARREN'S
PULITZER PRIZE NOVEL

DIVORCEMENT

(*Continued from page 13*)

"is that the (Supreme) Court, to spare its own exertions, might give undue weight to the lower court's findings with respect to divorcement."

The lower court, of course, failed to rule for complete divorcement.

No matter what the Supreme Court decides, Mr. Myers believes the industry must "undergo a period of readjustment." He warned that the independent exhibitors must be particularly alert during that period.

"We know," he declared, "that the defendants will yield nothing they are not compelled to yield; that they will take advantage of every opening the situation offers. They will have a large corps of experts to look after their own interests. The independent exhibitors, for their own protection, must match the defendants' efforts."

In this connection, Mr. Myers suggested that there should be a committee set up in every Allied territory to observe the working of the decree and to report.

"Above all," he insisted, "there must be a thorough policing to detect violations."

A special committee on "distributor coercion" to investigate "complaints of variout types of pressure put on exhibitors to pay high rentals" will be established by Allied, Mr. Myers announced at the conclusion of the meeting Wednesday. Members will be named by William L. Ainsworth, whom the board elected president to succeed Jack Kirsch. Truman T. Tembusch moved from his former post of secretary to replace Mr. Ainsworth as treasurer, and Charles Niles was elected secretary. Stanley Kane was named recording secretary and Mr. Myers was re-elected chairman and general counsel.

When the directors turned their attention to Ascap, it was evident that there was strong agreement that Allied would continue its support of the Lewis Bill, HR-5014, now pending in Congress, which would have Ascap collect its royalties for both recording and performing music at the source — in other words, from the producers alone, not from the exhibitors for the performing rights and then producers for the recording rights.

Allied Maintained Fight

It was indicated in Mr. Myers' speech here and flatly stated in bulletins issued by various Allied units, that Allied, regardless of the recently renegotiated music rates, would continue to fight to free exhibitors from payments to Ascap.

Said Mr. Myers in his report:

"It is perfectly obvious that those who now claim credit for having negotiated a settlement for less than Ascap's asking price merely moved in under cover of Allied's fire and that had Allied ceased firing, the settlement—if any—would have been for an even greater increase over the present rates."

Tuesday, Mr. Myers indicated that by March 15 the executive committee would recommend to members whether to accept the new rates.

None of the basic issues are settled, he added.

In recent bulletins to their membership, five Allied units have urged that no new agreements be signed with Ascap until high level Allied word is given. The memberships have also been asked to support the Lewis Bill.

Those units down on paper as favoring continuing the fight against Ascap are: Independent Theatre Owners of Ohio, Allied Rocky Mountain Independent Theatres, Allied Independent Theatre Owners of Kansas and Missouri, Associated Theatre Owners of Indiana, and Allied Independent Theatre Owners of Eastern Pennsylvania.

The Rocky Mountain unit sounded the keynote of the five by stating that Allied is working to "eliminate the Ascap racket once and for all."

Mr. Myers sees little likelihood in the near future of a reduction of admissions taxes.

Tuesday the board disapproved Allied's participation in the Motion Picture Foundation, but made it clear individual units have local autonomy in the matter.

Stating that loss of British and other foreign revenue might prompt the producers to make up their losses in this country, Mr. Myers warned that "the majors are all set to work a squeeze play on the exhibitors."

THEATRES FOUGHT ASCAP IN 1920's — AND LOST

The last time there was concerted exhibitor action to end Ascap music fees — something that Allied States is working on — the fight was lost. Back in the '20s, executives of the Motion Picture Exhibitors League went to Washington and for a year talked to Congressmen about amending the Copyright Law of 1909. There were hearings, but no legislation. By 1925, then, Ascap was so firmly entrenched, had won so many suits, that it was able to fix its rates at an unequivocal 10 cents per seat per annum—and collect. From 1918-19, when Ascap first began to collect from the exhibitor, to 1925, there had been a theoretical fee of 5 cents per seat per annum, collected first only in New York City and then, gradually and bitterly fought, in the exchange centers. When the 1925 flat fee collapsed under the weight of exhibitor protests, a sliding scale, based on the theatre's seating capacity, was instituted in 1935.

20th-Fox to Take Five Korda Films

Twentieth Century-Fox will release five Korda pictures in this country during the calendar year of 1948, Sir Alexander Korda, head of London Films Productions, said in New York last week. Sir Alexander's schedule for the year calls for production of 12 to 14 films.

The British producer is in the United States to discuss release plans for the picture "Anna Karenina," which he brought with him. He plans a short trip to the coast and will return to England by March 1.

The Korda pictures to be released here during the year include "An Ideal Husband," "Anna Karenina," "The Lost Illusion," "Mine Own Executioner" and "Bonnie Prince Charlie."

A number of producers and directors are set to make pictures for him, Sir Alexander said. They include Caroll Reed; Orson Welles, who will produce, direct as well as star in "Cyrano"; Michael Powell and Emeric Pressburger; Herbert Wilcox, Zoltan Korda, and others. Sir Alexander also may take on the producing chores on a few pictures. While on the coast, he plans to discuss with Cary Grant the making of a film in England.

Despite the product shortage in England he plans to make no B pictures, Sir Alexander said.

Yates Offers Trucolor Process to Others

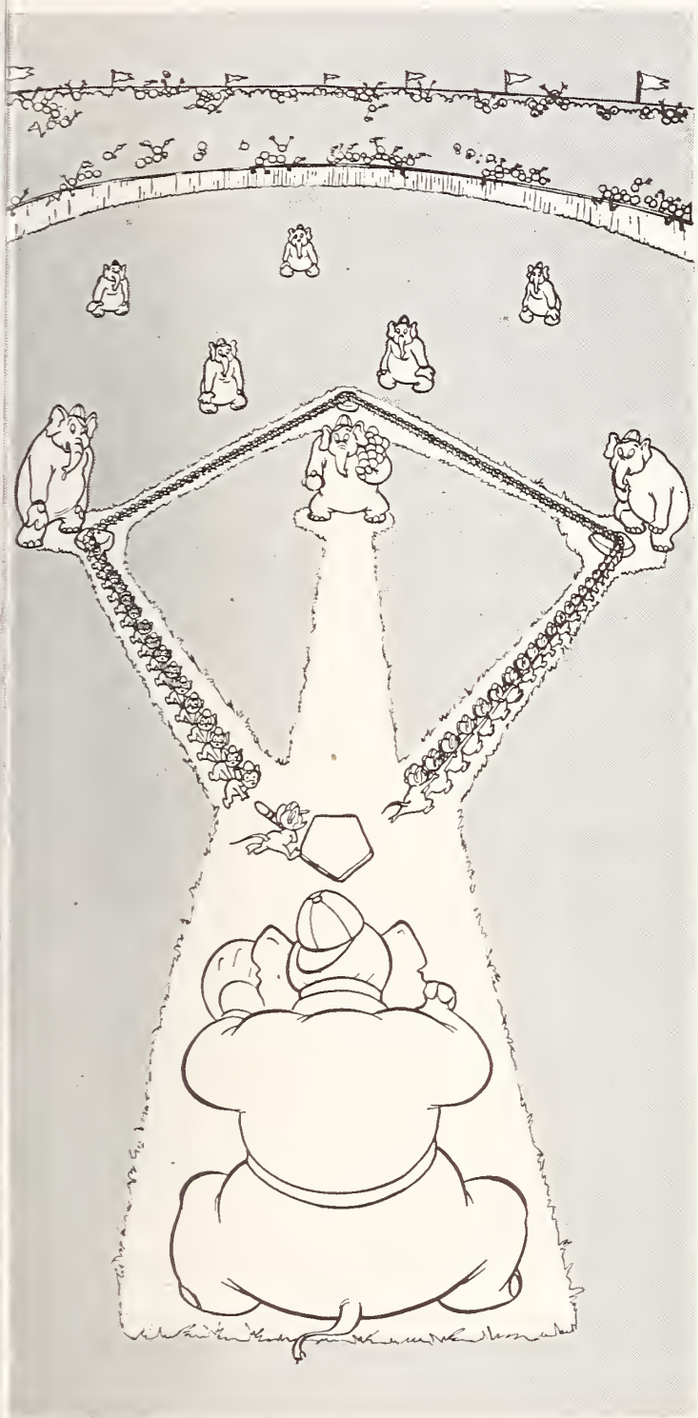
The Trucolor process, controlled by Herbert J. Yates, president of Republic Pictures, has been made available to all other producers, Mr. Yates announced last week in Hollywood. Trucolor heretofore has been used only by Republic, which first used it in "Out California Way," released late in 1946. Price of Trucolor to outside producers is six cents a foot, which compares with Technicolor's 6.22 cents cents a food and Cinecolor's 5.92 cents a foot. According to Mr. Yates, all producers using the process will be required to produce at Republic studios so that the processing can be done by personnel trained in the Trucolor process.

Schwalberg Joins Paramount; Resigns from Eagle Lion

A. W. Schwalberg, vice-president and general sales manager of Eagle Lion Films, resigned his position Monday to join Paramount as executive assistant to Charles M. Reagan, vice-president in charge of domestic distribution. Mr. Schwalberg's Eagle Lion associates honored him last Friday at the Sherry-Netherlands, New York.

WHAT EVERY EXHIBITOR KNOWS —
GOOD PICTURES ARE ADVERTISED; THE OTHERS ARE SNEAKED OUT

s The Score 89 To 0 Against You?



Did you play "Road to Rio" when the road to your box-office featured The Big Snow?

Has your oil man told you he can't get enough oil to carry you through the rest of the winter?

Did your wife (or sweetie) demand a new mink coat on the day you figured up your income tax?

Wouldn't your car start this morning?

If so, what you need is a darn good laugh and to learn that there is hope in every situation. Screen for yourself (and you then will for your audiences) Paramount's new Polacolor short "Base Brawl." The Forest All-Stars weren't despondent when the Jungle Jumbos had built up a score of 89 to 0.

They used a little showmanship (modern Webster for productive skull practice) and pulled themselves out of the hole. You too can use showmanship by booking "Base Brawl"—and watch your customers come back to see it a second and third time.

"It's a short that's headed for America's acclaim
With the funniest gags ever on America's game . . ."

Have your booker get on the phone and book

Paramount's Short

"Base Brawl"

A Screen Song Cartoon · In Polacolor
A Famous Studios Production featuring
The Bouncing Ball

ON THE MARCH

by RED KANN

ERIC JOHNSTON has just managed a tall job of traveling in less than 24 hours. In Sunday's New York *Herald Tribune* he was telling Howard Barnes what a plight the industry was in.

Highlights: "For the first time . . . [the industry] is faced with a production debacle. . . . Salaries are far too high. . . . Mine is. . . Retrenchment is absolutely necessary."

That evening, he was striding the CBS airwaves with a Jules Verne on what will give in 1975.

Highlights: "We'll sit around a circle and watch the action being reproduced on a giant dome . . . instead of a flat screen. . . . We will do it through . . . guided missiles [containing photographic pickups] hurtling through space at terrific speed, moving so fast they can circle the globe in two and one-half hours . . . in natural color."

Monday morning he was back to '48 with Barnes, the *Herald Tribune* and a solvent for all irritations.

Highlights: His own principals have provided him the most trouble. The bonanza days are over. If present talent personalities won't go for reconversion, "it might be a good idea to have them replaced by new talent. . . . I am sure the public wants pictures dealing with contemporary problems. . . . Pressure groups are a good thing . . . sometimes they give us constructive suggestions. But I am unalterably opposed to allowing them to say what studios are to make or how films are to be made. . . . [Critics] are inclined to write in the stratosphere about what personally pleases them. As I have already said, 'In England, all the critics condemn American pictures and people stand in queues. In America, critics praise English pictures and people stay away in droves'. But . . . like pressure groups, the journalistic interest in the screen is healthy."

Kicker, however, was how Barnes closed his two-part interview. He asked if Johnston really thought he could bring about the "revolutionary" changes which he foresaw for Hollywood. For his answer, the MPAA president fell back on an interview with Joseph Stalin in 1944, when the latter observed, "Popularity is like the weather and changes just as often."

You can interpret that one as you please.

We caught "All My Sons" during the week and are reviewing it elsewhere in this edition. This strong play, written by Arthur Miller and acclaimed the best last season by the New York drama critics, makes a strong film. It is honestly performed by a first-rate cast headed by Edward G. Robinson, Mady Christians, Burt Lancaster, et al. There ought to be a substantial audience for a dramatic attraction of such merit.

Mystery note about this film, however, is how and why Universal determines on a policy of advanced admissions. Exhibitors, as the mirrors of their audiences, have had their say in language clarion and clear. They believe, except in case of the real super-show, increased admissions are economically screwy and even dangerous to continued good customer relationship.

We believe there is no adequate justification for seeking a price hike on "All My Sons." The policy is geared to wishful thinking more than to practicality.

Mailbag Footnote: Richard de Rochemont, producer of The March of Time, writes:

"Though I can hardly be considered an unbiased person, since The March of Time feels very keenly the encroachment on playing time made by over-length films, I also applaud your energetic editorial as a spectator in the motion picture theatre. I have had to sit through some of these over-stuffed productions and would guarantee that most of the audience, as well as myself, would have been happier to have the picture 20 minutes shorter and to have seen a couple of reels of good shorts instead. . . .

"It [the less over-stuffed picture] will be a benefit to the producing companies, the short subject producers and the public. And I think it will make for better pictures all around."

Sir Alexander Korda, in a salt-water parable to Otis L. Guernsey, Jr., of the New York *Herald Tribune,* and making much sense:

"You can catch a little fish with a little bait, and if you want bigger fish you increase the size of the bait. But if you keep on making the bait larger and larger you will reach a point at which there is no fish in the sea big enough to swallow it. That's how I feel about the dream world of $20,000,000 grosses."

On social significance a la celluloid, this will find much response:

"It seems to me that the great social significance of films lies in the fact that they provide entertainment for the masses and give them relief from their troubles for a couple of hours or so. Entertainment is the thing, and we will try to keep on supplying it."

OPERATION 1948: Or the true story of a well-known sales executive on the verge of closing an important Midwest deal.

"Get me so-and-so long distance," to his secretary.

Thirty minutes went by, and no dice.

"What about that call?"

"I've checked," reported the secretary, "but we can't put that call through unless Mr. Pennycatcher [there's one in every company these days] OK's it."

HUMOR DEPARTMENT: *Didn't the heads of the companies meet recently in extraordinary session to discuss a one-item agenda: New York-to-Hollywod telephone calls and how to cut them down, if not out?*

6,300 Exchange Workers to Get 15% Increase

More than 6,300 exchange employes of the nine major distributors will receive wage increases of 15 per cent, with a maximum of $10 per week, as the result of an agreement signed last weekend by representatives of the companies and of the International Alliance of Theatrical Stage Employees.

The new scales, affecting workers in the 32 exchange cities, will go into effect February 29. They are retroactive to December 1, 1947, and are expected to cost about $500,000 in retroactivity alone.

The agreement fixes the standard work week at five eight-hour days, Monday through Friday. Time-and-a-half will be paid for all Saturday, Sunday and holiday work. In the past, many of the exchange workers worked a half day on Saturday with a 40-hour week maintained by giving them four hours off earlier in the week.

Wage negotiations were started last November under a reopening clause in the IATSE's national exchange contracts, which expire November 30, 1948. They were handled from New York in line with a poll in which exchange locals voted to have the general office conduct the wage talks.

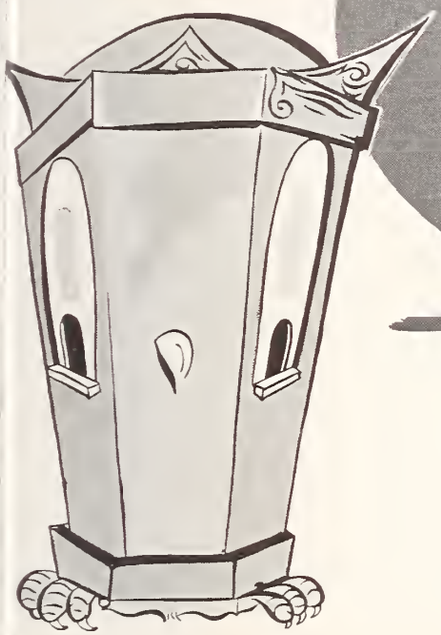
Members of the IATSE negotiating committee included Thomas J. Shea, assistant international president; Louise Wright, international ninth vice-president and Joseph D. Basson, international representative.

Speaking for the companies were Clarence Hill, 20th-Century Fox, Chairman; Charles O'Brien, Loew's Bernard Goodman, Warner Bros.; Al Schiller, Republic; Henry Kaufman, Columbia; Harry Buckley, United Artists; Tom Murray, Universal; A. A. Shubart, RKO; and C. J. Scollard of Paramount.

Kentucky Unit Agrees to Drop Checking Bill

Confidential Reports has agreed with Kentucky Association of Motion Picture Theatres to automatically discharge any employee who reveals any facts or information concerning the business activities of any KATO exhibitor. This information was wired Thursday to Guthrie F. Crowe, president of KATO, by Henry J. Stites, the organization's general counsel. In consequence of this agreement, KATO has withdrawn its sponsorship of a bill to regulate the checking of theatre grosses which was to be introduced into the Kentucky legislature this term. The bill, designed to prevent Confidential Reports from operating in Kentucky, was prepared under the supervision of Mr. Crowe and Mr. Stites. "It is my opinion that this arrangement avoids any need for contemplated Kentucky legislation," Mr. Stites told Mr. Crowe.

The Wise Old Boxoffice says:



"Paramount Leads In All the Polls of 1947's Best-Grossing Pictures!"

The votes are all counted—and all the votes that *count* shout Paramount's leadership in cash-on-the-line delivery! In all 4 of the official annual trade paper polls for 1947, men in the know—the nation's exhibitors—have elected Paramount the Number 1 Producer of dollars-and-cents, profit-making pictures. Here's the record:

Paramount had more top money-making pictures than any other company . . . 8 out of 29 in the classification of top boxoffice grossers of 1947 . . . in *MOTION PICTURE HERALD'S "FAME"* poll.

• • •

Paramount had more top '46-'47 grossers than any other company . . . 3 out of the 9 . . . in *BOXOFFICE BAROMETER'S* poll.

• • •

Paramount's six pictures in *VARIETY'S* list of the year's twenty leading hits topped all other companies' in combined gross (as estimated by Variety) and equalled any other company's in number.

• • •

Paramount was tied for leadership in number of pictures in *SHOWMEN'S TRADE REVIEW'S* poll of the year's 10 top boxoffice hits.

And Here Are Some of the Hits That Will Make Paramount Even Greater in '48: "THE EMPEROR WALTZ" · "ROAD TO RIO" "DREAM GIRL" · "THE BIG CLOCK" · Hal Wallis' "I WALK ALONE" · "WHISPERING SMITH" · "THE PALEFACE" · "NIGHT HAS A THOUSAND EYES" · "SAIGON" · "THE SAINTED SISTERS" · "THE LONG GREY LINE" · "SEALED VERDICT"

UNIVERSAL PLANS 24 IN 9 MONTHS

4 from Rank; Scully Cites "Diversity" of Schedule at Regional Meeting

Universal-International plans to release 24 top-budget productions during the next nine months, it was announced this week by W. A. Scully, vice-president and general sales manager, at a meeting of the company's eastern sales force at the Waldorf-Astoria Hotel, New York.

The tentative schedule, through to October, includes four J. Arthur Rank productions and a number of releases from independent producers.

Last Regional Meeting

The convention, attended by U-I branch managers, district managers, salesmen from the Boston, New Haven, Albany, Philadelphia, Buffalo, Cleveland, New York, Pittsburgh and Washington areas, and home office executives, was the last of a series of regional sales meetings.

Mr. Scully emphasized the concentrated release of top-budget pictures the company will distribute. At the same time he stressed the importance of exhibitors viewing these films before booking them. He also said U-I had made "the largest negative investment in its history" and expressed confidence the American market would absorb high negative cost "if the pictures receive the type of exhibition they are entitled to after their box office performance has been established."

Stressing that U-I's program was built on the idea that pictures have to be made to serve every type of theatre, Mr. Scully said his company was ready with such diversity of entertainment that not only would it stimulate the regular patrons, but it also would attract "that segment of the public which has not yet taken up the movie habit."

Must Enlarge Market

"The big problem facing the industry is to enlarge the American market and this can only be done if both exhibitors and distributors understand the need for diversity," Mr. Scully said. The Waldorf sessions included a special panel on advertising plans for the next six months.

U-I home office executives attending included E. T. Gomersall, A. J. O'Keefe, F. J. A. McCarthy, Fred Meyers, C. J. Feldman, E. L. McEvoy as well as John Joseph, Maurice Bergman, Hank Linet and Al Horwits.

Month by month, U-I's release plans are as follows:

FEBRUARY

"Black Bart," in Technicolor, starring Yvonne De Carlo and Dan Duryea; "The Naked City," starring Barry Fitzgerald.

MARCH

"A Double Life," starring Ronald Colman; "Casbah," starring Yvonne De Carlo, Tony Martin; "Jassy," a Rank production in Technicolor, starring Margaret Lockwood and Patricia Roc.

APRIL

"All My Sons," starring Edward G. Robinson, Burt Lancaster; "Are You With It," starring Donald O'Connor and Olga San Juan; "Dear Murderer," Rank, Eric Portman.

MAY

"Another Part of the Forest," Fredric March, Dan Duryea; "Letter from an Unknown Woman," starring Joan Fontaine and Louis Jourdan.

JUNE

"River Lady," in Technicolor, Yvonne De Carlo, Dan Duryea; "The White Unicorn," Rank, Margaret Lockwood, Ian Hunter; "The Brain of Frankenstein," Bud Abbott and Lou Costello.

JULY

"Up in Central Park," Deanna Durbin, Dick Haymes; "Man Eaters of Kumaon," Sabu and Wendell Corey; "The Wonderful Race at Rimrock," Donald O'Connor.

AUGUST

"Tap Roots," in Technicolor, Van Heflin, Susan Hayward; "Mr. Peabody and the Mermaid," William Powell and Ann Blyth; "Ma and Pa," (tentative title), Marjorie Main.

SEPTEMBER

"The Saxon Charm," Robert Montgomery, Susan Hayward; "One Touch of Venus," Robert Walker, Ava Gardner; "Fame Is the Spur," Rank, Michael Redgrave, Rosamund John.

OCTOBER

"Kiss the Blood Off My Hands," Joan Fontaine and Burt Lancaster; "Washington Girl," Deanna Durbin and Don Taylor.

Olien L. Cullins Dies

Olien F. Cullins, 81, former building superintendent for the Orpheum theatre, Memphis, died February 12 at the Baptist Hospital there. Mr. Cullins was in the cotton business before coming to the theatre. He is survived by his sons Chalmer and Edward, both of whom are in the industry; another son, and four daughters.

French Ask Pact Renegotiation

The French Government has asked the American State Department for renegotiation of the Blum-Byrnes pact which regulates playing time accorded both French and American films in France, it was confirmed at the Motion Picture Association of America this week.

Details of the French request were not made known. French Government officials some time ago advised MPAA executives that because of the French Communist drive against American product, some action would have to be taken. It was felt at the time that an increase in the playing time allotted the French might quiet the critics.

Since then the French are understood to have asked that the minimum playing time for French product be raised from four to seven weeks per quarter. The French Government also is said to have informed the State Department that in figuring a conversion basis for the dollars earned by American companies in France since mid-year a free market exchange rate may have to be applied. In view of the fact that the official conversion rate only recently was boosted some 80 per cent to 214 francs to the dollar, and considering that the free market rate is considerably higher than this figure, the American distributors would stand to lose a great deal.

"It is doubtful whether we would accept such a conversion rate," one MPAA executive said this week. The Americans have more than $9,000,000 frozen in France and the French Government previously has declared that this money would be converted eventually at the old rate of 119 francs per dollar.

Eagle Lion Schedules Ten For March and April

Eagle Lion Films will release six features in March and four in April, William J. Heineman, vice-president in charge of distribution, announced during the two-day sales meeting held in New York February 14-15.

March releases are: "Man from Texas," with James Craig, Lynn Barrie, and Johnnie Johnston, March 6; "The Westward Trail," Eddie Dean, March 13; "The October Man," John Mills and Joan Greenwood, March 20; "The Enchanted Valley," in Cinecolor, Alan Curtis, March 27; "Seven Sinners," re-release, Marlene Dietrich and John Wayne, March 27; and "Sutter's Gold," a re-release, with Edward Arnold, March 27.

April releases are: "Ruthless," with Zachary Scott, Louis Hayward, Diana Lynn, and Sydney Greenstreet, April 3; "The Hawk of Powder River," Eddie Dean, April 10; "The Noose Hangs High," Abbott and Costello, April 17, and "The Cobra Strikes," with Sheila Ryan and Richard Fraser, April 24.

COAST STRIKE "COLLUSION" CONGRESSMAN CHARGES

Kearns of Labor Committee Condemns "Lockout" by Studios; Johnston Denies

Washington Bureau

Echoes of the strife and violence—and innuendo and smear—of the jurisdictional strike of 1946 at the Hollywood studios, rolled through Washington Tuesday as Representative Carroll D. Kearns of Pennsylvania charged directly that testimony he had heard indicated the strike was the result of "collusion" between the producers and the International Alliance of Theatrical Stage Employees.

Mr. Kearns is chairman of the House Labor subcommittee investigating motion picture industry union war. He had investigated the lengthy and futile strike by the Conference of Studio Unions by personal hearings in Hollywood. Tuesday, in Washington, he was opening the subcommittee's hearings. He aired his charge directly before Eric A. Johnston, president of the Motion Picture Association of America, came forward to read a general statement on jurisdictional strife and to deny the Congressman's charges. The denial was echoed by company executives. Said Mr. Kearns:

"Unless you have evidence to the contrary to submit to my subcommittee it is my intention to make a finding of fact that the present labor dispute in Hollywood is the result of a lockout by the employers after having conspired with certain officials of the IATSE to create incidents which would make it impossible for the members of those unions affiliated with the Conference of Studio Unions to continue to work in the studios."

Mr. Kearns' conclusions were "incorrect," Mr. Johnston replied to the subcommittee, and he added he hoped Mr. Kearns "still had an open mind on the subject." Mr. Johnston then went on to say he advocated in 1946 closing the studios to force the warring factions to peace.

Mr. Johnston asked Congressional legislation to force unions to arbitrate jurisdictional strikes before "picket lines form and work has stopped." He asked inclusion in union-management contracts of clauses pledging unions to peaceful arbitration. He added that Hollywood should have a paid arbitrator "picked by the unions." The alternative, he predicted, would be "a continued and protracted period of strikes."

Irving McCann, committee counsel, then echoed Mr. Kearns' offensive. The producers, he said, had "not acted with honor," when they refused in the March, 1945, dispute over 47 set decorators, to recognize the painters' union. Mr. McCann furthermore charged the IATSE with having "encroached on the work of every other union in Hollywood."



THEY LISTENED, with varying emotions. The Washington hearings of the House Lobor subcommittee brought into one room representotives of the producers ond of the unions involved in the Hollywood union strife. Above, Herbert Sorrell, head of the Conference of Studio Unions, sits with his bock to B. B. Kahane, vice-president of Columbia; W. C. Michel, vice-president of Twentieth Century-Fox, ond N. Peter Rothvon, president of RKO.

"There is evidence," he charged, "that the IATSE wanted to take over the work done by the other unions, and that the companies had to give in or else close the studios." To bolster this charge, Mr. McCann said, there are "50 illustrations" in the records—and no mention of encroachment by any other union.

Mr. Johnston denied Mr. McCann's inference that he had shifted from his position that the studios had best be closed to settle the trouble. He said that both unions were AFL members and the AFL was responsible for settling the dispute.

By midweek five company officials and Burton Zorn, attorney for the MPAA, had told the committee there had been no conspiracy between the companies and IATSE officials in the decision to keep the studios open in September, 1946, and that studios had to remain open to avoid financial loss.

Mr. Zorn, testifying Tuesday, flatly called Mr. Kearns' statement "one of the most extraordinary . . . ever made by the chairman of the Congressional committee."

Company officials testifying were N. Peter Rathvon, president of RKO, on the stand Tuesday; Barney Balaban, Paramount president; Y. Frank Freeman, Paramount vice-president; William C. Michel, executive vice-president of Twentieth Century-Fox, and B. B. Kahane, vice-president of Columbia, all appearing Wednesday.

Summarized, their testimony was this:

Mr. Rathvon: He denied participating in any act of conspiracy to keep the studios open; he admitted that the studios "undoubtedly made a move from time to time which was in the direction of the IATSE rather than any other union," but insisted that this was "strategy rather than conspiracy."

Mr. Balaban: At first he sided with with Mr. Johnston in believing the studios should be closed. Later he changed his mind. There had never been any meeting of company presidents to make a decision about keeping the studios open with the help of any particular union. He had "given up many years ago" the hope that the jurisdictional strike would ever be settled.

Mr. Freeman: He said he and other company heads had regarded the December, 1945, directive of the three-man AF of L committee as a binding contract which had to be followed. But he said he had understood from the beginning that William Hutcheson, head of the carpenters unions, would not abide by that directive.

Mr. Michel: He denied cooperation with the IATSE and said he had instructed his Hollywood representatives to "operate as well as they could to keep the studios open." He fought Mr. Johnston's idea of closing "tooth and nail."

Mr. Kahane (producers labor committee chairman): He said producers wanted no strike inside the studio but "outside where there would be no damage." He denied conspiracy in the plan, saying it was merely part of the strategy.

William C. Doherty of the National Association of Letter Carriers was Wednesday's sole labor witness. One of the committee which handed down the directive, he said they knew any decision would not be "totally acceptable" to all the unions.

HOLLYWOOD WAITING TENSELY FOR "ROPE"

by WILLIAM R. WEAVER
Hollywood Editor

In part because a reporter more interested than informed wrote that the economy wave had required Alfred Hitchcock to shoot an "A" picture in 10 days. "Rope" has become while yet filming the most widely discussed and written-about production of its time.

Attention was focused upon it at once as a sort of test case which was to prove the soundness or fallacy of all the theories put forth, since the United Kingdom ceased to be a market for American product, about the practicability of reducing production costs by about 33 per cent without reducing values proportionately. The facts are that (1) there was never any intention of shooting the picture in 10 days, (2) penny-saving may not be assessed with responsibility for a $1,800,000 budget, and yet (3) a good many of the means of production mentioned by protagonists of a trim-sails policy are being employed, and therefore tested, nevertheless.

Appropriate Subject

Director Hitchcock's own explanation of the extraordinary procedures undertaken is: "We are simply trying to extract the utmost, in mood, suspense and tension, from material dependent upon those things for its entertainment success. We have an unusually appropriate subject for our purpose, and we are not allowing custom or tradition to stand between us and our objective. We're not trying to prove anything, unless it be that the natural way is the best way. We think we'll prove that." Watching director Hitchcock, his cast and crew, at work on the set quickly influences the observer to agree with him.

"Rope," the first production of Transatlantic Pictures, an independent corporation recently formed by Mr. Hitchcock and Sidney Bernstein, owner of Granada Theatres, Ltd., London, is from the play of the same name by Patrick Hamilton, a stage success in England and on Broadway. It is a play about a murder, and the period of the narrative is 90 minutes. The action occurs in three rooms of a penthouse apartment looking out upon the New York skyline, and nine actors are employed.

To Run 90 Minutes

The Hitchcock picturization will run an identical 90 minutes, all the action will occur in the identical three rooms, and nine actors will be employed. Time will start running with the opening of the picture and run continuously to its close. There will be no breaks in the action, no cutbacks, no excursions to show events transpiring outside the apartment, and no swift shiftings of camera angles, probably no closeups. To achieve this uninterrupted continuity of presentation, director Hitchcock is shooting the 90 minutes in 10 takes averaging nine minutes each, with the camera following the characters as steadily as an individual observing a murder and its detection would like to follow them but couldn't.

Accomplishing this feat, a technical achievement without remote approximation in precedent, required preparation only the director of such successes in suspense as "The 39 Steps" and "Rebecca" would venture to undertake. His cast, which includes James Stewart and Sir Cedric Hardwicke, had to be composed of players with stage experience of a kind enabling them to memorize a complete script and play it as if living it.

Do Tricks with Props

His crew had to be made up of craftsmen who could do things with dollies, booms, lights and props which had never been done with them before, and his first week of production was devoted exclusively to rehearsing the crew in the mechanistic miracles they were called upon to perform. Other complexities of preparation and operation run to terms taxing lay comprehension. The purposes to which he's putting the Technicolor process, in his first use of the medium and its first use for a murder mystery, are among the aspects of the undertaking yet to be disclosed.

What's to come of all this extraordinary procedure will be determined, of course, when "Rope" reaches the screen. Hollywood conjecture, always profuse but seldom profound, ranges from extreme optimism to professionalistic pessimism, the former having somewhat the better of it because it's Hollywood policy never to sell Mr. Hitchcock short.

May Answer Some Questions

Regardless of outcome, the picture represents an actual doing of some of the things the economy-animated have advocated. The production utilizes one set instead of many, a very elaborate and costly one, but one. It employs a cast of nine players, with no extras, and it entails no location costs, or travel time. Since extraordinary costs in preparation, rehearsal and in incredibly difficult technical operations offset whatever dollar savings might be represented by those eliminations, the picture may not be said to constitute a test of their dollar value.

It will supply, however, an answer to the question of whether the public will accept such eliminations as standard practice. If it proves that it will, the biggest problem confronting Hollywood production today shall have been solved. If it proves that it will not, nobody can say an all-out try hasn't been made.

Hold Trimonial In Kansas City For 3 Retiring

Kansas City's film industry personnel, 300-strong, turned out Monday night to honor three of their fellows heading for retirement. The men are Ray Copeland, Paramount branch manager; Ward E. Scott, Twentieth Century-Fox district manager and O. K. Mason, who has sold his interest in the Commonwealth circuit.

The testimonial was a dinner at the Muehlebach Hotel, with the men wearing crowns as "kings of the night," with Arthur Cole of Paramount the master of ceremonies, and with Tom Collins as after-dinner speaker. Clarence Schultz, Commonwealth president, presented a fishing outfit to Mr. Copeland; Tom Edwards, exhibitor, presented a transoceanic radio to Mr. Scott, and Howard Jameson, Fox Midwest circuit Wichita district manager, presented a trailer (automotive type) to Mr. Mason.

The affair was called a "trimonial". Among those present from out of the city were William J. Kupper, Jr., Terrytoons sales manager; Joe Scott, Twentieth Century-Fox Omaha branch manager and two men from the same company's St. Louis office, Joe Field and George Ware.

Mr. Copeland, who received the fishing equipment, will fish before planning any other activities; Mr. Scott, who received the radio, will return to his Denver home, and Mr. Mason, who received the trailer, will take life easy in it.

Columbia District Managers To Meet February 25

District managers of Columbia will meet with home office sales executives and department heads February 25-27 at the Hotel Warwick, New York. A. Montague, general sales manager, will preside. High on the agenda will be discussion of the current Montague Sales and Liquidation Drive. Present from the home office will be Rube Jackter, assistant general sales manager; Louis Astor, Louis Weinberg and Irving Wormser, circuit sales executives; Maurice Grad, short subjects sales manager; George Josephs, Mr. Montague's assistant; H. C. Kaufman, manager of exchange operations, and Joseph Freiberg, manager of sales accounting.

Eight "Spook" Show Benefits For San Francisco Club

The San Francisco Variety Club opened on Friday the 13th the first three of eight midnight horror show previews for the benefit of its Heart Fund. The Coliseum, Granada, Metro and El Rey in San Francisco; the Fruitvale, in Oakland; the State, in South San Francisco, and the Hayward and Del Mar in San Leandro are participating.



ALBANY

The Palace billed "The Swordsman" and "I Love Trouble." The Strand presented "My Girl Tisa" and "The Upturned Glass." The Ritz took the popular "Road to Rio" on a moveover from the Strand while the Grand booked "The Wreck of the Hesperus" and "Campus Honeymoon." The Colonial, following six days of "The Story of Tosca," scheduled "On Approval" and "Wanted for Murder." This theatre ran a Lincoln Day's free morning show for children in cooperation with the Parent-Teachers' Association. . . . Arctic temperature and Lent bit into grosses. . . . Elmer L. Lux, former RKO Buffalo manager and now vice-president of Darnell Theatres Company, made his second visit to Film Row in his new capacity.

ATLANTA

Film Row visitors: E. S. Winburn and Harlow Land, the showmen from Florida; Harry Whitestone, Fair-Mount, Ga., and Nat Williams, Thomasville, Ga.. Roy Mitchell, owner of the Stone Mt. theatre, Stone Mt., Ga., building a new theatre in Mansfield, Ga., and hopes to have same open about April 1. . . . John Harrell's booking department, Martin's theatre circuit, with offices in Atlanta, has been transferred to the home office in Columbus, Ga. . . . R. L. Curry, former owner of the Dixie theatre, East Gadsden, Ala., is again owner of the theatre, having taken over from J. R. Long. . . . Tommy Leopard, assistant manager of the Empire theatre, Birmingham, Ala., has resigned. . . . W. E. Hanna has been appointed manager of the Clayton theatre, Clayton, Ala., replacing Tom Ventress. . . . Charles H. Heflin, for many years doorman of the Empire theatre, Birmingham, Ala., died there recently. He was 75 years old. . . . The Martin theatre circuit has announced the following changes: Olin Atkinson, former manager, Strand, Florala, Ala., moved over to Martin's in Piedmont, Ala.; J. G. Pippin, former manager in Piedmont, goes over to Sylacauga, Ala., and J. B. Shuman, appointed manager, Florala. . . . F. D. Lewis has started work on his new drive-in theatre, Tallahassee, Fla., at a cost of $50,000. Mr. Lewis says that he will build two other theatres near Tallahassee.

BALTIMORE

Light rain and fog started week beginning February 12, but clear and cool on Saturday brought audiences back in droves. "Cass Timberlane" doing a marvellous third week at the Century with over 3,000 seats. "T-Men," plus vaudeville, pulling very strong at the Hippodrome in second week. "Voice of the Turtle" big at the Stanley for second week. Six new pictures offered at seven first runs. "Secret Beyond the Door" fine at Keith's. "Call Northside" very big at the New theatre. "Barber of Seville" pulling at Little. "Women in the Night" good at Mayfair. "Scared to Death," plus "The Invisible Man," very good at Times and Roslyn, and "Bambi" returned to the Town with good business. . . . Over Embassy box office neon sign reads "Warm Inside." . . . Variety Club of Baltimore Tent No. 19, O. D. Weems chief barker, aided by Mayor Thomas D'Alesandro, Jr., and Police Commissioner H. R. Atkinson, began radio contest, Voice of Variety, over radio station February 8, to raise $40,000 to support Police Boys Clubs here.

BOSTON

Another lucky break in the weather, with heavy rain washing away most of the snow locally, helped box office receipts for a third successive week. Best business was done by "Voice of the Turtle" at the Metropolitan and "Personal Column" plus a strong stage show at the Boston. . . . Business manager Ray Feeley of Independent Exhibitors spoke last week to the 10th district of the Federation of Women's Clubs in Billrica, Mass. . . . Affiliated Theatres announced new accounts this week which included the Municipal theatre at East Millinocket, Maine, and the Gaiety theatre in Van Buren, Maine. . . . Johnny Good, former booker at the Paramount office here, has been appointed salesman in the Buffalo area for the same company. . . . M&P has made several changes in managers at their houses.

CHARLOTTE

The snow and ice that blanketed Charlotte for the past week forced the Plaza, Manor and Visulite theatres to close for a day. . . . Most of the film salesmen along Film Row were forced to stay in for a day or more during the past week. Many transportation companies could not deliver films because of the snow. . . . Dave Williams, salesman for Eagle Lion, is opening a drive-in near Southern Pines, N. C. . . . Dean Lynch, booker for RKO, has been ill for the past week. . . . R. A. Goodman, operator of the Mae theatre at Oakboro, N. C., and the Norwood at Norwood, N. C., reports he will build a drive-in on Highway 27. . . . Miss Betty Blackwelder, Exhibitors' Service, and Miss Gladys Howe, Everett Enterprises, have returned to work after illnesses. . . . Gene Howard, secretary to the bookers at Warner Brothers, has resigned.

WHEN AND WHERE

March 22-23: North Central Allied annual convention at Minneapolis.

April 6-8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12-17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7-8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23-25: Associated Theatre Owners of Indiana annual convention cruise on Lake Erie.

June 28-30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel, West End, N. J.

CHICAGO

Moderate winter weather here kept box office grosses slightly above average, although "My Girl Tisa," at the Roosevelt, with fine press reviews, failed to respond and was pulled after one week. . . . Universal International's formal opening of their new exchange started the week off with a bang. The party was attended by more than 750 people. . . . Lou Breeze leaves his baton after several years with B&K to be replaced by Henry Brandon, who will take over stage shows at the State Lake February 16th. . . . Eagle Lion moved Monday into the exchange formerly occupied by Columbia. . . . United Artists is complying with the Jackson Park decree by allowing no dead time to intervene between the Oriental showing of "Sleep My Love" and neighborhood showings.

CINCINNATI

The 3,300-seat RKO Albee theatre switched from an all-film policy to stage shows and pictures on February 19, the opening bill being headlined by Yvonne De Carlo and Joe Howard. The house previously played this policy, changing to films several months ago. . . . The 1,000-seat RKO Family theatre, which went dark recently, reopened February 14, with a double featuer policy of thrill and action pictures, changing bills on Saturdays, Sundays and Wednesdays. . . . Irvin Bock, RKO Palace theatre manager, has returned to work after a brief illness. . . . A new 1,000-seat house will be built at Irontown, Ohio, by Mrs. Fon Sexton, who operates other houses in the area. Contract for construction has already been awarded. . . . A new drive-in theatre will be built at Washington Court House, Ohio, by K. R. Roberts and J. H. Davidson, who also operate a number of similar theatres in southern Ohio. . . . O. E. Harvey has opened a new theatre at New Boston, Ohio. . . . Extensive remodeling will be done on the Crescent theatre, at Bowling Green, Ky., operated by the Crescent Amusement Co.

CLEVELAND

Big name bands are drawing SRO attendance at the RKO Palace, with Vaughan Monroe hitting the high brackets this week with $52,000, and doing six shows daily over the weekend. . . . E. J. Stutz, Realart franchise owner, bought the Moreland theatre from Sam Greenberger and Dave Polster. Mike Levin, former Co-op booker, is manager. . . . Mrs. Milton Mooney, wife of the Variety Club chief barker, entertained a group of members' wives to form plans for

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regular entertainment programs for the women. . . . Sara Altshuld, with 20th-Fox for the past 11 years, has resigned. . . . Martin G. Smith, ITO president, was one of the week's visitors. . . . Wayne Kimbell has sold his Louis theatre, Louisville, O., to Pick Forkin of Warren. . . . Irving Field of Oliver Theatre Supply Co. is rebuilding his Gates Mill home that was almost destroyed by fire. . . . S. P. Gorrel has been named Ohio, Kentucky and West Virginia distributor for Theatre Employment Night, cash giveaway contest owned by Earl Penrod of Indianapolis. . . . "Torment" was held over a second week at the Lower Mall.

COLUMBUS

"Tarzan's Secret Treasure," in a special test return engagement at Loew's Broad, attracted considerable attention through a vigorous campaign steered by Carl Rogers. Reception accorded the picture here and in a handful of other cities will determine whether the picture will go into general release. "I Walk Alone," at the Ohio, and "The Voice of the Turtle," at the Palace, were the only new entries, each doing fair business considering the adverse weather. "My Wild Irish Rose" went into a second week at the Grand after a full week at the Palace. Second week was accorded "Nicholas Nickelby" at the World, where a road show engagement of "Henry V" is current. . . . Lowest adult admission in town is being charged at the Champion, east side neighborhood, on its newly instituted Family Nights. Each Tuesday all seats are priced at 20 cents.

DENVER

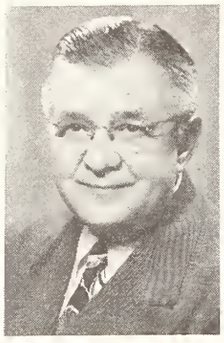
Elmer Snyder, Fox manager at Florence, Colo., was named one of five outstanding young men in Colorado by Junior Chamber of Commerce. Snyder organized Junior Chamber and sponsored first troop of Boy Scouts in Florence. . . . Frank H. Ricketson, president, Fox Intermountain Theatres, elected president, Denver Community Chest. . . . Robert Perry buys Limon, Limon, Neb., from Gaylen Stewart. . . . Mrs. Lon T. Fidler, wife of Monogram franchise owner, reelected YWCA president.

DES MOINES

"A Night at the Follies" has completed eight consecutive weeks at the downtown Casino, breaking all records for a consecutive run of a picture in the city. . . . Jim Ricketts, Jr., has been named assistant booker at Paramount, replacing Hillis Carleton, resigned. Ricketts had been employed at Republic. . . . Tri-States has again offered a $1,000 prize to the safest city in Iowa. The new drive will start March 15 and run through November 14. . . . Stanley Soderberg has been transferred from the Columbia branch in Minneapolis to Des Moines where he will continue as a salesman. . . . Alice Weaver, Fox booker, is back at her desk following an illness. . . . MGM office employees had a party at the airport shelter house last week. . . . M. E. Blair has been named assistant manager of the Regent, Cedar Falls. . . . Bosley Crowther, film critic and motion picture editor of the New York *Times,* spoke at the Sioux City women's club. . . . Work has begun on the new State theatre at Holstein.

PICTURE PIONEER

Selling film was not Sidney Lust's career. To show the pictures, and profit therefrom, that was his dream. He began to make the dream a reality 30 years ago, when he quit peddling film to open the Leader theatre, in Washington. There followed other theatres, and a desire for the modern touch and the best locations. Today the Lust group of some 11 houses dominating the Maryland area of suburban Washington is recognized for its leadership and as an asset to the community. Mr. Lust is in essence a showman. He began working in the legitimate theatre, as stagehand, handyman, and then manager. Mr. Lust also believes the theatre is a community center, and encourages local leaders to regard it as such.



Sidney Lust

Mr. Lust's latest houses are a drive-in, and the Kaywood and Cheverly theatres, modern to the last nail.

His enthusiasm for show business leads him, naturally, to its "extra activities"; and he is a Variety Club and Picture Pioneers member, on the board of the Motion Picture Foundation, and a director of the local MPTO.

He is a redoubtable poker player, and a fierce fisherman. His fishing is not a lazy man's relaxation. Mr. Lust's prowess is known off the Maryland and Florida shores, where he has defeated many a marlin.

HARTFORD

Ernie Emerling of Loew's Theatres, New York, will be a speaker at a joint meeting of the New England Newspaper Advertising Managers Bureau, Hotel Kimball, Springfield, Mass., March 7-9. . . . RKO's "Mourning Becomes Electra" was set for a New England premiere at the Bushnell, Hartford, February 18-21, at $1.20 top. . . . J. George Schilke, realtor developing the 1,100-seat Elm theatre in Elmwood, Conn., reports footings for the foundation are being poured. Perakos Theatres of New Britain, Conn., will operate the theatre, with opening expected for midsummer. . . . Certificate of organization has been filed with the Connecticut Secretary of State for the Turnpike Theatre Corp., Newington. Officers include Robert Gloth, Phil Simon, Stanley Clark and Louis Rogow. . . . The Robert Ellianos, operators of the Colonial theatre, Walnut Beach, Conn., are observing their 25th wedding anniversary. . . . Jack Mullens has been named booker at Star Films in New Haven.

INDIANAPOLIS

Earl Cunningham and Ben Sagalowsky, operators of the Fountain Square group, have announced plans for a $1,000,000 shopping center, including a 1,000-seat theatre, for the south side. It already has been approved by the zoning board. No starting date for the theatre unit has been set yet. . . . The Tower, one of the oldest downtown theatres, is being razed because the owner, Emmett M. Smith, says it's cheaper than to make repairs ordered by city and state officials. . . . The Associated Theatre Owners of Indiana have cancelled plans for a Great Lakes summer convention cruise and are seeking a new site for the annual outing. . . . The continuing cold wave was hard on film business again last week, although "Captain from Castile" got around the weather for a big $18,000 at the Indiana. It's staying a second week. "Pirates of Monterey" took a thin $9,000 at the Circle and "Intrigue" an average $11,000 at Loew's.

KANSAS CITY

Kansas and west Missouri have been snowed in almost since Christmas. It is the longest period of continuous cold and bad roads that the area remembers. Attendance has been cut 50 per cent or more except in the cities. . . . Dickinson, Inc., will open its first drive-in at Easter time on Highway 69, near Pittsburg, Kans. . . . Retiring: W. E. Scott as district manager of Fox-Midwest; Ray Copeland as branch manager of Paramount, and O. K. Mason, retiring from Commonwealth Theatres. . . . Commonwealth's Ashland, Summit and Midway, neighborhoods, showed "Forever Amber." No children's tickets sold. The Roxy ran "The Man in the Iron Mask" and "A Gentleman After Dark."

LOS ANGELES

Variety Club, Tent 25, has donated a projector and sound equipment to the Vocational Institute for Boys at Lancaster. . . . Sam Lebedoff, former Minneapolis exhibitor, has taken over the Washington theatre from Pat Patterson. . . . Steve Chorac reports that his new theatre in Puente will open soon. . . . Jim Haynes, manager of the Meralta theatre in Culver City, is reseating his house. . . . Out-of-town exhibitors seen on Film Row: Marino Perucci, Buttonwillow; J. Berger, Camarillo; Dick Lenmuchi and his son, Roy, Bakersfield; Joe England, Whittier; Mike Meyer, Azusa; Arnold Anderson, Ontario; Sam Stecker, Cleveland, Ohio; Ike Victor, Long Beach.

LOUISVILLE

Louisville Association of Theatre Owners held a luncheon meeting February 12 to discuss legislative measures now before the Kentucky Legislature. Guthrie Crowe, president of KATO, attended. . . . Jack Powell is the new manager of the Grand, recently acquired by the Y. & W. Management Corp., Indianapolis. . . . Bill Tranzo is the new assistant at the National. . . . Film Row visitors: W. P. McGovern, Loogootee; Sam Giltner, Washington; Julian Longest, English; A. N. Miles, Eminence; E. L. Ornstein, Marengo; C. O. Humston, Lawrenceburg; Oscar Hopper, Lebanon; Homer

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Wirth, Crane; C. K. Arnold, Bardstown; Mr. and Mrs. Bruce Aspley, Glasgow; Robert Enoch, Elizabethtown; Lewis Baker, West Point; Gene Lutes, Frankfort; George Bauers, Springfield. . . . "Captain from Castile" and "Treasure of the Sierra Madre" have been held over at the Rialto and Mary Anderson, respectively. . . . Loew's brought in "Intrigue" and "Yankee Fakir." The Strand played "Out of the Past" and "Dick Tracy Meets Gruesome." The Scoop showed "This Happy Breed." The Brown played "Broadway" and "The Flame of New Orleans."

MEMPHIS

Rain, which followed three weeks of freezing weather, kept theatre attendance at new lows in Memphis. Loew's State showed "Bambi." Loew's Palace had "Intrigue." Malco held forth with "I Walk Alone" and reported the best attendance of the first runs. Warner had "T-Men." Ritz and Strand showed double features. . . . Mid-south exhibitors visiting on Film Row: Orris Collins, Paragound, president of Tri-State Theatre Owners; W. F. Sonneman, Fayetteville; John Staples, Piggott; A. B. Hall and J. L. Brooks, Holland; K. H. Kinney, Hughes; Jack Watson, Tunica; W. H. Gray, Rutherford; C. F. Bonner, Pine Bluff; J. A. Protas, Mansfield; Zell Jaynes, Truman; C. R. Whitfield, Calico Rock, and J. F. Adams, Booneville.

MIAMI

Fifth week of "Bishop's Wife" at the Colony. The Capitol played "Black Friday" and "The Black Cat" for their Friday the 13th show. . . . "The Paradine Case" showed at the Cameo on February 18. . . . Town's midnight showing featured "Call Northside 777," while Paramount brought in "Treasure of Sierra Madre." "Cass Timberlane" started at the Paramount and Beach this week, while the Sheridan brought in "Always Together."

MINNEAPOLIS

Cold weather continued and so did the slow business pace in the entertainment field. "The Senator Was Indiscreet" was good enough for a holdover and "Captain from Castile" enjoyed a fair second week. The others failed to produce anything notable from a box office standpoint. . . . Dave Flexer, drive-in operator, has dropped plans for another open-air house in suburban St. Paul and sold his property option to Minnesota Entertainment Enterprises. . . . Minneapolis theatre men are banding together in opposition to a proposed new city charter that would make issuance of a theatre license mandatory to any applicant meeting ordinance and financial requirements. . . . Volk Brothers, operators of three houses in Minneapolis and one in suburban Robbinsdale, have purchased land for another Robbinsdale house. . . . Honoring Minnesota's Sinclair Lewis, MGM has scheduled 30 day-and-date openings in the territory for "Cass Timberlane." . . . Theatremen at Fond du Lac, Wis., have set up a program to curb juvenile attendance at late shows. . . . Morristown, Minn., will get its first theatre in nearly 25 years, to be opened by Dr. Matthew Faithe, a high school teacher. . . . John Skervold is the new owner of the Westbrook, Westbrook, Minn. . . . Irving Mills, formerly of Monogram, has joined the SRO sales staff here.



NEW ORLEANS

The Mardi Gras ended February 10 and it went on record as the greatest celebration ever, with approximately 100,000 visitors in town. The downtown theatres did very good business before and after the nightly parades although the suburban houses fared not so well. . . . For the first week of Lent the downtown houses had: "Escape Me Never," at the Saenger; "Secret Beyond the Door," at Loew's; "That Hamilton Woman," at the Joy; "Man About Town," at the Liberty; "The Senator Was Indiscreet," at the Orpheum, and "Killer McCoy," at the Center.

OKLAHOMA CITY

Commonwealth Drive-In Theatres, Kansas City, has been incorporated with $25,000 authorized capital stock by Byron Spencer, James Britt, and Gerald M. Lively. . . . The Tuckerman theatre, Tuckerman, Ark., was destroyed by fire January 13. Loss was estimated at $20,000. House was owned by Carl Christian. . . . William Spicer has announced he and his associates will build a $50,000 drive-in near Fort Smith, Ark. . . . C. W. Cleary, 70, operator of a theatre at Leola, Ark., died February 2. . . . Central Theatres, Kansas City, has been incorporated with $30,000 authorized stock capital by Arthur Burke, Florence Burke, and Joseph Koralchick.

OMAHA

A cold wave that kept thermometers below the freezing mark the first half of February cut theatre business. . . . Nate Galbreath, RKO salesman, has resigned. . . . Adolph Rozanek, Crete, Neb., exhibitor, bought the Opera House block in David City and prepared to remodel for a new theatre. . . . The Ballantyne Company, which already has one post-war streamlined plant, will have plans ready shortly for an additional building. . . . Arnold Johnson, Onawa, Iowa, exhibitor, is in Doctor's Hospital here. . . . Manager H. J. Feldman of the Legion theatre, Sioux Center, Ia., has a building permit for a new theatre in event the community votes to try to stop motion pictures by ruling out use of the city auditorium.

PITTSBURGH

With weather conditions improving gradually, show business has taken a sudden spurt for the better in the downtown houses. . . . "Cass Timberlane" brought in almost $40,000 for a couple of weeks in Loew's Penn. "The Bishop's Wife" opened strongly in the Fulton to gross a little better than $17,000 for its first week and "Voice of the Turtle" did even better in the Stanley, where more than $20,000 rang a merry tune in the cashier's cage. . . . Lou Gilbert, veteran Warner theatre manager, is in Mercy Hospital. George Josack has taken over until his return. . . . "Shoe-Shine" stays in the Art Cinema for a fourth week.

SAN ANTONIO

Film exchange callers included Jacob Epstein, formerly a manager for U-I in Mexico, now associated with Deska, in the Federal District; Mrs. Addison Burkhalter, Marine theatre, Fort Worth; Wally Blankenship, Lubbock, and operator of theatres in the South Plains, and Gindey Talley, who has houses in Devine, Pleasanton, Mathis and here. . . . Les Roy Handley, former owner of Alamo Art Shop, now connected with Interstate Theatres here once more. . . . Two south Texas theatres have closed for the month because of extreme heavy rains and cold weather. Those affected are Lopez Hall, in Charlotte, and the Juarez, Poteet.

SAN FRANCISCO

Several new theatres are being planned for northern California, many already under construction. Bob Patton is starting work on his 500-seat house in San Andreas, with air conditioning and all construction of brick and reinforced steel. Patton estimates cost at $75,000. Another showcase will be the 500-seat house at San Juan Bautista, with Ed Enderson of Morgan Hill as builder and operator. . . . Seen on Film Row were J. L. Warner, Jr., from Hollywood; Anson Longtin, Fair Oaks; August Panero, Panero Circuit; Henry Heber, Sacramento. . . . Fox West Coast Theatres will renovate the West Coast theatre at Santa Ana following inking of a new 25-year lease. . . . The St. Francis theatre is putting in new seats. . . . Rotus Harvey, Westland

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WHAT EVERY EXHIBITOR KNOWS ——

GOOD PICTURES ARE ADVERTISED; THE OTHERS ARE SNEAKED OUT

(Continued from preceding page)
Theatres, back as his desk after an illness. . . . Also off the sick list is Abe Blumenfeld of Blumenfeld Circuit, who returned to his office this week.

PHILADELPHIA

Charles Kahn, owner of the Lane, which is operated by the Warner circuit, is now in process of enlarging the house by 400 seats. . . . The *Evening Bulletin* made editorial mention of Samuel Goldwyn's action in slashing salaries of his executive staff in half, hoping that the less pay will make for better pictures. . . . Samuel Palan, new president of Motion Picture Associates, held his first meeting Monday at the RKO screening room to arrange for the opening of the group's welfare campaign. . . . Al Blumberg, manager of the Circle, on leave of absence for an extended visit to Hot Springs, Ark. . . . Pat Beck, New Jersey salesman for RKO, tore several ligaments in his leg in a fall on the ice.

SEATTLE

"Killer McCoy," completing its third week at the Palomar, continued as the city's number one box office attraction. "To the Ends of the Earth" opened at the Liberty, following one of the most extensive newspaper advertising campaigns in recent years. "The Queen's Necklace" closed after two successful weeks at the Varsity and was replaced by "The Captive Heart." Jensen & von Herberg's Roxy theatre inaugurated a new low price policy: afternoon admission will be 25 cents. . . . Max Hadfield was named new Seattle manager for SRO. He was formerly salesman for Paramount in Seattle. Herbert Kaufman, western district manager for SRO, also announced the appointment of John McKean, formerly with Jensen & von Herberg, as head booker for SRO in Seattle. . . . Federal authorization to construct a new house was received by Thomas L. O'Leary, Olympia attorney, who announced that work on the new theatre in Olympia will be started soon. The new house will seat 1,100. It will be leased to Evergreen Theatres, Inc. Also in Olympia, the acquisition of the 24-year-old Liberty theatre was announced by W. B. McDonald, owner and operator of the Avalon theatre there. McDonald will take over the lease from Evergreen Theatres, Inc., on March 1, and will rename the theatre the Olympic.

ST. LOUIS

The weatherman hijacked the box office, with ice and snow conditions, putting private traffic off the streets two nights running. "T-Men," "Treasure of Sierra Madre" and "Body and Soul" on the hold-over list took unmerited beatings from the freak weather. The conditions were area-wide and slowed up film salesmen on their rounds in eastern Missouri and southern Illinois. . . . Valentine's Day was opening day for the 750-seat City theatre (St. Louis Amusement Company-Fanchon & Marco) in suburban Granite City, Ill. The new house is of the stadium type construction. L. F. Abrams of St. Louis was designer. . . . The Wehrenberg circuit is celebrating its 42nd anniversary with lobby displays showing the epic of the motion picture industry since 1906 when Fred Wehrenberg opened his first theatre in a storeroom accommodating 89 patrons. . . . The 40th anniversary of Moving Picture and Projection Machine Operators Local No. 143 will be celebrated with a dinner dance March 10. Richard F. Walsh, IATSE president, is scheduled to speak. . . . A Film Row office has been opened by Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois at 3310 Olive Street. Andy Dietz will be in charge.

TORONTO

Three pictures were held for a third week, these being "Good News" at Loew's, "My Wild Irish Rose" at the Imperial and "The Upturned Glass" at the Fairlawn, despite the fact that, although the weather turned milder after a lengthy cold spell, there was some unseasonal rain and sleet. "Treasure of Sierra Madre" also continued a second week at the Eglinton and Tivoli theatres. "Magic Town" at Shea's was a new attraction, "A Woman's Vengence" drew quite well at the Uptown and "Always Together" pleased at the Victoria and Capitol theatres. "Mourning Becomes Electra" was in its second week as a $1.80 roadshow at the Royal Alexandra. . . . A deputation of 200 men, representing the Provincial Federation of the Trades and Labor Congress of Canada, protested to Premier George A. Drew against any renewal of the amusement tax in Ontario and also objected to the construction of theatres and cocktail bars. . . . President J. J. Fitzgibbons of Famous Players was decorated as a Commander of the Order of the British Empire for his war services by the Governor-General of Canada. . . . Finance Minister D. C. Abbott announced he did not know how long Canada's dollar-economy regulations would continue. . . . Hon. J. Earl Lawson, president of Odeon Theatres of Canada, Limited, paid a brief visit to Ottawa. . . . Word from John Grierson, former commissioner of Canada's National Film Board, confirmed that he was through with UNESCO on March 31.

VANCOUVER

The Booth Film Service of Calgary has secured the distributing rights in Alberta and Saskatchewan for Telefilm. . . . Grosses were off last week because of a combination of fog, snow and cold weather. Most of the houses were showing new bills. "The Swordsman," at the Orpheum, was the best. A second week of "Green Dolphin Street" at the Capitol only fair. "So Well Remembered" did below average at the Vogue. . . . Arthur Martin, of the Broadway theatre, has been appointed assistant manager of the International Cinema. Herb Campbell, manager of the Oak Bay theatre at Victoria, is in the hospital. Russ McTavish, former owner of the Cambie theatre at Vancouver, has taken charge of the Oak Bay, an Odeon theatre. . . . The Famous Players Theatre Managers Association of British Columbia elected the following officers for 1948: president, Jack Randall; vice-president, Jack Burdick; Tunny Morrison, secretary; Les Stratton, treasurer. . . . Slightly over 65 per cent of British Columbia film patrons prefer double bills, according to a survey recently completed. . . . Jack M. Warner, Jr., was here from Hollywood. . . . The Log Cabin theatre at Lillioot, one of the oldest landmarks in British Columbia, was damaged by fire recently. . . . Completion is near of a $60,000 improvement program at the Capitol theatre at Prince Rupert, B. C., by the Famous Players' circuit.

WASHINGTON

Rain and sleet took their toll at Washington box offices this week, but despite the weather holdovers were chalked up at the Warner, with "Voice of the Turtle" being held for a second week; the Palace, with "Captain from Castile" for a second week; and the Columbia, with "Road to Rio" being held for a second carry-over week, making four downtown weeks for this picture. New openings included "Albuquerque," at Warner's Metropolitan; "You Were Meant for Me," at Loew's Capitol and "Bambi," re-release, at RKO Keith's. . . . A. J. Brylawski, of the Warner Bros. realty department, has Annette Umansky as secretary.

Hollywood Ten To Stand Trial

Washington Bureau

The House Committee on Un-American Activities is Constitutional, the United States Supreme Court ruled Monday. The ruling came in the court's refusal to review a lower court conviction of cafe owner Leon Josephson for contempt of the Congressional committee.

On the same day, also in Washington, Federal Judge Edward M. Curran refused to dismiss contempt citations against 10 Hollywood personalities. He also denied a motion to transfer their cases from the Washington District Court. The first to be tried will be John Howard Lawson, writer, February 24. His trial has been allotted two weeks. Trials of the others may extend into April.

Judge Curran observed that questions of political and union affiliation were pertinent to the committee's inquiries, and added that the First Amendment to the Constitution did not imply "absolute license." He noted that the committee's constitutionality had been upheld.

SRO Sales Headquarters To Move to California

To facilitate closer coordination in sales, distribution and production, the Selznick Releasing Organization will move its main headquarters from New York to California some time in April, Neil Agnew, SRO president, said in New York last Friday. The move has been contemplated for nearly two years, he said, but lack of office space in California has delayed the move. Recently, however, the company obtained space in the former Western Airlines building on South Doheny drive in Beverly Hills. Following the move, New York will be a district office and also the headquarters for the eastern advertising and publicity department under the supervision of Robert Gillham.

THE HOLLYWOOD SCENE

Studio Total Continues Upward; 29 in Work

by WILLIAM R. WEAVER
Hollywood Editor

The production index, continuing its recovery after an all-time low established in mid-January, rose from 24 to 29 during the week. The increase is not actually so impressive as the figures make it appear, however, since it accrues from the finishing of fewer pictures than is normal rather than from the starting of more. Only two of the previous week's 29 went to cutting rooms. Seven new productions were sent before the cameras.

RKO Radio, after a several weeks' period of production inactivity, started "The Boy With Green Hair," a Technicolor job, with Stephen Ames as producer, Joseph Losey as director, and with Pat O'Brien, Robert Ryan, Dean Stockwell and Barbara Hale in the cast.

Eagle Lion got going on "Let's Live a Little," with Hedy Lamarr and Robert Cummings in the principal roles, which Richard Wallace is directing for producer Eugene Frenke.

Production Started on Two Warner Pictures

Warner Brothers started two pictures in the budgetary category established some months ago with Saul Elkins in charge of production. "One Last Fling" is being directed by Peter Godfrey, and presents Alexis Smith, Zachary Scott, Douglas Kennedy and Ann Doran. "Dames Don't Talk" is being directed by Richard Bare, with Bruce Bennett, Virginia Mayo and Robert Hutton in the cast.

Sam Katzman started "I Surrender Dear" for Columbia, with Arthur Dreifuss directing Gloria Jean, David Street and Don McGuire.

James Burkett launched "Murder by Alphabet" for Monogram, another in the Charlie Chan series, with William Beaudine directing Roland Winters, Mantan Moreland and Victor Sen Young.

Martin Mooney started "Blonde Ice" for Film Classics, with Jack Bernhard directing Leslie Brooks, Robert Paige and Michael Whalen.

"Agreement" Is Award Leader

Nomination for the Academy of Motion Picture Arts and Sciences' annual awards, announced last weekend, conformed to Hollywood expectations only in the repeated appearance of "Gentleman's Agreement," the winter-book favorite, throughout the numerous categories. Conspicuously present is the British-made "Great Expectations," nominated by 12,000 production workers.

In the past several years the nominations have achieved almost as much publicity as the actual Academy Awards presentation itself with the story in newspaper headlines and the industry publicity departments ballyhooing the individual nominations.

The five pictures nominated for award as the best picture of the year are: "The Bishop's Wife," Goldwyn-RKO; "Crossfire," RKO; "Gentleman's Agreement," Twentieth Century-Fox; "Great Expectations," Rank-Universal-International (British), and "Miracle on 34th Street," Twentieth Century-Fox.

Best performance by an actor: Ronald Colman in "A Double Life," Kanin-Universal-International; John Garfield in "Body and Soul," Enterprise-United Artists; William Powell in "Life with Father," Warners; Michael Redgrave in "Mourning Becomes Electra," RKO.

Best performance by a supporting actor: Charles Bickford in "The Farmer's Daughter," RKO; Thomas Gomez in "Ride the Pink Horse," U-I; Edmund Gwenn in "Miracle on 34th Street"; Robert Ryan in "Crossfire"; Richard Widmark in "Kiss of Death," Twentieth Century-Fox.

Best performance by an actress: Joan Crawford in "Possessed," Warners; Susan Hayward in "Smash Up — The Story of a Woman," Wanger, U-I; Dorothy McGuire in "Gentleman's Agreement"; Rosalind Russell in "Mourning Becomes Electra"; Loretta Young in "The Farmer's Daughter."

Best performance by a supporting actress: Ethel Barrymore in "The Paradine Case," Selznick; Gloria Grahame in "Crossfire"; Celeste Holm in "Gentleman's Agreement"; Marjorie Main in "The Egg and I," U-I; Anne Revere in "Gentleman's Agreement."

Best achievement in directing: Henry Koster for "The Bishop's Wife"; Edward Dmytryk, "Crossfire"; George Cukor, "A Double Life"; Elia Kazan, "Gentleman's Agreement"; David Lean, "Great Expectations."

Best written screenplay: Richard Murphy, "Boomerang," 20th-Fox; John Paxton, "Crossfire"; Moss Hart, "Gentleman's Agreement"; David Lean, Ronald Neame and Anthony Havelock-Allen, "Great Expectations"; George Seaton, "Miracle on 45th Street."

Best original screenplay: Sidney Sheldon, "The Bachelor and the Bobby-Soxer," RKO; Abraham Polonsky, "Body and Soul"; Ruth Gordon and Garson Kanin, "A Double Life"; Charles Chaplin, "Monsieur Verdoux," Chaplin-United Artists; Sergio Amidei, Adolfo Franci, C. G. Viola and Cesare Zavattini, "Shoe Shine" (Italian), Lopert Films.

Best original motion picture story: Georges Chaperot and Rene Wheeler, "A Cage of Nightingales" (French), Gaumont-Lopert Films; Herbert Clyde Lewis and Frederick Stephani, "It Happened on Fifth Avenue," Roy Del Ruth-Allied Artists; Eleazar Lipsky, "Kiss of Death"; Valentine Davies, "Miracle on 34th Street"; Dorothy Parker and Frank Cavett, "Smash Up."

For best achievements in short subjects:

Cartoons: "Chip an' Dale," Disney-RKO; "Dr. Jekyll and Mr. Mouse," MGM; "Pluto's Blue Note," Disney-RKO; "Tubby the Tuba," George Pal-Paramount; "Tweetie Pie," Warners.

One-reel: "Brooklyn, U. S. A.," Universal-International; "Goodbye Miss Turlock," MGM; "Moon Rockets," Paramount; "Now You See It," MGM; "So You Want to Be in Pictures," Warners.

Two-reel: "Champagne for Two," Paramount; "Climbing the Matterhorn," Monogram; "Fight of the Wild Stallions," Universal-International; "Give Us the Earth," MGM; "A Voice Is Born," Columbia.

Stanford Offers Scholarships

The Department of Speech and Drama of Stanford University has announced that it is offering five $1,000 fellowships, three for actors and two for theatre technicians.

STARTED

COLUMBIA
I Surrender Dear

EAGLE LION
Let's Live a Little

FILM CLASSICS
Blonde Ice (Mooney)

MONOGRAM
Murder by Alphabet

RKO RADIO
The Boy With Green Hair

WARNER BROTHERS
One Last Fling
Dames Don't Talk

COMPLETED

MGM
Easter Parade

REPUBLIC
Secret Service Investigator

SHOOTING

COLUMBIA
Wild Fury
Let's Fall in Love
Loves of Carmen

EAGLE-LION
Hollow Triumph

MGM
The Three Musketeers
A Southern Yankee
Julia Misbehaves

PARAMOUNT
A Foreign Affair
Sorry, Wrong Number (Wallis)
Abigail, Dear Heart
Disaster (Pine-Thomas)

REPUBLIC
Carson City Raiders

20TH CENTURY-FOX
For Fear of Little Men
The Street With No Name
Apartment for Peggy
The Chair for Martin Rome

UNITED ARTISTS
The Pitfall (Regal)
Texas, Brooklyn and Heaven (Golden)

UNIVERSAL-INTERNATIONAL
The Judge's Wife
Mr. Peabody and the Mermaid
The Saxon Charm
Brain of Frankenstein
One Touch of Venus

WARNER BROTHERS
One Sunday Afternoon
Key Largo
John Loves Mary
Rope (Transatlantic)

Warner Net for Three Months Is $3,947,000

Warner Brothers Pictures and subsidiary companies Tuesday reported a net profit of $3,947,000 for the three months ending November 29, 1947, after provision of $2,700,000 for Federal income tax.

This net compares with profit of $7,203,000, after provision of $4,400,000 for Federal income taxes, for the three months ended November 30, 1946.

The 1947 net is equivalent to 54 cents per share on the 7,295,000 shares of common stock outstanding. The profit for the corresponding period last year was equivalent to 97 cents per share on 7,402,180 shares.

The consolidated profit and loss statement follows:

INCOME:		
Film rentals, theatre admissions, sales, etc.		$38,685,670
Rents from tenants and royalties		1,325,402
Dividends received		36,340
Interest and discount earned		77,997
Profit on sales of securities		500
Profit, net, on sales of fixed assets		2,798
		$40,128,707
COSTS AND EXPENSES:		
Amortization of film costs	$10,939,242	
Other costs, including royalties and participations	2,177,955	
Operating and general expenses, including foreign taxes on income	19,231,409	
Amortization and depreciation of properties	972,150	
Interest expense	122,165	
Minority interests' share of profit	15,198	
Amortization of goodwill, trademarks, etc.	31,367	
Foreign exchange adjustments, net	3,742	33,493,228
PROFIT before items below		6,635,479
DEDUCT:		
Provision for estimated federal taxes on income		2,700,000
Elimination of net loss of subsidiaries operating in foreign territories which has been applied against undistributed surpluses of such subsidiaries		(12,118)
NET PROFIT for the three months ending November 29, 1947 carried to earned surplus		3,947,597
EARNED SURPLUS, August 31, 1947		49,963,111
		53,910,708
DEDUCT—Dividend		2,735,633
EARNED SURPLUS, November 29, 1947 carried to balance sheet (Note C)		$51,175,075

The board of directors of Warner Brothers Monday declared a regular quarterly dividend of 37½ cents per share, payable April 5, 1948, to stockholders of record March 5.

Approve Stock Retirement

Warner Brothers 'stockholders meeting in annual session in Wilmington, Del., Tuesday, approved the plan of December, 1947, to retire 107,180 common shares, thus reducing the capital surplus by $535,900, to $36,475,000.

Reelected to the board for two years from February 17, were: Harry M., Jack L. and Albert Warner, Waddill Catchings, Robert W. Perkins, John E. Bierwirth.

Former Federal Judge Hugh M. Morris, presiding, estimated the company's profit for the six months ending February 28, 1948, at approximately one-half that of the similar period in 1947. He said the effect on profits of the British tax has not yet been felt. Rentals from overseas continue to show a drop, he said.

Average 1947 Dividend $1.22 Per Share on 11 Film Stocks

During the calendar year 1947 holders of the 11 motion picture common stocks listed on the New York Stock and Curb Exchanges received an average dividend of $1.22 per share for their stock which was selling, as of February 13, 1948, at an average price of $10.60 per share.

The current and future financial condition of the industry was a subject for discussion between Eric Johnston, president of the Motion Picture Association, and Howard Barnes, theatre and film critic for the New York *Herald Tribune*. Meeting at his Washington headquarters last weekend the MPA president told Mr. Barnes that there is not a film company of importance which has not been in the red since the last quarter of 1947.

The financial status of the industry is reflected in the following tabulation of common stock reports from the year 1937, through the boom years of the war, and up to the present. It was compiled from *Financial World's* "Independent Appraisals of Listed Stocks," a monthly analysis of the stock market.

		Annual earnings per share				1947 price range		
Company	Average earnings 1937-41	1944	1945	1946	Dividends paid in 1947	High	Low	Closing Feb. 13, '48
Columbia	0.27	2.96	5.22	5.33	1.00	22½	11⅝	10⅛
Loew's	2.03	2.61	3.66	2.26	1.50	27	18⅜	17
Monogram	0.33	0.28	0.53	0.49	none	5⅜	3	2⅞
Paramount	0.82	1.97	2.06	5.27	2.00	32¾	19¾	18⅝
RKO	*D0.32	1.62	1.59	3.17	1.20	15¾	8¼	7¾
Republic	...	0.29	0.31	0.40	none	8⅝	3½	3½
Technicolor	0.99	0.95	0.74	0.48	1.00	19¼	10¾	11⅞
Trans Lux	0.19	0.29	0.31	0.34	0.25	5½	3¼	5⅛
20th Cent.-Fox	2.00	6.04	5.30	7.91	3.00	38¾	21½	19⅜
Universal	1.25	5.15	4.86	5.32	2.00	29½	13¼	12¼
Warner Bros.	0.43	0.94	1.34	2.62	1.50	18⅜	12	11

* Years 1940-41 only; D—Deficit per share.

Fire Marshal Investigating $100,000 Audio Explosion

Toronto Bureau

The Ontario fire marshal began investigation last Friday of the explosion and fire which wrecked the film inspection department of the Audio Pictures plant here February 12. Damage was estimated at $100,000. Five employees were treated at a hospital for cuts and shock, and five others were treated at the plant. The building was opened last month. The explosion tore a hole in the roof, smashed part of a rear wall, and put the building's sprinkler system out of commission. Arthur Gottlieb, president, said no negatives were lost and the firm is fully operating.

RKO Votes Dividend

The board of directors of Radio-Keith-Orpheum this week declared a dividend of 15 cents per share on the common stock, payable April 1, 1948, to stockholders of record March 15.

Douglas to Aid On British Tax

London Bureau

William O. Douglas, U. S. Ambassador to England, is expected to press for solution of the *ad valorem* tax problem immediately he returns to London.

It has been ascertained here that Eric A. Johnston, president of the Motion Picture Association, and Fayette Allport, MPAA's London representative, held detailed discussions with the Ambassador during Mr. Allport's recent U. S. visit.

Ambassador Douglas will attempt to reconcile the positions of Sir Stafford Cripps, Chancellor of the Exchequer, and Mr. Johnston, now ostensibly poles apart.

Theatre Treasurer Shot Resisting Holdup

Eugene Abeln, 23, treasurer of the Fox theatre, St. Louis, was wounded seriously Sunday night when he resisted holdup men in the mezzanine of the theatre. Police shortly afterward seized Robert Alvey, 27, who they said admitted the holdup attempt. The single shot startled patrons. However, Dion Pelusa, manager, walked through the house calming them. Mr. Abeln, an Army veteran, was awarded the Bronze Star for European battle service.

500 MEN OF GOOD WILL IN WASHINGTON VARIETY CLUB

Washington Bureau

THE VARIETY CLUB of Washington, Tent No. 11, has had phenomenal growth since April, 1934, when 11 men in the Washington area applied for a charter. Since that time the club has grown to more than 500 members in all branches of the amusement industry, and the beautiful club rooms in the Willard Hotel are a focal point for many of the outstanding activities of the city.

The original men who applied for the charter were: John J. Payette, Carter T. Barron, Rudolph Berger, A. Julian Brylawski, Sam Galanty, Harry Hunter, Charles Kranz, J. P. Morgan, J. Louis Rome, William Saxton and Sam Wheeler. Of that original 11, one has died, J. Louis Rome, and one, William Saxton, went on to the Baltimore Tent to become chief barker there.

List of Chief Barkers Since Tent No. 11 Started

The following men have served as chief barker of Tent No. 11: John J. Payette, 1934; Rudolph Berger, 1935; Lou Rome, 1936; Carter T. Barron, 1937; A. Julian Brylawski, 1938; A. E. Lichtman, 1939; Sidney B. Lust, 1940; Hardie Meakin, 1941; William Vincent Dougherty, 1942; Sam Wheeler, 1943; John S. Allen, 1944; Fred S. Kogod, 1945; J. E. Fontaine, 1946; Nathan D. Golden, 1947; Frank M. Boucher, 1948.

Mr. Barron, co-chairman with Mr. Galanty of the ways and means committee, one of the original of the tent, and a former chief barker, also is the first assistant international chief barker of Variety Club International, serving under R. J. O'Donnell.

Tent No. 11 received national recognition by the Variety Clubs of America when it received the award from the National Tent for instituting a premature baby clinic at Sibley Hospital, Washington, D. C.

Many Hospitals Aided By Club's Charity

Some of the recent welfare projects of the tent have included a pledge of $31,200 to the Children's Hospital Building Fund, which will be completely paid up in February, 1948; installation of dental clinics at Children's Hospital, Providence Hospital and Columbia Hospital; furnished 15 Memorial Rooms at Children's Hospital in memory of deceased barkers.

It also has provided a station wagon for the D. C. Society for Crippled Children; maintains a Glaucoma Clinic at the Episcopal Eye, Ear and Throat Hospital and pays the salary of a medical social worker; furnishes shut-in screenings to 15 institutions 52 weeks a year, and pays the cost of operators and maintenance of equipment. Generous contributions to the local boys clubs, who combat juvenile delinquency, and help to build future citizens, are made.



***RELAXATION** for the visiting showman, as well as for the men of the Washington, D. C., film industry. A view of the richly appointed, wood-paneled, air-conditioned card room of the Variety Club Tent No. 11 at the capital city's Willard Hotel.*



By the Herald

***FRANK M. BOUCHER**, at the right, is the 1948 chief barker of Washington's Variety Tent No. 11.*

$193,764 Donated to Charities In Club's 12-Year Period

In recent years the club has aided the Boys Club of Washington, the Metropolitan Police Boys' Club, the Junior Police and Citizens' Corps, the Merrick Boys' Camp, etc. It also has provided nurses' stations at George Washington University Hospital and Georgetown Hospital.

In 1947 the tent paid out $36,295 to local charities. In the period from 1935 through 1947, the Variety Club of Washington has donated $193,764 to various charities.

The present officers of Tent No. 11 represent a cross-section of the local industry. Frank M. Boucher, chief barker, is general manager of K-B Theatres and is one of the most active men in the Tent. First assistant chief barker is Jake Flax, branch manager for Republic, and in show business for many years. Second assistant chief barker is R. Wade Pearson, district manager for Neighborhood Theatres. Dough guy is Sam Galanty, one of the original 11 members of the tent. He is mid-east division manager for Columbia. Property master is Art Jacobson, manager of the local National Screen Service branch.

Because of its location in the nation's capital the Washington Variety Club makes extensive use of its club rooms when playing host to the many exhibitors who visit from all over the country. It is not unusual to see three, four or five exhibitors from as many different parts of the country seated in one of the club's comfortable meeting rooms and discussing the problems of the day. Exhibitors from Canada and Mexico and from countries across the oceans are also frequent visitors to the club for they usually make it a point to visit Washington.

PUERTO RICO MAY CUT TICKET TAX

by E. SANCHEZ ORTIZ
in San Juan

It is expected here that admission taxes will be adjusted downward to pre-war levels by Puerto Rico's Insular Legislature, which convened February 9. Should this legislation be enacted, exhibitors are expected to lower admissions.

There has been a slight general improvement in business conditions here since the first of the year. After the baseball season is over this month, the motion picture houses expect an increase in box office receipts.

The Government is spending more than $1,000,000 on public improvement projects and production is being increased in the sugar industry, main source of income for the island. The industrialization program is gaining momentum and several American firms are establishing new industries in Puerto Rico. All this means new jobs and improvement in the standard of living.

▽

Imports of 35mm film into Puerto Rico from the U. S. during the first 10 months of 1947 amounted to 4,518,217 lineal feet, valued at $100,644. Total imports for 1947 will exceed 5,000,000 feet, compared with 6,000,000 in 1946, according to industry estimates.

▽

The Metropolitan theatre, the largest house in Puerto Rico, opened here February 11. The house is leased for 15 years by Cobian's Theatres. It seats 1,100, is air conditioned, and was built by a private firm for $200,000. Cobian's has also acquired a new theatre at Comercio, in the interior, making a total of 42 houses for the circuit.

MEXICO

by LUIS BECERRA CELIS
in Mexico City

Several important operators of large circuits have resigned from the National Exhibitors Association in protest against new rules recently adopted governing the election of officers. Those resigning include Oscar and Samuel Granat, Gabriel Alarcon and Luis Castro.

▽

Samuel L. Seidlenan, who has served foreign picture companies in Mexico for a long time, is here again as manager for Eagle Lion. He had been Paramount and United Artists manager.

▽

Financing has been obtained from Columbia by Antonio Badu and Fernando Fernandez for the production of "Four Lives."

▽

All officers of the National Cinematographic Industry Workers Union were re-elected at the national convention held in Aguascalientes City. Terms run for five years. Salvador Carrillo is secretary general.

▽

The U. S. contributed 17 of the 31 features released in Mexico during the month of January. There were, in addition, five Mexican, five French, two English and two Argentine.

NEW ZEALAND

by P. A. USMAR
in Wellington

Due to the continued epidemic of poliomyelitis, restrictions on theatre attendance of children under 16 years of age are still in effect. Auckland is still the center of the epidemic and it is likely that the restrictions will be maintained for some considerable time. Schools, due to open after Christmas, are still closed.

▽

An advisory committee on 16mm films will be set up by the government to give adequate consideration to the granting of licenses for commercial 16mm shows and to formulate regulations governing the types of films available for noncommercial interests. These non-commercial interests will be represented on the committee.

AUSTRALIA

by FRANK O'CONNELL
in Sydney

Film Row is again talking about local production on an ambitious scale. The recent arrival here of Major Reginald Baker, managing director of Ealing Studios, was occasion for excitement because it is expected that he will decide the future of Sydney's second most important studio, Pagewood. Local opinion is that at least £200,000 ($640,000) would have to be spent on Pagewood to get it into top working order.

Reports broadcast from the official news service, but unconfirmed by the chairman of the Motion Picture Distributors' Association, F. McNeil Ackland, that U. S. companies were contemplating an amalgamation of frozen funds to finance production here have also raised hopes.

It is reported that Ealing plans to spend £300,000 here this year and as much as £700,000 annually thereafter on a four-films-a-year program. But before this program could be carried out two more sound stages would have to be built at Pagewood, which now has only one stage. The studio would also need £80,000 to £90,000 worth of technical gear. All is in the rumor stage right now, it must be pointed out. Norman Rydge, who, with J. Arthur Rank, owns Pagewood, had no comments.

Locals will believe all this production activity when they see it. They have been witnesses at too many false dawns. One major obstacle to any immediate expansion of production is the lack of studio space. It is regarded as unlikely that the government will allow big studios to be built while the shortage of materials for housing remains as acute as it is now.

British Turning To Stage Shows

London Bureau

Stage shows are continuing to supplant film programs throughout Great Britain as the tightening product shortage turns exhibitor attentions to live talent.

During the past two months, the Gaumont-British circuit, in conjunction with the National Savings Movement, has sponsored a "Talent Search" in all G. B. theatres in the Greater London area. Next week the circuit introduces an all-British "Music Week" at the Dominion theatre, London, with well-known song writers, composers and singers appearing each evening.

The Associated British circuit has announced continuance of its practice of presenting occasional stage productions in key theatres.

Additionally, E. J. Hinge, treasurer of the Cinematograph Exhibitors Association, and owner of 22 theatres in the north of England, has set up a booking service to furnish variety shows for his fellow exhibitors.

Canada Eases Ruling On Foreign Film Fees

Canada's Foreign Exchange Control Board has eased its ruling of last November to permit prepayment of funds for the Canadian exhibition of foreign language films. Designed to conserve Canada's dwindling dollar supply, the Board's original ruling stated that no payments could be made for royalties or rentals, unless such payments were made from the earnings of the commodities involved. Under the Board's new ruling foreign language films will be exempt, while United States citizens who have North American distribution rights to such foreign language films may also request prepayment if they can show that the regulations are too restrictive. Films produced in the United States and Great Britain are not included in the Board's decision.

Telenews Acquires British Pathe's "Summing Up"

The quarterly newsreel, "Summing Up," produced by Pathe Pictures, Ltd., of London, will be released in the United States shortly by Telenews Theatres, Inc., according to the terms of a recent agreement. The subject will be shown in the circuit's 12 newsreel theatres, and will also be made available by Telenews to other theatres in this country.

CBS Building Big Television Plant For New York

Plans for the construction of the nation's largest television studio plant—a two-studio project to be located in New York's Grand Central Terminal Building — were announced this week by Frank Stanton, president of the Columbia Broadcasting System.

The two studios, occupying more than 700,000 cubic feet, will be built and equipped at a cost of "several hundred thousand dollars," Mr. Stanton told agathering of newsmen. The first studio will start operating in April. At the same time Columbia will expand its television activities to cover a seven-day week. It now operates five days weekly.

"The new CBS studio facilities are intended to increase the scope and variety of programs to be fed to its television affiliates," the CBS executive said. He pointed out it was Columbia's primary television interest to establish a nationwide network as fast as relay facilities become available.

The studios will combine the "movie-lot" principle of Hollywood studios with the advantages of centralized location which day-to-day operations require. They will be sufficiently extensive to permit rehearsals and actual broadcasts to go on simultaneously and without interference. Each of the studios will measure 55 by 85 feet.

Mr. Stanton showed sketches of the control rooms. CBS will continue to carry remotes. The plant will be equipped with film projectors. The studios will be of immediate benefit to four or five stations on the eastern seaboard, Mr. Stanton said. The network also has plans for the coast and still is carrying on a "modest" amount of color research. CBS will not share its studios.

NBC Television Station Increases Its Rates

A new rate schedule for WNBT, National Broadcasting Company television station in New York, was announced last week by Reynold R. Kraft, sales manager, effective April 1. The new rates feature a discount rate on transmitter charges applicable to advertisers using the station more than 26 times a year; increased transmitter rates, and lower levels for daytime programs. Base charges for transmitter use are computed according to the time of day. The transmitter charge for one hour will be raised from $500 to $750, including five hours of rehearsal and air time at no extra charge.

Want Scout Trailer Shown

The Girl Scouts are currently asking theatre circuit owners to show a two-minute trailer to aid them in their drive to enlist Girl Scout troop leaders and to organize new troops. The trailer was produced by Twentieth Century-Fox.

LATE REVIEWS

Adventures of Casanova

***Eagle Lion*—Romantic Adventure**

A gay, dashing Casanova portrayed by Arturo de Cordova charms the women and inspires a group of patriots to follow him in battle. The background is 18th Century Sicily which, at the time, is under foreign rule. Arturo de Cordova is supported by Turhan Bey as one of his right hand men, and Lucille Bremer is most attractive as the lady who wins the love of Casanova.

This colorful film was produced by Leonard S. Picker and directed by Roberta Gavaldon from a story by Crane Wilbur. The action scenes are excellent, with duelling and much swordsmanship. Fight scenes between the soldiers of the King and the patriots are fierce. The principal players are supported by John Sutton, George Tobias and Noreen Nash.

When the patriots are about to disband Turhan Bey gets Casanova to lead them. Casanova and the patriots wage a guerilla type war. The rightful governor is put into jail and eventually Casanova and his followers defeat the troops and restore the governor. Turhan Bey dies in a duel and Casanova marries the governor's daughter, played by Lucille Bremer.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date February 7, 1948. Running time, 83 min. PCA No. 12695. General audience classification.
Casanova .....Arturo de Cordova
Lady Bianca .....Lucille Bremer
Lorenzo .....Turhan Bey
John Sutton, George Tobias, Noreen Nash, Lloyd Corrigan, Fritz Lieber, Nestor Piava, Jorge Trevino, Cliff Carr, Jacqueline Dalya, Miroslava, Rafael Alciade, Jacqueline Evans

The Challenge

***Twentieth Century-Fox*—Melodrama**

Tom Conway, as Bulldog Drummond, is the central figure in this melodrama, which concerns a hidden treasure of gold. It is a Reliance picture, produced by Ben Pivar and Bernard Small and directed by Jean Yarbrough. It was adapted from an original story by Sapper.

As the film opens a retired sea captain, who makes model ships, is pushed off a cliff. Scotland Yard investigates the case to determine the cause of the fall, suspecting that it might have been murder. Three persons are involved. They are the captain's housekeeper, his nephew and a young lady, who is the daughter of an old sailing friend of the captain. One of the ship models, "The Flying Dutchman," disappears and the girl is determined to find it. While she is endeavoring to recover the model, others join in the search. Another murder is committed and eventually it is discovered that the sails of the ship have the key to the location of a gold treasure which was found on the last voyage of the "Flying Dutchman." Tom Conway is able to get a message to Scotland Yard as the culprits, the nephew and the housekeeper, are about to seize the treasure.

June Vincent plays the girl who is the rightful heir to the fortune which the sea captain had stolen from her father. Richard Stapley plays the nephew and John Newland is an assistant to Bulldog Drummond.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, March, 1948. Running time, 68 min. PCA No. 121863. General audience classification.
Bulldog Drummond .....Tom Conway
Vivian Bailey .....June Vincent
Cliff Sonnenberg .....Richard Stapley
John Newland, Eily Malyon, Terry Kilburn, Stanley Logan, Leyland Hodgson, James Fairfax, Pat Aherne, Oliver Blake, Houseley Stevenson

Film Classics Moves

Film Classics, Inc., and Cinecolor have moved their joint New York home offices to the Paramount Building, 1501 Broadway.

20th-Fox Shows First Issue of Televised News

Television audiences in four cities became first-nighters early this week as 20th Century-Fox presented the first issue of its Camel Cigarettes-sponsored television newsreel over the network of the National Broadcasting Company.

The 10-minute reel, to be presented nightly over NBC five days a week, was especially edited for television. At a demonstration at Movietone News headquarters in New York the pictures were shown not only on conventional receiving sets, but also on a seven and one-half by 10-foot screen through the use of an RCA large-screen projection unit.

As 20th-Fox launched its reel, it was learned that the Associated Press had dropped plans for the production of one of its own. An AP executive explained this week that the project, which called for the delivery of a daily reel for AP member stations, had to be abandoned "because of excessive cost." The United Press also has not yet produced a reel, but is negotiating with a major company for the use of its newsreel. International News Service, in cooperation with Telenews, has a weekly television reel sponsored by Chevrolet.

Titled the "Camel Newsreel Theatre," the 20th-Fox reel was marked by observers for its clarity and definition which, while not as perfect as a theatre newsreel, compared favorably with the best television presentations.

The commentary was integrated in a manner that made up for the lack of music, which could not be added to the sound track because of difficulties with the American Federation of Musicians. Camels had taken ads in the metropolitan dailies to publicize the launching of its Newsreel Theatre which goes on the air from 7:50 to 8:00 P.M.

The large-screen projector was of the conventional RCA type. It is a bulky machine with a complicated dial system. The image was bright, but a loss of definition and surface ripple were noted. The set has an effective throw of 15 feet. Stations in New York, Washington, Philadelphia and Schenectady showed the Camel program.

Blumenthal and Crespinel Reelected by Cinecolor

A. Pam Blumenthal, chairman of the board of directors; William T. Crespinel, president, and all other officers of Cinecolor were reelected at a meeting here Saturday of the company's board of directors. Other officers include Alan H. Gundelfinger, vice-president and technical director; Graham Sterling, Jr., secretary, and Karl Herzog, treasurer. Other members of the nine-man board are C. Kenneth Baxter, Joseph J. Rathert, John D. Kerr and Joseph Bernhard, president of Film Classics.

TWO AREAS ANALYZED

Statistical summaries of the Memphis and Albany directories, in the series of 31 theatre directories compiled by the Motion Picture Association in its census of U. S. theatres by exchange area, were released this week.

MEMPHIS EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*	570	268,501	Circuit-operated theatres†	229	133,930
Closed theatres	16	5,655	Non-circuit theatres	357	140,226
Totals	586	274,156	Totals	586	274,156

Seating capacity of theatres now in operation, according to population groupings*:

Population††	Towns with Theatres	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
500,000-250,001	1 (Memphis)		37		35,560		961
100,000- 50,001	1 (Little Rock)	2	13	50	10,188	45,748	784
50,000- 25,001	2	4	11	61	8,394	54,142	763
25,000- 10,001	12	16	48	109	30,275	84,417	631
10,000- 5,001	22	38	54	163	29,889	114,306	553
5,000- 2,501	55	93	99	262	51,312	165,618	518
2,500 and under	273	366	308	570	102,883	268,501	334

*Excluding five drive-in theatres, total capacity 2,050 automobiles.
†A circuit is defined as "four or more" theatres operated by the same management.
††There are no cities in this exchange territority ranging in population from 100,001-250,000.

ALBANY EXCHANGE TERRITORY

	Number	Seating		Number	Seating
Theatres in operation*	232	152,506	Circuit-operated theatres†	116	103,576
Closed theatres	10	4,116	Non-circuit theatres	126	53,046
Totals	242	156,622	Totals	242	156,622

Seating capacity of theatres now in operation, according to population groupings*:

Population	Towns with Theatres	Cumulative Total	No. of Theatres Operating	Cumulative Total	Number of Seats	Cumulative Total	Average Seats Per Theatre
250,000-100,001	2 (Albany) (Utica) (Schenectady)		23		28,839		1,254
100,000- 50,001	2 (Troy)	4	22	45	22,991	51,830	1,045
50,000- 25,001	3	7	11	56	11,848	63,678	1,077
25,000- 10,001	14	21	30	86	25,983	89,661	866
10,000- 5,001	10	31	12	98	10,118	99,779	843
5,000- 2,501	26	57	28	126	17,494	117,273	625
2,500 and under	105	162	106	232	35,233	152,506	332

*Excluding three drive-in theatres, total capacity 1,580 automobiles.
†A circuit is defined as "four or more" theatres operated by the same management.

KMTA Board Sets October For Annual Convention

The board of directors of the Kansas-Missouri Theatre Association meeting at the Phillips Hotel in Kansas City Tuesday set October 5 and 6 as the date for the association's next annual convention. It will be held at the Hotel Muehlebach in that city. The board also discussed the feasibility of establishing a central film shipping point in Kansas and a committee was appointed to discuss the matter with distributors. At the same time it was announced that Homer Strowig, president of the association, will stand for nomination for the state legislature at the Republican primaries in August to represent Dickinson County.

Theatres Affected as Toronto Curtails Power

Motion picture theatres and radio stations in Toronto were thrown into confusion Monday and Tuesday when the city's Hydro Electric Commission shut off electric power at intervals to conserve electricity during a severe cold wave. Theatres warned patrons that performances might be interrupted for half-hour periods.

IN NEWSREELS

MOVIETONE NEWS — Vol. 31, No. 13 — Cold spell across nation. . . . Bomb wrecks newspaper building in Jerusalem. . . . British blow up surplus ammunition. . . . Truman president of Red Cross. . . . Dog show in Madison Square Garden. . . . New Orleans carnival. . . . Sir Alexander Korda.

MOVIETONE NEWS — Vol. 31, No. 14 — Governor Dewey raps administration peace policy. . . . Ohio River ice jam. . . . Greek troops battle Reds. . . . Rome: Pope Pius XII talks on atomic power. . . . Winthrop Rockefeller marries Barbara Sears. . . . London: World table tennis tournament. . . . Paris: Middleweight boxing championship. . . . Switzerland: American Olympic bobsled team.

NEWS OF THE DAY—Vol. 19, No. 247—Arab terror defies United Nations. . . . Truman opens Red Cross drive. . . . Carnival time. . . . Mardi Gras in New Orleans. . . . Fiesta in Italy. . . . Nation's dogs in New York show. . . . Lipton Cup race.

NEWS OF THE DAY—Vol. 19, No. 248—Cinderella romance. . . . Pope warns of atom bomb. . . . Latest films of the war in Greece. . . . Appeasement of Stalin scored by Dewey. . . . Winter Olympic's finale.

PARAMOUNT NEWS—No. 50—Carnival season along the Riviera. . . . Miracle of Syracuse: two sets of triplets born. . . . Plane crash in French Alps kills 21. . . . Easter hat preview. . . . Red Cross campaign. . . . Yacht spectacle at Miami Beach.

PARAMOUNT NEWS—No. 51—First flood of '48. . . . Rockefeller weds. . . . Dewey opens campaign. . . . Irish election. . . . French-Spanish frontier reopened. . . . Pope Pius says to use atom solely for peace. . . . Table tennis in England. . . . Winter Olympics farewell.

UNIVERSAL NEWS—Vol. 30, No. 117—Carnival time at New Orleans; Fiareggio, Italy; Nice, France, and pirate jamboree at Tampa, Fla. . . . Margaret Truman launches new type river craft. . . . Amateur snowman sculpture in Central Park. . . . New York Golden Gloves. . . . Lipton Cup race.

UNIVERSAL NEWS—Vol. 30, No. 118—Ice hockey and figure skating highlight '48 Olympic roundup. Cinderella weds Rockefeller. . . . Governor Dewey urges stronger U. S. foreign policy. . . . Ice choked rivers menace eight states. . . . Half a million dollar damage in Canadian fire.

WARNER PATHE NEWS—No. 52—Haganah trains Palestine army. . . . Poison bandit murders 12. . . . Mardi Gras in New Orleans, carnival in Nice, France. . . . Truman signs Red Cross pledge. . . . Margaret Truman launches tugboat. . . . Wounded vets learn pinup photography. . . . Lipton race. . . . Snow sculpture.

WARNER PATHE NEWS—No. 53—Rockefeller takes bride. . . . Dewey campaigns in Boston. . . . Grandmas haul a mean car. . . . Children of Lidice. . . . Spanish-French border reopened. . . . Olympic finals.

Children's Film Standards Proposed by Parent Group

Eighteen standards for the improvement of films for children were presented by the United Parents Associations of New York City, Inc., to representatives of the industry at a meeting in New York last week. These proposed standards, according to Mrs. Esther Speyer, chairman of the parents' group, were compiled by the organization's motion picture committee after a study of 19 months failed to turn up a feature specifically designed for children. The standards include the following: stories and adaptations of stories to be written specifically for children; treatment, characterization and dialogue must be authentic to what is called for by the story; characterizations and emotions must be natural and normal; exaggerated dialects should be avoided.

COMIC BOOKS
ASSORTED TITLES
$25.00 per 1000 — Regular 10c
CUTOUTS—National Comic Characters. Regular 10c sellers. $10.00 per 1000.
20 *Assorted Samples—Comics and Cutouts* $1.00
NATIONAL PREMIUM — 345 East 23rd St., N. Y. C. Dept. MPH

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

BLONDE FROM BROOKLYN: Robert Stanton, Lynn Merrick—O. K. for a double bill. Can't gauge business possibilities of any show due to deep snow and cold weather. Business wasn't half what I expected. Played Friday, Saturday, Jan. 23, 24.—Ralph Raspa, State Theatre, Rivesville, W. Va.

BOSTON BLACKIE BOOKED ON SUSPICION: Chester Morris, Lynn Merrick—Good show for a weekend double bill. Busines bad. Cold weather kept them away. Played Friday, Saturday, Jan. 16, 17.—Ralph Raspa. State Thaetre, Rivesville, W. Va.

DOWN TO EARTH: Rita Hayworth, Larry Parks—Rates excellent. It has spectacular dances, light comedy and a nice balance of drama and fantasy. And, mister, we need light entertainment as never before. The desperate need is for pictures that the public will give word-of-mouth advertising. If we ever get the public back it will be a consistent run of good pictures. Not one top one and then eight or ten palookas. We are all now paying for the gyping the public received in the last year. We knew it and so did the public. You received picture after picture with the psychological angle, the vicious old cycle.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

GUNFIGHTERS: Randolph Scott, Barbara Britton—Bad weather ruined us on this one. Good show but there is a difference between Technicolor and Cinecolor, and don't think the patrons can't notice it. Played Friday, Saturday, Jan. 16, 17.—William Emkey, Family Theatre, Glen Lyon, Pa.

LAST OF THE REDMEN, THE: Jon Hall, Evelyn Ankers—Doubled billed this one with "Little Miss Broadway" on my Bargain Night. Did O.K. except for too much film rental. Those I talked to liked "Last of the Redmen" better. Should single bill it. Played Tuesday, Feb. 3.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa.

Eagle Lion

CORSICAN BROTHERS: Douglas Fairbanks, Jr., Ruth Warrick—Not so hot at the box office but was appreciated by those who came. Played Wednesday, Thursday, Dec. 24, 25.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DON RICARDO RETURNS: Fred Colby, Isabelita—Tried to avoid playing this one, which was fair. Be sure it's double billed. Played Friday, Saturday, Jan. 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

KILLER AT LARGE: Robert Lowery, Anabel Shaw—Had Autry for competition so business was terrible. The feature was fair. Ever since Autry began making pictures for Republic I've played them. Played his reissues during the war to kee- his name alive and, now that he is making new ones, Republic sells them to my competition. Played Friday, Saturday, Jan. 9, 10.—Ralph Raspa, State Theatre, Rivesvile, W. Va.

LAW OF THE LASH: "Lash" LaRue, Al "Fuzzy" St. John—It pleased the few I had. Played Friday, Saturday, Jan. 9, 10.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RETURN OF THE LASH: "Lash" LaRue, Al "Fuzzy" St. John—LaRue is going good here and Westerns sure do the business at this box office on weekends here. Played Thursday-Saturday, Jan. 29-31.—R. J. Nolop, Roxy Theatre, Mitchell, S. D.

Film Classics

SPIRIT OF WEST POINT: Felix Blanchard, Glenn Davis—This picture was played out by the time I ran it. I hope that this will be my lowest Sunday and Monday gross this year, because it was really low. If you have football fans in your audience this will please. Played Sunday, Monday, Jan. 11, 12.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Metro-Goldwyn-Mayer

CYNTHIA: Elizabeth Taylor, George Murphy—A honey! A story of a teen-age girl pampered by her parents. She finds herself when she has her first date. Pleased 100 per cent. Men and women, boys and girls, they all liked it. Played Sunday, Monday, Jan. 25, 26.—Charlie Jones, Elma Theatre, Elma, Iowa.

OF BENEFIT TO ALL

I have been reading your section of What the Picture Did for Me for the past 16 years. So I decided I should do my part now in trying to give an honest report on the pictures as we play them, hoping someone will benefit from my reports as I have from the reports I read. I hope to be a steady contributor to your important section. — WILLIAM EMKEY, Family Theatre, Glen Lyon, Pa.

DESIRE ME: Greer Garson, Robert Mitchum—Memorable. Greer Garson gives her public the best performance since "Mrs. Miniver." The stars, Greer Garson and Robert Mitchum, will give the public good entertainment. Richard Hart is also very good in this picture. Will go very well in every town or city. Played Thursday, Friday, Jan. 22, 23.—Thurston Cooper, Myers Theatre, Nashville, N. C.

FIESTA: Esther Williams, Ricardo Montalban—Very good show. Wonderful color and the musical numbers were tops. Can use more like it any time. Played Sunday-Wednesday.—R. J. Nolop, Roxy Theatre, Mitchell, S. D.

GALLANT BESS: Marshall Thompson, George Tobias—This horse picture sure did the job for us at the box office. It is a grand show and you will not miss when you book this. Played Thursday-Saturday.—R. J. Nolop, Roxy Theatre, Mitchell, S. D.

GREEN DOLPHIN STREET: Lana Turner, Van Heflin—A swell show but, as is the case in all small towns, the pictures are milked before we have a chance to play them.—William Emkey, Family Theatre, Glen Lyon, Pa.

HUCKSTERS, THE: Clarke Gable, Deborah Kerr—Gable did not please here, consequently the show was a flop. We had the poorest crowd all year. Played Sunday-Tuesday, Jan. 11-13.—R. J. Nolop, Roxy Theatre, Mitchell, S. D.

KILLER McCOY: Mickey Rooney, Brian Donlevy—This picture had all the evidences of a trial balloon for Rooney in a different role. As far as this run was concerned, it was deflated before it got off the ground. Fair business the first day, but the balance of the run was an all-time low in this era of subnormal grosses.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

KILLER McCOY: Mickey Rooney, Brian Donlevy—This fight picture of boxing is one of Mickey's best, I think. He always comes through with a good show. The customers liked the show and came back the second night. The box office didn't show anything big, but no one walked out on this one. Played Monday, Tuesday, Jan. 26, 27.—Frank D. Fowler and Jack LaGrande, Princess Theatre, Mocksville, N. C. Small town and rural patronage.

LIVING IN A BIG WAY: Gene Kelly, Marie MacDonald—Some very good dancing by Kelly is about the size of it. Business below average. Story is a bit flimsy and "The Body" could stand some more dramatic lessons. The dancing is a redeeming feature. No complaints. Played Wednesday, Thursday, Jan. 21, 22.—Charlie Jones, Elma Theatre, Elma, Iowa.

SONG OF LOVE: Katharine Hepburn, Paul Henried—Too much music. May go well in a city, but will flop in small towns. Box office returns in small towns are poor. Will make a fairly nice single day picture. Played Thursday, Friday, Jan. 15, 16.—Thurston Cooper, Myers Theatre, Nashville, N. C.

THIS TIME FOR KEEPS: Esther Williams, Jimmy Durante—Good old Jimmy Durante saved this show. Esther Williams is no actress or draw as far as our situation is concerned. Beautiful color. Business fair. Played Sunday, Monday, Jan. 11, 12.—William Emkey, Family Theatre, Glen Lyon, Pa.

UNFINISHED DANCE: Margaret O'Brien, Cyd Charisse—My customers don't go for Margaret O'Brien, even if it is in Technicolor. To top it off, the ballet didn't help the draw. Too long and too much toe dancing. Box office off. Played Wednesday, Thursday, Jan. 14, 15.—William Emkey, Family Theatre, Glen Lyon, Pa.

UNFINISHED DANCE: Margaret O'Brien, Cyd Charisse—This is a beautiful picture and the ballet scenes are tremendous. But it is strictly a prestige picture. It does bring spectacular ballet scenes to the small town. It will not do the business it should but at least you don't have to hide when the patrons come out, although it was not a success at the box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

YEARLING, THE: Gregory Peck, Jane Wyman—The year of the "Yearling" had passed before we were able to get a playdate on this picture. However, the picture was still good for those who had not seen it before. Just about paid film rental due to the fact that we were the last place in the U. S. to get a playdate on same. Played Monday, Jan. 5.—A. C. Jewkes, Kenilworth Theatre, Kenilworth, Utah.

Monogram

BLACK GOLD: Anthony Quinn, Katherine DeMille—Good small town picture. Color was good and both stars turned in good performances. Played Monday, Dec. 4.—A. C. Jewkes, Kenilworth Theatre, Kenilworth, Utah.

CHINESE RING, THE: Roland Winters, Louise Currie—Doubled this one with "Ghost Town Renegades." Fair. As for "The Chinese Ring," it isn't bad, although I don't care too much for the new Charlie Chan. Business average for Bargain Night. Played Tuesday, Jan. 20.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa.

KILROY WAS HERE: Jackie Cooper, Jackie Coogan—Personally I didn't see much to it, but it seemed to please and did average weekend business. Seemed to lack comedy. Not many laughs. Doubled with "Wolf Call," and the program was accepted as O.K. Played Friday, Saturday, Jan. 30-31.—Charlie Jones, Elma Theatre, Elma, Iowa.

SWEETHEART OF SIGMA CHI: Elyse Knox, Phil Regan—Weak. Music average. Story not too well handled by not too good cast. It didn't get much here. Played Wednesday, Thursday, Jan. 7, 8.—Charlie Jones, Elma Theatre, Elma, Iowa.

Paramount

DEAR RUTH: Joan Caulfield, William Holden—Grand family picture. Played right after "Welcome Stranger" and this pleased as highly as "Stranger." Lots and lots of laughs. Business good. Played Sunday, Monday, Jan. 4, 5.—Charlie Jones, Elma Theatre, Elma, Iowa.

DESERT FURY: John Hodiak, Lizabeth Scott—Excellent scenery, beautiful color, plenty of swell clothes for the women to envy and several characters to make a plot which holds your interest, but doesn't get the patrons too excited. Average business. Played Sunday, Monday, Jan. 11, 12.—Charlie Jones, Elma Theatre, Elma, Iowa.

TROUBLE WITH WOMEN, THE: Ray Milland, Teresa Wright—This didn't take very well. Weather and roads were bad. Nothing big about it. Played Wednesday, Thursday, Feb. 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VARIETY GIRL: Mary Hatcher, DeForrest Kelley—Enjoyed excellent business on this one, with all the customers pleased. Play it.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss. Small town patronage.

(Continued on following page)

(*Continued from preceding page*)

VARIETY GIRL: Mary Hatcher, DeForrest Kelley —Well worth playing. Should do well anywhere. No sellout with us. The roads were too bad. No regrets. Played Monday, Tuesday, Feb. 2, 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso —Waste of talent, but did the business. What more can you ask. Played Thursday, Friday, Feb. 5, 6.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss. Small town patronage.

WHERE THERE'S LIFE: Bob Hope, Signe Hasso —The more I play of these "Hope" pictures the more I am convinced that my ticket buyers are right when they say: "Bobe Hope should stick to radio only." No draw. Played Friday, Saturday, Jan. 9, 10.—William Emkey, Family Theatre, Glen Lyon, Pa.

WILD HARVEST: Alan Ladd, Dorothy Lamour—Good for farm community. Did average business but may have done better if it weren't 15 below zero. A bit suggestive in spots, and the brawls were overdone, but it was well received. Played Sunday, Monday, Jan. 18, 19.—Charlie Jones, Elma Theatre, Elma, Iowa.

RKO Radio

BORDER G-MAN: George O'Brien—Can't say enough, or thank RKO enough for this reissue of a George O'Brien Western. You fellows who play Westerns on Saturday, play this by all means. They are good, and RKO lets you have them at a reasonable rental. Good prints. Good people. Customers want more of George O'Brien. Played Saturday, Jan. 24.—Frank D. Fowler and Jack LaGrande, Princess Theatre, Mocksville, N. C. Small town and rural patronage.

SAN QUENTIN: Lawrence Tierney, Marion Carr —Good, but no draw and very expensive. Played Friday, Saturday, Jan. 2, 3.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SECRET LIFE OF WALTER MITTY: Danny Kaye, Virginia Mayo—Not up to Kaye's standard, but it satisfied. I expected topnotch business, but a big snow storm killed business for weeks. Played Sunday, Monday, Jan. 25, 26.—Ralph Raspa, State Theatre, Rivesville, W. Va.

THEY WON'T BELIEVE ME: Robert Young, Susan Hayward—RKO Radio won't believe me when I tell them that this type of feature just doesn't go and it is not worth half the price they want for it. Played Tuesday-Wednesday, Jan. 6, 7.—Ralph Raspa, State Theatre, Rivesville, W. Va.

UNDER THE TONTO RIM: Tim Holt, Nan Leslie —A few years ago the Tim Holt Westerns were good, but now they're topnotch. Business kept down by a snow storm. Played Friday, Saturday, Jan. 30, 31.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Republic

DRIFTWOOD: Ruth Warrick, Walter Brennan—Good story. Fine acting. I advertised it as the best picture of the week. Everyone was satisfied. The new child star, Natalie Wood, was a hit here. Played Saturday, Sunday.—L. Brazol, Jr., New Theatre, Bearden, Ark.

MY PAL TRIGGER: Roy Rogers, Dale Evans—Roy Rogers shows always hit high here. They show more money at the box office than any other Westerns . Played Thursday-Saturday, Dec. 11-13.—R. J. Nolop, Roxy Theatre, Mitchell, S. D.

SADDLE PALS: Gene Autry, Lynn Roberts—This was another Autry picture that failed to click. Business off. Played Friday, Saturday, Jan. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SPOILERS OF THE NORTH: Paul Kelly, Adrian Booth—Used on weekend double bill to light business. Very disagreeable picture. Played Friday, Saturday, Jan. 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—This feature did a very good job for us at the box office and everyone here had high praise for the show. You will not go wrong on this. Played Sunday-Tuesday, Feb. 1-3.—R. J. Nolop, Roxy Theatre, Mitchell, S. D.

BRASHER DOUBLOON, THE: George Montgomtry, Nancy Guild—You may get them out the first night, but after that look out. It would have paid us to have kept closed.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DAISY KENYON: Joan Crawford, Dana Andrews—This is one of the few pictures I have played since February 13, 1913, that no one liked. They did not walk out on it, but would not say anything good or bad. When I asked how they liked the picture they would say, "I did not like it very well." Played Sunday, Monday, Jan. 25, 26.—Posie Williams, Roxy Theatre, Munday, Texas.

FOXES OF HARROW, THE: Maureen O'Hara, Rex Harrison—Did well on this one. To my surprise it went over in this small town which is very hard to please. Business above average. Played Tuesday, Wednesday, Feb. 3, 4.—Lee H. Abraham, Trace Theatre, Port Gibson, Miss. Small town patronage.

HOMESTRETCH: Cornel Wilde, Maureen O'Hara —Nice racehorse picture. Nice color. Nothing great at the box office. Everyone enjoyed this one. Maureen wore beautiful clothes and that is good for the ladies. No walkouts. Played Monday, Tuesday, Jan. 19, 20.—Frank D. Fowler & Jack LaGrande, Princess Theatre, Mocksville, N. C. Small town and rural patronage.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—A marvelous show and the box office did a very good business. This kind of a show is tops for my money. Played Thursday-Saturday, Jan. 1-3.—R. J. Nolop, Roxy Theatre, Mitchell, S. D.

HOMESTRETCH, THE: Cornel Wilde, Maureen O'Hara—Dandy picture. Color lovely. The story has appeal for all. If they don't like this one they should see a doctor. Play it by all means.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—This should be a natural for any situation. Don't be afraid to sell it. It will pay off.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—This picture lacks star power, but those who come to see it will enjoy it. At least I did. Played Sunday, Monday, Jan. 25, 26.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa.

FABULOUS DORSEYS, THE: Tommy Dorsey, Jimmy Dorsey—I am an ardent fan of the Dorsey Brothers and their music, but I was disappointed in this picture. The story was there, but the production was poor on this picture. Played Monday, Jan. 12.—A. C. Jewkes, Kenilworth Theatre, Kenilworth, Utah.

LURED: George Sanders, Lucille Ball—This one I lost money on because I over-paid for it. It is a fair program picture. When will I learn to buy and when will we small theatre men get some breaks. Played Friday, Saturday, Jan. 23, 24.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa.

Universal

BRUTE FORCE: Burt Lancaster, Hume Cronyn—These are the type shows my Friday and Saturday payees eat up and ask for more. Good action plus a good cast. Prison pictures are getting popular again. Played Friday, Saturday, Jan. 2, 3.—William Emkey, Family Theatre, Glen Lyon, Pa.

GREAT EXPECTATIONS: John Mills, Valerie Hobson—An English show, therefore Universal has delivered another all-time low gross for Tuesday night. It's getting so that when they (my patrons) see the trade mark U-I they expect to see an English show and walk off. Played Tuesday, Dec. 23.—Ralph Raspa, State Theatre, Rivesville, W. Va.

IVY: Joan Fontaine, Patric Knowles—Tuesday and Wednesday business hit a new low with this one. Not for small towns. Played Tuesday, Wednesday, Jan. 27, 28.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—No matter how good these shows are they just don't appeal. Business terrible. Played Tuesday, Wednesday, Jan. 20, 21.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SLAVE GIRL: Yvonne DeCarlo, George Brent—Very good first night, but word must have gotten around that it was too screwball and it fell flat. Played Sunday, Monday, Jan. 4, 5.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SLAVE GIRL: Yvonne DeCarlo, George Brent—It was ridiculous to waste Brent's talents on such a weak production. Good business Sunday night, but off badly Monday night. Played Sunday, Monday, Jan. 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THEY WERE SISTERS: James Mason, Phyllis Calvert—Although these features (English) are double billed with a Western they flop. Best way I know of to lose money and have dissatisfied patrons. Played Tuesday, Wednesday, Jan. 13, 14.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WEB, THE: Edmond O'Brien, Ella Raines—Very good mystery with a sprinkle of laughs. Business good. It is the first Universal show to do business in quite some time. Played Wednesday, Thursday, Dec. 31, Jan. 1.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner Bros.

ESCAPE ME NEVER: Errol Flynn, Ida Lupino—This is a swell show, although Flynn made better ones. Ida Lupino does a swell job of acting. The women should go for it in a big way. The picture is interesting throughout. Played Sunday, Monday, Feb. 1, 2.—Louis Perretta, Crescent Theatre, Mahoningtown, Pa.

TIME, THE PLACE AND THE GIRL, THE: Dennis Morgan, Jack Carson—These stars are well liked here and this was liked by all who came to see it. Title has no draw. Played Monday, Dec. 8.—A. C. Jewkes, Kenilworth Theatre, Kenilworth, Utah.

TREASURE OF THE SIERRA MADRE, THE: Humphrey Bogart, Walter Huston—Dynamite. This picture has plenty of action, plus a beautiful background for this type of motion picture. Every star is remarkable. The entire family will go for this action filled drama. Surefire at the box office. Played Thursday, Friday, Feb. 5, 6.—Thurston Cooper, Myers Theatre, Nashville, N. C.

UNSUSPECTED, THE: Joan Caulfield, Claude Rains—As mentioned before this type of film will not draw enough to cover film rental. Played Sunday, Monday, Jan. 18, 19.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Short Features

RKO Radio

THE SPOOK SPEAKS: Leon Errol—Very funny and it also gives good advice. Everyone should see this. It's Leon Errol at his best. The title alone will give a good showing at the box office.—Thurston Cooper, Myers Theatre, Nashville, N. C.

Universal

BEAR FACTS: Variety News—Be sure to play this one.—Ralph Raspa, State Theatre, Rivesville, W. Va.

NATURE'S ATOM BOMB: The Answer Man—Very good.—Ralph Raspa, State Theatre, Rivesville, W. Va.

OVERTURE TO WILLIAM TELL: Lantz Color Cartunes—Very good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SOLID IVORY: Lantz Color Cartunes—Good cartoon.—Ralph Raspa, State Theatre, Rivesville, W. Va.

Warner-Vitaphone

ALONG CAME DAFFY: Merrie Melodies Cartoons —My doorman gets a good laugh at these cartoons and so do I. He always tells his friends when we play one. His name is Jack LaGrande, Mocksville High School.—Frank D. Fowler, Princess Theatre, Mocksville, N. C.

HARE GROWS IN MANHATTAN: "Bugs Bunny" Specials—"Bugs Bunny" again.—Ralph Raspa, State Theatre, Rivesville, W. Va.

INKI AT THE CIRCUS: Merrie Melodies Cartoons —Topnotch with my audience.—Ralph Raspa, State Theatre, Rivesville, W. Va.

RHAPSODY IN RIVETS: Blue Ribbon Cartoons—Good cartoon with musical background.—Ralph Raspa, State Theatre, Rivesville, W. Va.

SWING STYLES: Melody Master Bands—A very good musical; in fact, I am going to bring it back later.—L. Brazil, Jr., New Theatre, Rearden, Ark.

THE SNEEZING WEASEL: Blue Ribbon Cartoons —Blue Ribbon cartoons should be retitled "Boo-Ribbon." Not worth playing.—Ralph Raspa, State Theatre, Rivesville, W. Va.

WARNER PATHE NEWS: This news has been improved by at least 50 per cent. Some issues of this news are partly filmed in color. This makes a big improvement. Commentators are good, too.—Thurston Cooper, Myers Theatre, Nashville, N. C.

WHAT EVERY EXHIBITOR KNOWS ——

GOOD PICTURES ARE ADVERTISED; THE OTHERS ARE SNEAKED OUT

Roy Martin Dies In Plane Crash

Roy E. Martin, Sr., founder and head of the southeastern circuit which bears his name, was killed February 11 when his personal plane fell near Bay St. Louis, Miss., en route from New Orleans to Columbus, Ga. Mr. Martin, 60, was piloting the plane.



Roy E. Martin

Mr. Martin, a Georgia farm boy, entered the then "nickelodeon" business in 1912, at Columbus, Ga. He accumulated through the years some 100 theatres, but Columbus remained his headquarters. The circuit's Royal theatre there is one of the largest in the southeast.

Mr. Martin, whose slogan was "work while other men play," branched into hotels, amusement parks, office buildings and residences; and one of his sons, Roy, Jr., manages this department. His other son, E. D. Martin, is executive head of the theatre department.

Mr. Martin last year marked 35 years in the industry, and his friends and associates both in his circuit and in the state's political and business life honored him at that time.

Louis L. Dent, 62; Was Western Theatre Owner

Louis L. Dent, 62, owner of theatres in Colorado, Nebraska and Oklahoma, died February 7 of a heart ailment at Phoenix, Ariz. His State Theatres, Inc., controls the State and Center theatres in Oklahoma City. Mr. Dent's home was in Dallas. For many years he headed Dent Theatres, in Texas, which included more than 100 houses, and is now the Interstate Circuit. Other of his holdings are Nebraska Theatres, Inc., and Westland Theatres, Inc. He is survived by his widow and a son.

Stephen M. Avery

Stephen Morehouse Avery, 55, Hollywood screen writer for the past 15 years, died February 11 at Hollywood. He was under contract to Warner Brothers and for that company wrote "The Male Animal," "Woman in White" and "The Two Worlds of Johnny Truro."

"Telecolor" Trademark Denied

The U. S. Court of Customs and Patent Appeals has denied Columbia's application for registration of the word "Telecolor" as a trademark for radio and television transmitting and receiving apparatus, according to word received by Dr. Herbert T. Kalmus, president of Technicolor, who opposed Columbia's application.

Short Product in First Run Houses

NEW YORK—Week of February 16

CAPITOL: It Can't Be Done ..... ***MGM***
Milky - Way ..... ***MGM***
Feature: Three Daring Daughters ..... MGM
CRITERION: Band Master ..... ***United Artists***
Feature: Sleep, My Love ..... United Artists
GLOBE: Now That Summer Is Gone ***Warner Bros.***
Feature: Body and Soul ..... United Artists
PALACE: Pen Games ..... ***RKO Radio***
Wide Open Spaces ..... ***RKO Radio***
Feature: Night Song ..... RKO Radio
PARAMOUNT: Cat O'Nine Ails ..... ***Paramount***
All-American Swing Stars ..... ***Paramount***
Popular Science, No. 3 ..... ***Paramount***
Feature: Road to Rio ..... Paramount
RIVOLI: Topsy Turkey ..... ***Columbia***
Out of This World Series ..... ***Columbia***
Feature: To the Ends of the Earth ..... Columbia
ROXY: Lazy Little Beavers ..... ***20th Cent.-Fox***
Olympic Class ..... ***20th Cent.-Fox***
Feature: Call Northside 777 ..... 20th Cent.-Fox
STRAND: So You Want to Hold Your Wife ***Warner Bros.***
Gorilla of My Dreams ..... ***Warner Bros.***
Celebration Days ..... ***Warner Bros.***
Feature: Treasure of Sierra Madre ... Warner Bros.
WARNER: Built for Speed ..... ***Warner Bros.***
Feature: A Miracle Can Happen .... United Artists
WINTER GARDEN: Tex Beneke and Orch. ***Universal***
Feature: Jassy ..... Universal

CHICAGO—Week of February 16

CHICAGO: Salt Water Taffy ..... ***MGM***
Feature: Green Dolphin Street ..... MGM
GRAND: Brother Knows Best ..... ***RKO***
Feature: Panic ..... RKO
PALACE: Teddy, the Tough Rider ***Warner Bros.***
Feature: Animal Cracker Circus ..... Columbia
ORIENTAL: Band Masters ..... ***United Artists***
Feature: Sleep, My Love ..... United Artists
ROOSEVELT: What Makes Daffy Duck? ***Warner Bros.***
Riding the Hounds ..... ***Paramount***
Feature: I Became a Criminal ..... Warner Bros.
UNITED ARTISTS: So You Want an Apartment ***Warner Bros.***
Fight to the Finish ..... ***20th Cent.-Fox***
Feature: King's Row ..... Warner Bros.

Foreign Audiences to See Youth Tolerance Film

"Make Way for Youth", a 22-minute 16mm film narrated by Melvyn Douglas, is to be shown to civilian populations in Germany, Austria,, Japan and Korea, it was announced this week by the Civil Affairs Division of the United States Department of the Army. This film was produced by the Youth Division of the National Social Welfare Assembly. A dramatic story is told of a triumph over intolerance and prejudice. A group of teen-agers learn that by working and playing with other youngsters of their same age group of varied national and religious backgrounds intolerance can be stamped out.

New York State Bill Would Increase License Fees

A bill to increase the New York State licenses fees for the exhibition, sale or lease of motion picture films from $3 to $6 for each 1,000 feet has been introduced in the state legislature at Albany by Senator Samuel L. Greenberg, Brooklyn. The bill would also boost the license fee for each copy from $2 to $4. It was referred to the Finance Committee.

To Close Carolina Houses To Protest Ticket Tax

H. A. Anderson, operating a circuit of theatres in the two Carolinas, announced last week he would close two of his houses in protest against the 20 per cent Federal admission tax. His Mullins, in Mullins, S. C., and his theatre in Conway, S. C., will be closed. Mr. Anderson will continue to operate the Anderson in Mullins.

Eisenstein Dies In Russia at 49

The death of Sergei Eisenstein, the Soviet Union's outstanding producer-director and the man who brought to the screen "Potemkin" and "Alexander Nevsky," was reported from Moscow last week. He was 49.

Students of the medium always regarded his achievements in the light of his pioneering techniques. The Soviet director last made news when, in 1946, he found himself under attack from the Government for his production of the second part of the trilogy "Ivan the Terrible." The film was banned and Mr. Eisenstein conformed with an abject apology to the effect that he had "permitted a distortion of historical facts."

Mr. Eisenstein was born in 1898, the son of a prosperous shipbuilder. During the revolution he dug trenches, but maintained his interest in the theatre. In 1924 he turned to motion pictures and produced "The Strike," "Potemkin" and "Ten Days that Shook the World." In 1930 he made a short and unsuccessful visit to Hollywood. The next years were filled with teaching and experiments and in 1938 he made the notable "Alexander Nevsky." The first part of "Ivan" was released in 1946. In 1942 he wrote a book, "The Film Sense," a technical critique of production.

Jacob Blumberg

Jacob Blumberg, 67, exhibitor in Philadelphia for 20 years, died February 10 in Graduate Hospital, Philadelphia. He was the owner of the President, Venice and Senate neighborhood theatres. His wife and a son survive.

RKO RADIO PICTURES, INC.

TRADE SHOWINGS of "I REMEMBER MAMA"

ALBANY
Delaware Theatre, 290 Delaware Ave.
Mon., Mar. 1, 2:00 P.M.

ATLANTA
RKO Projection Room, 195 Luckie St., N.W.
Mon., Mar. 1, 2:30 P.M.

BOSTON
Uptown Theatre, 239 Huntington Avenue
Mon., Mar. 1, 10:30 A.M.

BUFFALO
Sheo's Niagara Theatre, 426 Niagara St.
Mon., Mar. 1, 2:30 P.M.

CHARLOTTE
Plaza Theatre, 1610 Central Ave.
Mon., Mar. 1, 10:30 A.M.

CHICAGO
Esquire Theatre, 58 East Oak Street
Mon., Mar. 1, 10:30 A.M.

CINCINNATI
Esquire Theatre, 320 Ludlow Ave.
Mon., Mar. 1, 2:30 P.M.

CLEVELAND
Shoker Theatre, Kinsman and Lee Rds.
Shaker Heights
Tues., Mar. 2, 2:00 P.M.

DALLAS
Fox Projection Room, 1803 Waad St.
Mon., Mar. 1, 2:30 P.M.

DENVER
Esquire Theatre, 590 Downing St.
Mon., Mar. 1, 3.00 P.M.

DES MOINES
Uptown Theatre, 4115 University Ave.
Mon., Mar. 1, 2:00 P.M.

DETROIT
Midtown Theatre, 711 West Canfield Ave.
Mon., Mar. 1, 2:30 P.M.

INDIANAPOLIS
Cinema Theatre, 213 East 16th Street
Mon., Mar. 1, 1:30 P.M.

KANSAS CITY
Kima Theatre, 3319 Moin St.
Mon., Mar. 1, 2:00 P.M.

LOS ANGELES
Ambassador Hotel Theatre, Ambassador Hotel
Mon., Mar. 1, 2:00 P.M.

MEMPHIS
Memphian Hotel Theatre, 51 S. Cooper St.
Mon., Mar. 1, 2:30 P.M

MILWAUKEE
Varsity Hotel Theatre, 1326 W. Wisconsin Ave.
Tues., Mar. 2, 2:00 P.M.

MINNEAPOLIS
Granada Hotel Theatre, 3022 Hennepin Ave.
Mon., Mar. 1, 2:30 P.M.

NEW HAVEN
Dixwell Playhouse, 820 Dixwell Avenue
Mon., Mar. 1, 10:30 A.M.

NEW ORLEANS
Circle Playhouse, St. Bernard & N. Galvez Ave.
Mon., Mar. 1, 11:00 A.M.

NEW YORK
Normandie Theatre, 53rd St. & Park Ave.
Mon., Mar. 1, 10:30 A.M.

OKLAHOMA CITY
Uptown Theatre, 1212 N. Hudson St.
Mon., Mar. 1, 11:00 A.M.

OMAHA
Admiral Theatre, 40th and Farham St.
Mon., Mar. 1, 2:00 P.M.

PHILADELPHIA
RKO Projection Room, 250 N. 13th Street
Mon., Mar. 1, 11:00 A.M.

PITTSBURGH
RKO Projection Room, 1809 Blvd. of Allies
Mon., Mar. 1, 1:30 P.M.

PORTLAND
21st Avenue Theatre, 616 N.W. 21st Ave.
Mon., Mar. 1, 2:30 P.M.

ST. LOUIS
West End Theatre, 4819 Delmar Ave.
Mon., Mar. 1, 1:00 P.M.

SALT LAKE CITY
Southeast Theatre, 2121 So. Eleventh St. E.
Mon., Mar. 1, 2:15 P.M.

SAN FRANCISCO
Alhambra Theatre, 2330 Polk Street
Mon., Mar. 1, 1:30 P.M.

SEATTLE
Egyptian Theatre, 4543 University Way
Mon., Mar. 1, 2:30 P.M.

SIOUX FALLS
Hollywood Theatre, 212 No. Phillips Ave.
Mon., Mar. 1, 10:00 A.M.

WASHINGTON
Poromount Projection Rm., 306 H. St., N.W.
Mon., Mar. 1, 11:00 A.M.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

YOU WERE MEANT FOR ME (20th Century-Fox)

First Report:

Total Gross Tabulated	$502,100
Comparative Average Gross	467,000
Over-all Performance	107.5%

BALTIMORE—New, 1st week	93.3%
BALTIMORE—New, 2nd week	77.2%
BOSTON—Metropolitan	105.6%
(DB) Dangerous Years (20th-Fox)	
DENVER—Denver	101.2%
(DB) Slippy McGee (Rep.)	
DENVER—Esquire	100.0%
(DB) Slippy McGee (Rep.)	
KANSAS CITY—Tower	120.0%
KANSAS CITY—Uptown	132.2%
LOS ANGELES—Chinese, 1st week	149.6%
LOS ANGELES—Chinese, 2nd week	77.1%
LOS ANGELES—Loew's State, 1st week	144.3%
(DB) Dangerous Years (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	81.4%
(DB) Dangerous Years (20th-Fox)	
LOS ANGELES—Loyola, 1st week	138.8%
(DB) Dangerous Years (20th-Fox)	
LOS ANGELES—Loyola, 2nd week	89.6%
(DB) Dangerous Years (20th-Fox)	
LOS ANGELES—Uptown, 1st week	140.7%
(DB) Dangerous Years (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	82.6%
(DB) Dangerous Years (20th-Fox)	
NEW YORK—Roxy, 1st week	125.3%
NEW YORK—Roxy, 2nd week	89.3%
PHILADELPHIA—Fox, 1st week	132.1%
PHILADELPHIA—Fox, 2nd week	83.7%
PITTSBURGH—Harris	111.1%
ST. LOUIS—Ambassador	111.7%

TYCOON (RKO)

Final Report:

Total Gross Tabulated	$740,500
Comparative Average Gross	723,700
Over-all Performance	102.3%

ATLANTA—Fox, 1st week	65.2%
ATLANTA—Fox, 2nd week	50.0%
BALTIMORE—Town, 1st week	96.2%
BALTIMORE—Town, 2nd week	87.1%
BOSTON—Memorial, 1st week	130.1%
(DB) Dick Tracy Meets Gruesome (RKO)	
BOSTON—Memorial, 2nd week	89.2%
(DB) Dick Tracy Meets Gruesome (RKO)	
BUFFALO—20th Century, 1st week	117.2%
BUFFALO—20th Century, 2nd week	103.4%
CHICAGO—Palace	104.1%
CINCINNATI—RKO Albee	103.2%
CINCINNATI—RKO Shubert, MO 1st week	100.0%
CLEVELAND—RKO Allen, 1st week	141.8%
CLEVELAND—RKO Allen, 2nd week	109.9%
CLEVELAND—RKO Allen, 3rd week	81.5%
DENVER—Orpheum, 1st week	153.3%
(DB) Wild Horse Mesa (RKO)	
DENVER—Orpheum, 2nd week	80.0%
(DB) Wild Horse Mesa (RKO)	
INDIANAPOLIS—Indiana	112.4%
INDIANAPOLIS—Keith's, MO 1st week	78.9%
KANSAS CITY—Orpheum, 1st week	121.6%
KANSAS CITY—Orpheum, 2nd week	90.0%
LOS ANGELES—Hillstreet, 1st week	172.4%
LOS ANGELES—Hillstreet, 2nd week	103.4%
LOS ANGELES—Hillstreet, 3rd week	68.9%
(DB) Glamour Girl (Col.)	
LOS ANGELES—Pantages, 1st week	142.8%
LOS ANGELES—Pantages, 2nd week	82.8%
LOS ANGELES—Pantages, 3rd week	62.8%
(DB) Glamour Girl (Col.)	
MINNEAPOLIS—RKO Orpheum, 1st week	122.3%
MINNEAPOLIS—RKO Orpheum, 2nd week	82.7%
NEW YORK—Palace, 1st week	107.8%
NEW YORK—Palace, 2nd week	112.7%
NEW YORK—Palace, 3rd week	102.9%
NEW YORK—Palace, 4th week	85.8%
NEW YORK—Palace, 5th week	73.5%
OMAHA—RKO Brandeis, 1st week	139.5%
(DB) Two Blondes and a Redhead (Col.)	
OMAHA—RKO Brandeis, 2nd week	86.4%
(DB) Two Blondes and a Redhead (Col.)	
PHILADELPHIA—Goldman, 1st week	128.7%
PHILADELPHIA—Goldman, 2nd week	99.0%
PHILADELPHIA—Goldman, 3rd week	69.3%
PITTSBURGH—Warner, 1st week	106.8%
PITTSBURGH—Warner, 2nd week	94.0%
SAN FRANCISCO—Golden Gate, 1st week	147.8%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	95.3%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 3rd week	66.1%
(SA) Vaudeville	
ST LOUIS—Fox	115.3%
(DB) Wild Horse Mesa (RKO)	
ST. LOUIS—Missouri, MO 1st week	90.0%
(DB) Wild Horse Mesa (RKO)	

THE SWORDSMAN (Col.)

Final Report:

Total Gross Tabulated	$567,100
Comparative Average Gross	583,200
Over-all Performance	97.2%

BALTIMORE—Hippodrome, 1st week	104.7%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	94.2%
(SA) Vaudeville	
BOSTON—Orpheum	111.5%
(DB) Mary Lou (Col.)	
BOSTON—State	104.5%
(DB) Mary Lou (Col.)	
BUFFALO—Lafayette, 1st week	102.7%
(DB) Sweet Genevieve (Col.)	
BUFFALO—Lafayette, 2nd week	102.7%
(DB) Sweet Genevieve (Col.)	
CHICAGO—Garrick	170.0%
CINCINNATI—RKO Albee	73.3%
CINCINNATI—RKO Shubert, MO 1st week	56.4%
CLEVELAND—Warner Hippodrome	95.5%
CLEVELAND—Warner's Lake, MO 1st week	105.7%
CLEVELAND—Warner's Lake, MO 2nd week	91.4%
DENVER—Denver	97.4%
(DB) Glamour Girl (Col.)	
DENVER—Esquire	73.5%
(DB) Glamour Girl (Col.)	
DENVER—Aladdin, MO 1st week	50.0%
(DB) Glamour Girl (Col.)	
INDIANAPOLIS—Loew's	117.6%
(DB) Glamour Girl (Col.)	
KANSAS CITY—Midland	125.7%
(DB) Blondie's Anniversary (Col.)	
LOS ANGELES—Hillstreet, 1st week	97.7%
(DB) Mary Lou (Col.)	
LOS ANGELES—Hillstreet, 2nd week	54.6%
(DB) Mary Lou (Col.)	
LOS ANGELES—Pantages, 1st week	80.0%
(DB) Mary Lou (Col.)	
LOS ANGELES—Pantages, 2nd week	50.0%
(DB) Mary Lou (Col.)	
MINNEAPOLIS—RKO Orpheum	68.8%
NEW YORK—Capitol, 1st week	105.5%
(SA) Gertrude Niesen and others	
NEW YORK—Capitol, 2nd week	89.4%
(SA) Gertrude Niesen and others	
OMAHA—RKO Brandeis	100.0%
(DB) Wild Horse Mesa (RKO)	
PHILADELPHIA—Boyd, 1st week	137.0%
PHILADELPHIA—Boyd, 2nd week	111.8%
PHILADELPHIA—Boyd, 3rd week	68.0%
PITTSBURGH—Harris	98.4%
PITTSBURGH—Senator, MO 1st week	89.7%
SAN FRANCISCO—Orpheum, 1st week	100.0%
(DB) Blondie's Anniversary (Col.)	
SAN FRANCISCO—Orpheum, 2nd week	84.3%
(DB) Blondie's Anniversary (Col.)	
ST. LOUIS—Ambassador	121.2%
(DB) Main Street Kid (Rep.)	

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

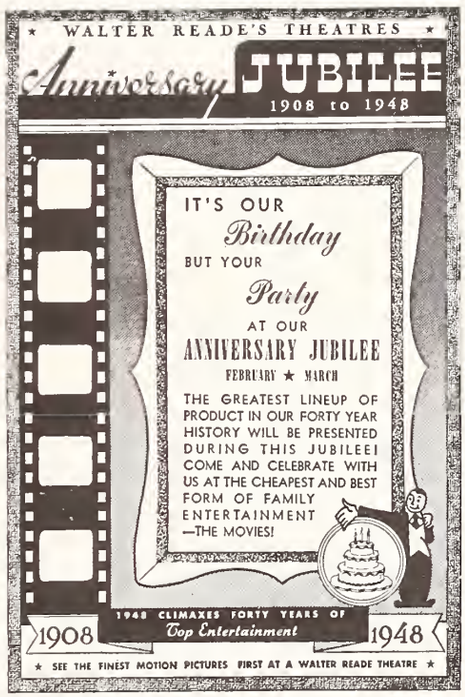
WALTER BROOKS, Director

KARL HOBLITZELLE, president of the Interstate Circuit and one of the influential citizens of Texas, is quoted in the current issue of "What's New," house organ of Famous Players Canadian theatres, edited by James R. Nairn, director of advertising and publicity. We are glad to reprint Mr. Hoblitztelle's remarks with reference to showmen and show management:

"Those of us who operate theatres are many times blessed for we are in the most simple of business enterprises. Unlike a bank, we have no loans or complicated bookkeeping problems. Unlike a department store, we have no credits, inventories, or returned merchandise problems to harass us. We are not so highly competitive as an oil company or a drug store. Unlike a shoe store, we need not carry a large line of unprofitable merchandise in order to fit a few out-sized individuals. Unlike an automotive dealer, we do not have complaints from owners whose cars do not function properly. And yet, some theatre executives and trade authorities like to think of a theatre as a highly involved mechanism."

"I have seen individuals with no prior theatrical experience, and with only a few months' training, take over a theatre and run it perfectly. On the other hand, I have seen men who have been in this business for many years, who, in my opinion, do not run a good theatre." We like Mr. Hoblitzelle's introduction to successful theatre management, because we agree that there's little magic in it, beyond an understanding of public relations. If you don't understand that angle, brother, you're no manager.

There'll be more in the Round Table from Karl Hoblitzelle, in the near future, and with good reason. His Interstate theatres in Texas are well planned and well managed. They will serve as examples of how film theatres may be operated for the greatest community benefit.



We reproduce above Walter Reade's attractive advertising for his Anniversary Jubilee, and we want to make one point:

You don't have to wait for your Anniversary; you need not put off until next autumn the possibility of a "Greater Movie Season" in your theatre, if you need it now. If Walter Reade can advertise "the greatest lineup of product in our forty year history" for February and March, then there is no lack of product for your own version of a Spring Jubilee. Audiences need to be alerted to the continuing promise of good entertainment.

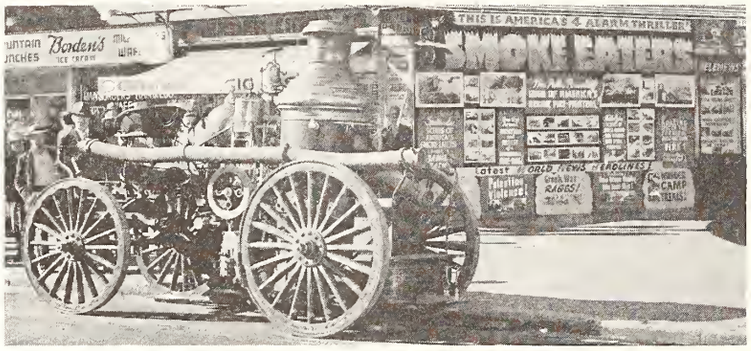
The industry needs a shot in the arm, this spring; and individual theatres too.

We have read a page advertisement in the *Motion Picture Daily* from the newly-formed "Association of Screen Magazine Publishers, Inc.," and without forming any complete idea of their objective, we would like to say that through many years, the movie "fan" magazine has meant a lot to the patrons of movie theatres, so why couldn't it mean more to managers? We've seen customers buy every movie magazine on the rack, all at once, as many as a score at a time, so there can't be any saturation point. Why can't film magazines be sold in film theatres? Why can't the publishers of fan magazines follow certain exploitation angles that are dreamed up in home offices to promote films in theatres? Why is this a separate activity without any aim towards potential business opportunities?

Albert M. Pickus, manager of the Stratford theatre, Stratford, Conn., sends us an editorial from the *Bridgeport Post* which he should be proud of, for it is unusual for any newspaper to go so far in praise of a theatre manager. Under the caption, "The Quality of Leadership," the editor of the *Post* refers to Mr. Pickus for his contribution to the Community Chest drive and the manner in which suburban Stratford gained through the experience and skill of a professional showman.

Mr. Pickus is now engaged in still another fund-raising campaign in his town, and one that pleases us. He has turned over the theatre to a citizens' group sponsoring a drive to raise $3,000 for high school band uniforms, a form of local enterprise that will pay dividends for the theatre man. Nothing can compare to a good school band for lifting community spirit, and the managers' cooperation will bring them parading, and as patrons, to the lobby front of the home town theatre. —*Walter Brooks*

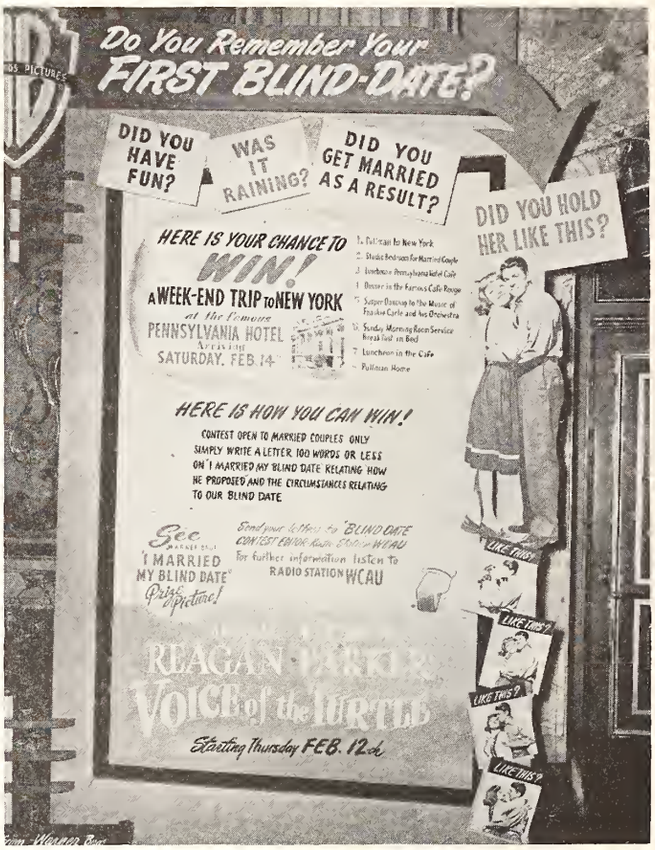
SHOWMEN'S SKILLS AID EXPLOITATION



Charles E. Shutt used a 1914 model fire engine at the Telenews theatre, San Francisco, to advertise "Smoke Eaters," above.



Mildred FitzGibbons, manager of the Roosevelt theatre, Flushing, N. Y., with her chief of staff, picking winners in a color comic contest, at left.



A grand idea for a contest to advertise "The Voice of the Turtle"—all contained on this display board in the lobby of the Mastbaum theatre, Philadelphia. It's another of Everett Callow's schemes to sell the theme of the picture, which is more easily explained as a "blind date" than by turtle's voices. The younger set, who may not have seen the stage play, or even heard of it, will be interested in this amusing comedy as soon as they catch on.



This tall and handsome display for "I Walk Alone" was created by Everett Callow's production staff of Warners' Philadelphia theatres for the lobby of the downtown Earle theatre, where a strong display has lots to do with bringing them back next week.



A. J. Brown, manager of the Empire, Cardiff, Wales, shows interior and exterior of his attractive theatre, with a children's ballet entertaining members of the G-B Junior Club, above, and dignified front display, at right, for "The White Unicorn" which means "happiness" to British youngsters, and was shown with pictures of the Royal Wedding in many English houses.



Manager Stages Gala Welcome For Film Star

Ralph Russell, manager of the Palace theatre, Canton, Ohio, gives us a demonstration of how much the hometown theatre manager can do to provide a royal welcome to a hometown girl who comes back to his theatre as a screen star in Hollywood. Two years ago, Jean Peters, sultry star of "Captain from Castile," left East Canton, where she was a University co-ed, to return last month in the leading film role. Mr. Russell has compiled a book about the premiere of "Captain From Castile" in Canton, and all the excitement it caused with young and old in both city and suburbs.

This is not an entry for the Quigley Awards, incidentally, although it qualifies for showmanship. But the book itself is aimed and dedicated to Miss Peters personally, and will be on the way to Hollywood, bearing among other things, the autographs of literally thousands of her hometown friends, and the journalistic compliments of the Canton *Repository* expressed in many newspaper pages. It's obvious that the Ohio folks are proud of their movie star. Ralph says 30,000 Cantonians responded, and that's conservative. He had to advertise for the return of personal pictures that were taken from his lobby display, "no questions asked."

Advertising shows excellent use of press-book mats, in all sizes including big ones. Local by-line writers and film critics made a field day of the occasion, and papers in nearby Akron picked up the story. "Biggest break in my ten years," Ralph writes, and "greatest film event in the history of this city." Twenty-five percent of the whole population saw the picture.

Post-Holiday Slump Routed

Reg Streeter writes from Warners' Mission theatre, Santa Barbara, that he had to call out the exploitation forces and hit hard to upset that after-the-holiday recess. The folks out in California were apparently trying to recuperate and it took the shock troops to get them in motion again.

Very obviously, Reg has some versatile usherettes at the Mission, probably just another attraction of that California climate. He dressed them up in their theatre uniforms, which was no change, and sent them to all railroad terminals and air ports with advertising for "Welcome Stranger," which made news to exploit the picture. And he has a girl who dressed appropriately to advertise "Mother Wore Tights." She went cross-stage at every performance, as a prelude to the advertising trailer, with the banner, "Why shouldn't I wear 'em, too?"

SHOWMEN IN ACTION

At Century's Midwood theatre, New York, manager Howie Cohn ran out of heater oil, but kept the show going with plenty of cups of hot coffee, compliments of a nearby restaurant, served to all patrons who bought tickets at the risk of cold.

▼

Manager Fred Greenway, of Loew's Poli-Palace, Hartford, Conn., promoted a contest for "High Wall" with a local contractor, with readers of the *Hartford Times* asked to guess how many bricks in the high wall of a new building under construction.

▼

In Lowell, Mass., Sam Torgan and Frank Boyle, of the RKO Keith's theatre, obtained 3,000 ten-pound bags and had them imprinted with copy for "Tycoon" for distribution through neighborhood food stores. (You have to be a Tycoon to buy groceries.)

▼

Jack Simons of the Center theatre, Hartford, got a mention on the theatre page in the *Times* with this little verse: "A is for Atom, and if it's let loose . . . the rest of the alphabet won't be of much use."

▼

Ansel Winston, manager of the RKO Coliseum theatre, New York, promoted a "jeep" from Art Pickett, local Willys distributor, and featured it with a quartette of singing ushers as street ballyhoo for "My Wild Irish Rose."

▼

George Bernard, manager of the Odeon, Bury, Lancs., proves that he is still wangling a lot of free newspaper space and that's an accomplishment in England today, with newsprint scarce and papers held down.

▼

The British public likes personal appearances—you should see the crowds at Manchester railroad station, with Gate No. 3 bannered and decorated for the arrival of Margaret Lockwood, visiting manager C. W. Lewis at the Gaumont Cinema.

▼

Manager Harry W. Wiener of Smalley's theatre, Johnstown, N. Y., put a sign on his candy counter asking the kids to give that money to "The March of Dimes." The town's quota of $1,900 was passed; the theatre raised $650 of the total.

▼

Sid Kleper, manager of Loew's Poli-College theatre, New Haven, posting signs along the curb, "hitch horses here" to advertise "The Vigilantes."

▼

Louis E. Mayer, publicity director for RKO Chicago theatres, running a "Miss Panic" contest in connection with the picture coming to the RKO Grand theatre, with beautiful models trying to look scared.

▼

Duke Stalcup, manager of the Martin theatre, Opelika, Alabama, gets all the latest recordings free for his turntables in return for a music store advertising tieup.

John Kohler, manager of Walter Reade's Plainfield, N. J., theatre, arranged some effective window and lobby display as a result of cooperative advertising with local shoe stores and music shops for "The Unfinished Dance."

▼

G. M, Westergren, asst. general manager of Basil Enterprises seven theatres in Buffalo, promoted a tieup with Magnus Harmonica Co., Newark, N. J., to give away harmonicas in a coloring contest, with 25,000 heralds distributed.

▼

L. C. Utecht, manager of Essaness Southern theatre, Oak Park, Ill., turning in two fine campaigns on "Fantasia" and "Secret Life of Walter Mitty."

▼

RKO theatres in metropolitan New York getting fine cooperation from the city's fire department in the exploitation of This Is America short film "Smoke Eaters."

▼

It might be a help to showmen to be reminded that the original title of "Three Daring Daughters" was something about "The Birds and the Bees."

▼

Metro has prepared a number of star interviews for radio transcriptions that enable a disk jockey to "interview" a famous M-G-M star for station and theatre promotion. Apply to your area exploitation man.

▼

Last week, it was a hunk of the ould sod from Ireland to exploit "My Wild Irish Rose," and this week the mailman comes in with a genuine nugget, part of a gold mine that Warner Brothers are releasing as the "Treasure of the Sierra Madre."

▼

Hank Harold seems to be playing Eddie Cantor in "If You Knew Susie" ahead of any theatre in these United States, so far as our mail is concerned. First ads to date.

▼

Fred Perry, manager of Schine's Liberty theatre, Cumberland, Md., addressed 400 students at the State Teacher's College in a discussion of "Great Expectations."

▼

Bob Wade, recently transferred to Schine's Playhouse theatre at Canandaigua, N. Y., sends in a good cooperative page for "Good News" in the *Daily Messenger*.

▼

Murray Meinberg, city manager of Walter Reade's theatres in Plainfield, N. J., went through the book exploiting "Secret Life of Walter Mitty" for an unusual and aggressive campaign.

▼

J. Boyle and M. Pysyk promoting an early Spring in Norwich, Conn., wading in the deep snow to ask the man in the street if he knows about the "Spring Hit Parade" at Loew's Poli-Broadway theatre.

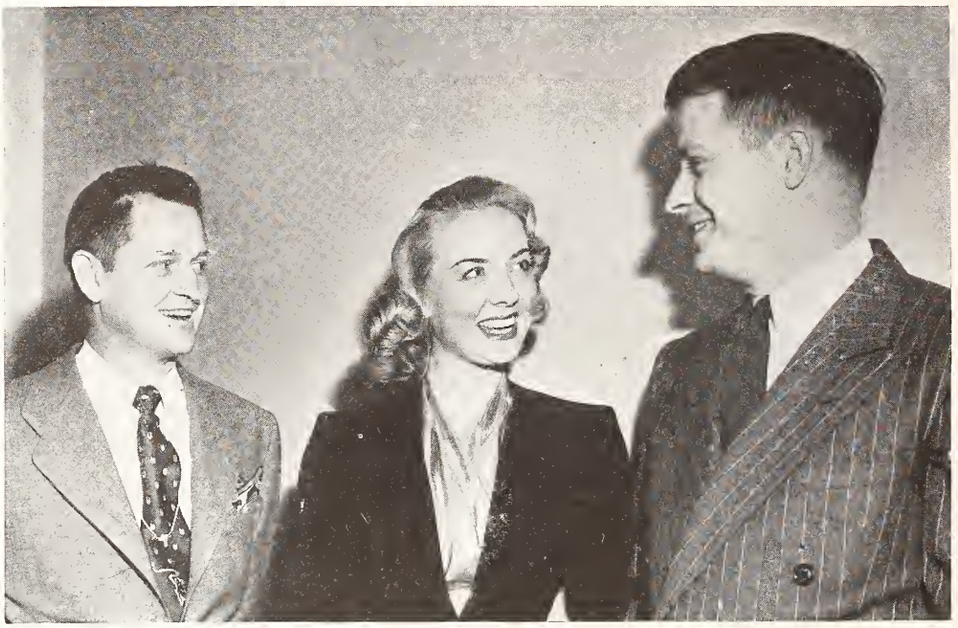
British Showmen Selling Idea of "Wonderful Life"

A group of exhibits from Mr. William Pay, of our London office, to show how twenty British showmen put over the idea of "It's a Wonderful Life" in the tight little Isles. Under date of December 31st, he writes to tell us of their showmanship, easily proven by the evidence at hand.

E. C. Hurry, of the Regal Edmonton, displays as fine a looking theatre front as we've seen, and shows his style with signs put up in pubs: "Stronger Beer! It's a Wonderful Life" and "No Apples Today? Then See It's a Wonderful Life!" A. M. MacMillan, of the Picture House, Glasgow, had excellent tieups for both banks' and merchants' windows. Phil Ridler, of the New Victoria, Bradford, had girls of the land army (farmerettes to us) in his big theatre. P. Stanley Clamp, of Queens Hall cinema, Cricklewood, promoted a free trip to Holland via Royal Dutch Airlines as a contest prize.

Alfred Franklin, of the Rialto, Liverpool, went in for recruiting and had the A. T. C. Band on stage each evening. W. T. Moffat, of the Plaza, Southsea, had an Aero Club promotion, and N. H. Lockett, manager of the Palladium, Southport, made his tieup with the national appeal for blood donors. Thos. Flack, at the Havelock, Sunderland, offered holiday suggestions via local police and safety officers. C. J. Holloway, of the Gaumont Watford, made window tieups, and James Wilson, of the Grange Cinema, Kilburn, arranged a difficult cooperative newspaper page.

Shaf Delivers "Lady" In Person



Last July, Willis Shaffer of the Fox Atchison theatres, Atchison, Kansas, put through a phone call to Hollywood as part of his "stag screening" of "The Lady in the Lake" for local business men. The line from the picture, "Call Drexel 33319," became a byword in Atchison, for that is what they did, and got Audrey Totter! Now, she has visited Atchison in person, on her way East, where the Atchison "Daily Globe" happens to be conducting an "Ideal Secretary" contest, which Audrey promptly won. Brian McDonald, Atchison business man, who was also the lucky fellow who spoke to Audrey over the phone last summer, has offered her a job. The Mutual Admiration Society, above, consists of Shaffer, left; Audrey Totter, and McDonald.

Bakes a Cake for Unsung Heroes

Manager Harold Mortin, of Loew's State, Syracuse, promoted a huge cake as lobby display for "It Had to Be You" with all eighty pounds of it dedicated to the Syracuse Fire Department.

Distinctive Theatre Programs In State of Washington

Frederick Gamble and Sidney Dean, who operate theatres in the State of Washington, have a policy in their exclusive Lakewood theatre, in Tacoma, with a distinctive house program which lists attractions five weeks in advance. They say this clientele like to plan their leisure time far in advance and it pays to give them bookings ahead so they can pencil in the pictures they want to see on busy schedules. The program for the Granada and Auburn theatres is the back page of a stock herald, using small mats for coming attractions.

Parent-Teachers Association Publicly Thanks Manager

Harry A. Wiener, manager of Smalley's theatre, Johnstown, N. Y., made a talk before his local Parent-Teacher Association and had a pleasant response in a letter to the editor of the *Leader-Republican,* thanking him in the name of the PTA.





Gus Coats, manager of the Tiger theatre, Auburn, Ala., stirred up this situation, which becomes a matter of exploitation, since it was so inspired. It seems that, down in the deep South, the recent Louis-Walcott fight was a matter of considerable importance. Duke Stalcup, manager of the Martin theatre, Opelika, Alabama, billed the picture as "The Great Walcott Robbery"—for exploitation purposes. And here you see that Gus put up his marquee letters with some intent, and promoted a cartoon response in the "Plainsman" which was not apt to hurt business at the boxoffice. Students at nearby Auburn University cooperated in this interesting promotion and thoroughly enjoyed it.

HENRY R. ARIAS



PURCHASING AGENT
Foreign and Domestic
Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1913. Negotiations In Any Language
CABLE: HENARIAS, N. Y.

A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

THE VOICE OF THE TURTLE — Warner Brothers. Direct from a five-year run as a hit play and worth all the advance advertising you can give it. The title is clipped from a bible verse and means much the same as "in the Spring a young man's fancy lightly turns to thoughts of love." Don't let it throw you; in fact, this is a challenge to sell one of the year's most entertaining pictures. Newspaper advertising mats are especially attractive; use them, for they sell the comedy and the young love interest this picture contains. The 24-sheet and 6-sheet posters are best. There's a store window suggested in the pressbook which you can build with a 6-sheet cut-out. Display the good looking young couple to get the interest of other young couples. They'll know what the picture is about. Artists drawings of the two stars are available, to illustrate publicity stories in your newspapers and a welcome change for editor and readers. Two-color herald and window card carry out the theme of the advertising better than most. Pressbook gives you a "Stunt of the Month" for this picture, in six easy steps. Also, good contest and columnist suggestions. In view of the long run of the play, many have paid $6.60 to see it, so print tickets calling attention to the difference in prices. There's free radio spot announcements and two Hollywood star interviews, for the asking. Teaser advertising mats are particularly good for this attraction. As this is written, Warners are planning various key-city test runs, with all subsequent runs invited to watch and learn from the voice of experience.

I WALK ALONE—Paramount. The hottest name in pictures today, the most exciting screen personality in years, in their most suspenseful picture. "Walk" will start talk all over your town. Good assortment of pressbook advertising mats will sell this as a killer-diller, and no mistake. Small ads suffer in comparison, but will suffice. Ads offer two selling approaches, the romantic and the exciting. You can choose both, or subdue the gun-play if it is better policy. The 24-sheet has a massive cut-out possibility and, for once, the 3-sheet is better than the 6-sheet, for display. Pressbook contains trailer copy, with many good dialogue lines that may be incorporated in advertising. The free radio transcription, running 53 seconds, could be used on your loud speaker to a dark house, followed by the trailer. Street ballyhoos can take a twist, send out assorted derelicts, old men, young men and girls, wearing the placard "I Walk Alone" with billing on the back. A postcard mailer can be printed from mat E322, and a throwaway idea showing a ledger sheet, from mat E321. "Wanted" posters will put over the crime wave this picture contains. "Don't Call It Love" which Lisbeth Scott sings, can peg promotion with music and record outlets. An especially posed set of photographs for cosmetic tieups can be obtained from National Screen. "Personal" ads in classified columns are suggested and copy given. A "Walk Alone" street contest for amateur photographers will trap those who make snapshots of mystery roaming ballyhoo, this man carrying no banners to identify him.

Test Campaigns In Two Cities

Sam Gilman, manager of Loew's Regent theatre, Harrisburg, Pa., and Larry Levy, manager of Loew's Colonial theatre, Reading, Pa., with Ed Gallner, Metro exploiteer up from Philadelphia exchange, have been putting over test engagements of "Tenth Avenue Angel" in the two Pennsylvania cities. Schedule calls for about everything in the book, from a pig-tail contest to find a reasonable facsimile of Margaret O'Brien to complete radio and newspaper coverage. A popular disc-jockey has agreed to a contest in which musical cues are given over the air, and the newspaper tiein calls for a coloring contest and a round of coöperative pages. Valentine's Day playdates gave the picture an appropriate advertising opportunity and the sentimental interest of the feminine audience.

A tieup was made with three Harrisburg papers and the local Children's Home whereby orphans would be invited to see the picture at the first Saturday morning show, while in Reading, free hair-ribbons are promised to children who are first in line, attended by their parents. In both cities a street has been renamed "Tenth Avenue" and unusual advertising will fill the papers to indicate this change in the downtown area. Music tieups and milk-bottle ads are featured in the campaigns.

Tarzan's Back on the Screen In First Run Theatre

Lester Pollock, manager of Loew's Rochester theatre, promoting a double bill of "Tarzan" subjects, offering the kids a chance to see two of Metro's series, and incidentally, reaching for a new audience of youngsters who never did see the original films, ten years ago. With the billing "Tarzan's Back" he goes after old fans and new ones, selling these top adventure pictures as most unusual of their class.

USE OUR FREE COPY-WRITING SERVICE!

SPECIAL TRAILERS that are BETTER and Quicker!

We'll Write Your Trailer Copy... Or Send Suggested Copy For Your Approval

FILMACK TRAILERS
1327 S. Wabash, Chicago 5

San Francisco's Pre-World Premiere of "Night Song"

Helen Wabbe celebrated a pre-world premiere of "Night Song" at the RKO Golden Gate theatre, San Francisco, and submits a bundle of tear-sheets from the *Call-Bulletin* to show the extent of the newspaper tie-up. Special preview of the film was attended by Hollywood stars, Frances Langford, Jon Hall, Tony Ramano, Gloria Grahame and Robert Ryan. The entire affair had the full cooperation of RKO Radio Pictures including the studio, which puts it somewhat outside the class and weight limits of amateur qualifications. But the San Francisco newspapers certainly went to town, with color pages, innumerable layouts and special write-ups, far beyond the ordinary.

Contest Winner Visits N. Y.

John Day, winner of the Irish Tenor Derby, held at the Albany Strand theatre in conjunction with "My Wild Irish Rose," was entertained in New York and introduced in Radio City at the broadcasting studios.



CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS—3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THEATRE CHAIRS—1,000 USED SPRING CUSHioned, full upholstered backs and seats. Immediate delivery. Write or phone for prices. Call Malden 5-7654, LLOYD CLARK, 21 Pleasant St., Malden 48, Mass.

SUPER-SIMPLEX MECHANSIMS, REBUILT, $425; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers $114.50; Brenkert Enarc lamphouses, rebuilt, $425 pair, Spring seats, excellent condition, $3; Series II lenses, $35 pair; Peerless lamphouses excellent, $150 pair; Forest late model 30 ampere rectifiers, $105 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

MOVING DAY FOR US—MUST MOVE SURPLUS inventories—Ampro arc 16mm. outfits, $995; Drive-Ins, look—DeVry H. I. Arc sound complete outfits, $2,485; 50 & 65 ampere High Intensity Imperial and Stabilarc Generators, panel, ballasts, starters from $395; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size theatres and drive-ins, $995 up. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRE CHAIRS—500 EXCEPTIONALLY GOOD Heywood chairs, veneer back spring seat, $5.50 each rebuilt. Other lots. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

MUST MAKE ROOM FOR FRESH STOCK IN our new building—cutting prices drastically; Neumade 30" high rewind tables, $19.95; Brenkert H. I. Rectifiers, $79.50; Motiograph K Mechanisms, $195; Simplex BB Movements, $39.50; Simplex 2000' magazines, upper, $11.50; lower, $16.50; double film shipping cans, $2.95; Sound Projectors, 35mm., $89.50 up; 16 mm., $149.50 up. Send for Sale Builetin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

10,000 REBUILT CHAIRS AVAILABLE! COMplete variety from $3.95. American seating, Heywood-Wakefield, Ideal, Stafford, Andrews, veneers, panelbacks, fully upholstered. Send for latest list. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE—ONE TO TEN "POP SEZ" AUTOmatic popcorn vending machines. Ideal for use in theatre. Do not require extra labor to operate. Good as new. Priced for immediate sale at $150 each. TASTY POPCORN SALES, P. O. Box 24, Marion, Ohio.

NOTICES

THE NEW SOS BUILDING HAS EVERYTHING —theatre television—latest lighting layouts—dramatic decorations—sumptuous showrooms! Our lobby mat says "Welcome." S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

POSITIONS WANTED

WANTED ASSISTANT THEATRE MANAGERS job. Anywhere in New England. S. B. TROIANELLO, 191 Jackson St., Lawrence, Mass.

GENERAL MANAGER, BUYER AND BOOKER. 19 years' experience in New York territory. Understand all types of motion picture operations. BOX 2198, MOTION PICTURE HERALD.

ANIMATION AND TITLE CAMERAMAN. OPTIcal work. 16 and 35mm. Much experience in Kodachrome timing and color correcting. BOX 2206, MOTION PICTURE HERALD.

NEW EQUIPMENT

BEADED SCREENS 45c SQUARE FOOT; SUPERlite 39c; 15 ampere rectifier tubes, guaranteed 1200 hours, $5.55; Double bearing movements, $65.45; RCA photocells $3.25; 6L6 tubes 99c; Exciters 39c; Weaver changeovers with footswitches $47.50 pair; Set of 4 18" magazines, $115. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

USE FONTAINE Q MARKER FOR PERFECT changeovers. Only device with framing light designed according Academy specifications. Special limited offer to projectionists only $4.98 each. BOX 2204. MOTION PICTURE HERALD.

GIGANTIC STOCK REDUCING INVENTORY sale—2000' safety steel Film Cabinets, $3.95 section, box office Heaters, $2.95; 6 amp. G. E. Tungars, $2.95; RCA Crystal Microphones, $12.95; 30 amp. Rectifiers, $63.30; Pyrene type extinguishers, $7.95; Flashlights, single cell, 29c; 2 cell, 79c. Send for Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

STUDIO EQUIPMENT

PRODUCTION, EDITING, LABORATORY EQUIPment. Used and new 16-35mm Mitchell, Arriflex, Eyemo, Akeley, Cinephon. Auricon, Cine special cameras always in stock. Film, Disc, Tape and Wire Recorders. Moviolas, Editors, Splicers, Tripods, Booms, Lights. Write for catalog R4. CAMERA MART, 70 W. 45th St., N. Y.

PROFESSIONAL JR. TRIPODS with case, $99.50; BM Floods, cost Government $100, now $29.50; Eastman Cinespecial Blimp, $295; Mitchell Motor Adapters, $79.50; 35mm. Super Parvo Debrie Studio Camera, 5 lenses, blimp, motor, ten 1000' magazines, pilotpin, tripod, $4,975; Askania 35mm. Studio Camera, synchmotor, 3 lenses, magazines, blimp, etc., $975; Blue Seal 35mm. single system Recorder complete, $295; three way Sound Moviola, reconditioned, $795; New Moviola D, $279.50. Send for latest stocklist. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SERVICES

THEATRE BLOWUPS. BEST QUALITY SERVICE. STITES PORTRAIT COMPANY, Shelbyville, Ind.

THEATRES

WANTED—REGULAR THEATRE OR DRIVE-IN, capacity 400 to 800. Anywhere. Excellent references. Would consider percentage. BOX 2205, MOTION PICTURE HERALD.

FOR SALE—225-SEAT FIRST CLASS SMALL theatre. Just remodeled, push back seats, mechanical refrigeration air-conditioning. Downtown in city of 75,000 population, located in Central Ohio. Bargain. Write ACADEMY THEATRES, 328 E. Town St., Columbus 15, Ohio, or your broker.

DRIVE-IN THEATRE FOR SALE IN NORTHern Ohio. 525 car capacity on heavily traveled highway. Fully equipped, attractive display signs, completely built concession stands and restrooms. A-1 condition. Write ACADEMY THEATRES, 328 E. Town St., Columbus 15, Ohio, or your broker.

BUSINESS BOOSTERS

GIVEAWAY TOYS. NOVELTIES, SURPRISES for Saturday children matinees. $30 per thousand (all 10c values). UNIVERSAL TOY CO., 40 E. 23rd St., N. Y.

COMIC BOOKS AGAIN AVAILABLE AS PREMiums, giveaways at your kiddy shows. Large variety, latest 48-page newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C.

BINGO DIE-CUT CARDS, 75 OR 100 NUMBER $3.00 per M., Screen Dial, $20.00. PREMIUM PRODUCTS, 354 W. 44th St., New York City 18, N. Y.

POPCORN AND SUPPLIES

"TIP TOP" CORN IN BULK FOR VENDING machines, warmers. Also full line 5c & 10c Cellophane packages. Quality, service, lowest prices. POPCORN SERVICE CO., New York 28, N. Y

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira, N. Y.

BOOKS

INTERNATIONAL MOTION PICTURE ALMANac—the big book about your business—1947-48 edition now available. Contains over 12,000 biographies of important motion picture personalities. Also all industry statistics. Complete listing of feature pictures 1937 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, New York 20, N. Y.

More Standards for Films Than Other Industries

The Society of Motion Picture Engineers has gained for the motion picture industry more standards through the American Standards Association than any other industry in the U. S., John A. Maurer, engineering vice-president, told the Society's board of governors, meeting in Hollywood Monday. Acceptance of these standards by the American Association is preliminary to their acceptance as international standards by the International Standards Organization of the United Nations. The SMPE also announced preparation of a technical report in the field of theatre television and indicated it hoped to set standardization procedures in this field. Current membership of the group exceeds 2,750.

NLRB Orders Disney Election

An election among machine shop employees of Walt Disney Productions in Hollywood to determine whether they should be represented by the International Alliance of Theatrical Stage Employees, or by the International Association of Machinists, or by neither, has been ordered by the National Labor Relations Board. The election must be held within 30 days from February 14.

Legion of Decency Reviews Eleven New Productions

The National Legion of Decency has reviewed 11 new features, approving all but one. In Class A-I, unobjectionable for general patronage, were: "Bill and Coo," "Flashing Guns," "Rocky," "Song of the Drifter," and "Wreck of the Hesperus." In Class A-II, unobjectionable for adults, were "Open Secret," "The Pearl," "Saigon," "Take My Life" and "To the Ends of the Earth." "Campus Honeymoon" was placed in Class B, objectionable in part, because of "suggestive sequence" and "light treatment of marriage."

PRODUCT DIGEST

SHOWMEN'S REVIEWS
REISSUE REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
COMPANY CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Arch of Triumph

UA-Enterprise—One for the Mob

Facts are facts. Here are the facts, as well as the conclusion, about the long-discussed and much publicized "Arch of Triumph": Romantic co-stars: Ingrid Bergman in her first picture since "Notorious" which went into release the autumn of '46, and Charles Boyer. Villainous co-star: Charles Laughton. Vehicle: Based on the book by Erich Maria Remarque which, in its heyday, led the best-sellers in the fiction field. Background: Paris, 1938 and up to the declaration of war. Themes: Strong and emotional love story for one; vengeance for another. Result: A whale of a popular attraction which, under proper handling, stacks up as one of the genuinely big ones of the year.

Principally, "Arch of Triumph" deals with Boyer and Miss Bergman. He is Ravic, refugee surgeon of some renown who lives illegally in Paris without passport and who performs operations for other surgeons illegally because his political status deprives him of a license.

Miss Bergman is the attractive girl of dubious past. When Boyer first picks her up and befriends her, she is stunned by the death of a man with whom she evidently has been on familiar terms. Boyer's initial detachment ripens into love, which is returned. The conflict which courses throughout the remainder of the attraction traces their happy and unhappy periods together.

Boyer gets her a job singing in a night club where Louis Calhern, his friend and ex-Russian officer, is doorman. When Boyer delivers medical aid in a street accident, the police pick him up and jail him. This takes him out of Paris for some months. During the interval, Miss Bergman submits to another admirer, who sets her up in fancy clothes and in a fancy apartment and, eventually, shoots her when she decides to break off for a belated reunion with the returned Boyer. The shooting proves fatal despite Boyer's surgical skill. The film ends with the lovers in each other's arms.

The revenge theme ties to Boyer's past either in Germany or one of the Hitler-occupied countries; which, is never made clear. The Nazi inquisitor is Laughton, from whose toils the battered Boyer escapes through devices not outlined. In Paris, Boyer runs across Laughton, encourages an acquaintanceship and finally, by premeditation, clubs him to death on a quiet road somewhere on the outskirts of Paris.

These main dramatic threads unwind chiefly in Paris with its night life, its cafes, its pre-war joy of living, its increasing pre-war tensions, and its blendings of European nationals. The mood of the city appears to have been caught well; certainly, its backgrounds, many of them photographed on the spot, have been captured and reproduced with authority.

Boyer's performance here is powerful and undoubtedly his best. In the nature of the part, he dominates the cast not excepting Miss Bergman, who generally maintains her established competence as a dramatic actress. Calhern is very good and so, too, is Laughton in more spectacular vein as the Gestapo agent. Many other well-known players appear briefly and then disappear, among them Ruth Warrick, J. Edward Bromberg, Roman Bohnen and Ruth Nelson.

William Cameron Menzies designed the production, and for the results is deserving of high commendation. Lewis Milestone's direction reflects power and strength. He and Harry Brown wrote the screenplay. David Lewis was producer, with Otto Klement his associate producer.

Seen at home office. Reviewer's Rating: Excellent.—RED KANN.

Release date, not set. Running time, 120 min. PCA No. 12243. Adult audience classification.
Joan Madou .....Ingrid Bergman
Dr. Ravic .....Charles Boyer
Haake .....Charles Laughton
Morosow .....Louis Calhern
Ruth Warrick, Roman Bohnen, Ruth Nelson, Curt Bois, Stephen Bekassy, J. Edward Bromberg, Art Smith, John Laurenz, Hazel Brooks, Feodor Chaliapin, Michael Romanoff

All My Sons

Universal-International—Drama, with Power

Arthur Miller's play, which was voted best last year by the New York drama critics is discernible on practically all sides in the film version of "All My Sons." Some material has been edited out in the version written by Chester Erskine, who likewise produced the attraction. But the eliminations, never familiar to the mass of motion picture audiences anyway, will not be missed.

This is strong drama with considerable soul-searching and a decision to be made. Edward G. Robinson, stove manufacturer in peace times and maker of cylinders for aviation engines in war times, at the close decides his way out is by revolver and suicide. Projected into the heavy profit division by Government contract and determined to remain there, Robinson deliberately ships defective cylinders which later result in a wholesale crash of 21 planes and their crews.

Newspapers emblazon the story and the subsequent trial, in which Robinson is exonerated, and his partner, Frank Conroy, sent to prison on the former's false testimony. But Robinson is guilty. His neighbors are convinced of it. His son, Burt Lancaster, suspects it and later extracts a confession from his father, at which point Lancaster almost kills him. Another son, never seen, is reported missing in action, but after three years and the end of the war Mady Christians, the mother, refuses to accept the inevitable.

Meanwhile, Louisa Horton, daughter of the imprisoned Conroy and once engaged to the dead aviator, returns to the small Mid-Western town which is the scene of the drama. She is in love with, and prepared to marry, Lancaster. It requires Miss Horton to produce a letter written by the missing flyer to establish his death. In it, he wrote he had seen the newspaper accounts of the trial, could no longer face his brother flyers and was about to embark on a mission from which he did not intend returning.

Lancaster shows Robinson the letter as a method of forcing the latter to arrive at his own way of squaring his crime with his conscience. Realizing that he was responsible for the death of his other son, Robinson kills himself. Romantically, Lancaster and Miss Horton reunite.

This is a telescoping of the story. Direction by Irving Reis is dramatically sound and consistently good. Performances by an unusually good cast are tops. The players reflect sincerity and believability and never endeavor to reach outside the parts assigned them. "All My Sons" is a serious job of picture making with an appeal aimed toward those who are looking for substance in their motion pictures.

Reviewed at home office. Reviewer's Rating: Excellent.—R. K.

Release date, not set. Running time, 94 min. PCA No. 12897. General audience classification.
Joe Keller .....Edward G. Robinson
Chris Keller .....Burt Lancaster
Kate Keller .....Mady Christians
Howard Duff, Frank Conroy, Lloyd Gough, Arlene Francis, Henry Morgan, Elisabeth Fraser

The Big Clock

Paramount—Bang-Up Melodrama

Taut as a drawn bow string, with John Farrow, director, proving his mastery of the suspense technique, "The Big Clock," out of Kenneth Fearing's known novel, deals the exhibitor a hand he can sell—and profitably—to the clientele. In that selling he has a handful of names to hang out on his electric shingle which should make it even easier.

Ray Milland, Charles Laughton, Maureen O'Sullivan, Elsa Lanchester are the names with

(*Continued on following page*)

(Continued from preceding page)

which to whet the appetites of the customers. They may be promised melodramatics and suspense which will have them holding the chairs, and the exhibitor need have no fear about standing in the lobby when the customers emerge. They'll be glad to see him.

Jonathan Latimer's screenplay wastes no motion and Mr. Farrow has hewed close to the line of maximum effect in minimum space. A most interesting and intriguing device of presentation finds a man trapped in the clock tower of a magnificent office building. He is suddenly struck with the fact that his predicament has resulted from a series of slashing events in a short few hours. The camera flashes backward to that beginning, carries the audience to the opening point, then rushes on from there to a dramatically intense close. It is a surprisingly effective technique.

Milland, crime paper editor of Laughton's fabulous publishing empire, faced with blacklisting when he refuses to sacrifice a long-deferred vacation with his wife and son, succumbs to the suggestion of Rita Johnson, playing an abandoned mistress of Laughton, that she has something on the mighty man. Drunk, Milland leaves her apartment, and sees Laughton enter. The publisher, taunted by the girl, kills her, makes his escape, and connives with his second-in-command, played by George Macready, to escape detection, meanwhile calling his vast staff to a manhunt. As evidence piles up in the headquarters of the huge building which is the publishing domain, the finger of guilt points to Milland, and he, seeking to cover his tracks, is trapped in the building, object of the manhunt.

In a supercharged climax, coming back to the point of the film's opening, Milland escapes from the clock tower, traps Laughton into revelation, and the latter, seeking escape in turn, plunges into an open elevator shaft.

That's the skeleton, but Mr. Farrow, Richard Mailbaum, producer, and the cast have molded about it the flesh, blood and sinews of incisive treatment, highly skillful performances and interplay of emotional and melodramatic complication which have produced entertainment of a high order.

Previewed at the Normandie theatre, New York, trade screening. The audience, part exhibitor, part customer, kept its attention on the screen—raptly. Reviewers Rating: Excellent. —CHARLES S. AARONSON.

Release date, April 9, 1948. Running time, 95 min. PCA No. 12426. General audience classification.
George Stroud .....Ray Milland
Earl Janoth .....Charles Laughton
Georgette Stroud .....Maureen O'Sullivan
Steve Hagen .....George Macready
Pauline York .....Rita Johnson
Louise Patterson .....Elsa Lanchester
Harold Vermilyea, Dan Tobin, Henry Morgan, Richard Webb, Tad Van Brunt, Elaine Riley, Luis Van Rooten, Lloyd Corrigan, Margaret Field, Philip Van Zandt, Henri Letondal, Douglas Spencer

B. F.'s Daughter

MGM—Skillful Adaptation

The many interlocking problems which John Marquand treated so expertly in his best-selling book, "B. F.'s Daughter," have been brought to the screen in intelligent fashion to make a sophisticated, yet interesting and often absorbing film of special appeal to the women customers.

In many respects this story of the conflicting social and economic beliefs of the rich and the poor and the resultant struggle which almost wrecks a marriage, finds Hollywood at its best. Here is smooth and often witty dialogue; a cast of distinction for the critics as well as for the exhibitors with an eye to marquee appeal, and sensitive direction by Robert Z. Leonard.

The film runs long, and in spots seems talky despite the generally high standard of the dialogue. It features the type of elaborate settings and costumes that do justice to the strata of society in which it unfolds. Where Marquand concentrated on ideologies, the picture treads softly, careful to maintain the book's cynicism and yet to tone down the variously directed verbal blows and subtle innuendos. It stands on firm and familiar ground when it deals with the marriage problems of Barbara Stanwyck, the rich girl who has inherited her father's, Charles Coburn's domineering personality, and Van Heflin, the brilliant, individualistic and radical economist.

All performances are of top quality. Keenan Wynn is excellent as the opportunistic left-wing radio commentator with a comic touch; Barbara Laage is good as a blind girl; Richard Hart gives a fine portrayal of a stuffed-shirt lawyer and Spring Byington as B.F.'s wife is very good as a not-so-bright socialite. Edwin H. Knopf produced and Luther Davis wrote the screenplay.

The story starts back during the years of depression. While most people go broke, Coburn, a self-made millionaire and here the representative of conservative capitalism, makes more money. His daughter, Miss Stanwyck, breaks her engagement with Hart, a young and socially popular lawyer, to marry Van Heflin. Eventually she aids him to become a lecturer without his knowledge, and this tour starts him off to fame.

The years pass and the war finds Van Heflin in a high administrative spot in Washington. His bitterness towards his wife's rich father continues and at the same time he becomes more estranged from Barbara, who does not depend on him for anything. Their marriage almost breaks up when Barbara hears rumors that he has furnished a place for another woman, but she finds her to be a blind girl.

There is an episode involving Hart, whom Barbara believes dead on a suicide flying mission. Then comes a climax as Hart turns up alive in San Francisco. Barbara admits her desperate need for Heflin, their tense conflict resolves and they decide to start anew.

Seen at the MGM home office projection room in New York. Reviewer's Rating: Excellent.—FRED HIFT.

Release date, not set. Running time, 108 minutes. PCA No. 12801. General audience classification.
"Polly" Fulton .....Barbara Stanwyck
Thomas W. Brett.....Van Heflin
B. F. Fulton .....Charles Coburn
Richard Hart, Keenan Wynn, Margaret Lindsay, Spring Byington, Marshall Thompson, Barbara Laage, Thomas E. Breen

Speed to Spare

Paramount—Fast Action

The Pine-Thomas production unit here has turned out a good program picture that stands to register solidly by virtue of its fast action and interesting story.

Not many words are wasted as Richard Arlen, former stunt man turned driver of a diesel engine truck, takes to the road and gets involved in a number of accidents stemming from sabotage. The picture contains some real, old-fashioned thriller scenes that the audience cannot fail to appreciate. In addition it manages to convey the idea that truck drivers are trained conscientiously and must abide by strict rules and regulations to insure safety.

Direction by William Berke achieves the necessary tension. There are exciting moments as Arlen's trailer plunges down a ravine and, later, when some explosives in the truck driven by Roscoe Karns blow up and the whole load disappears in a blinding flash of destruction. Performances are all good with Nanette Parks and Richard Travis doing better-than-average jobs. Arlen is his usual rugged self.

Travis, trucking outfit executive, gives his friend Arlen a job as a driver. When Arlen replaces Ian McDonald on his truck, the latter is determined to sabotage him. First he lets the air out of one of Arlen's tires and it burns. Then he loosens a bolt and Arlen, after trying vainly to catch up with the runaway trailer, sees it go down the mountainside. Meanwhile Arlen has fallen in love with Miss Parks, who likes but does not love him.

Determined to make some extra money, Arlen takes on a load of explosives. McDonald tampers with the truck's thermostat. Karns takes over for Arlen and is blown up. Arlen catches up with the saboteur and, after throwing some effective punches, gets McDonald to confess.

Seen at a home office projection room in New York. Reviewer's Rating: Good.—F.H.

Release date, May 14, 1948. Running time, 57 min. PCA No. 12862. General audience classification.
Cliff Jordan .....Richard Arlen
Mary McGee .....Jean Rogers
Jerry McGee .....Richard Travis
Nanette Parks, Roscoe Karns, Pat Phelan, Ian McDonald.

Take My Life

Eagle Lion—Suspense Melodrama

Lack of names that mean money at the American box office is the chief charge to be brought against this Cineguild Production (J. Arthur Rank) of an original screenplay by Winston Graham and Valerie Taylor which compares very favorably with the best American suspense pictures on all other counts. It is a skillfully polished and artfully handled unwinding of a murder mystery, produced by Anthony Havelock-Allan and directed by Ronald Neame, with suspense building steadily until the mystery is resolved in a well grounded surprise ending.

The scene is London, and the time is now. Greta Gynt portrays an opera star who resents the attentions of her husband and manager (Hugh Williams) to a former sweetheart (Rosalie Crutchley) and inflicts upon him a head injury which requires hospitalization. While in the hospital, he is arrested for the murder of the former sweetheart, who has been found dead in her apartment, and circumstantial evidence accrues which appears to incriminate him damagingly. Miss Gynt, seeking evidence to clear her husband, comes upon a musical composition by the dead girl. Playing it while visiting relatives, one of whom recognizes it as a piece he has heard at music school, she sets out to trace its history. She visits the school under an assumed name and meets the head master (Marius Goring), whom she comes to suspect after seeing a group picture in which he and the dead girl are pictured together. The steps by which the head master's guilt is established, and her husband's innocence proved, are depicted with steadily mounting interest.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 79 min. PCA No. 12798. General audience classification.
Talbot .....Hugh Williams
Phillipa .....Greta Gynt
Leo Rieber, Marjorie Mars, David Walbridge, Francis L. Sullivan, Rosalie Crutchley, Herbert C. Walton, Marius Goring, D. A. Nehan, Henry Edwards, Hugh Kelly, Dorothy Bramball, Nelly Arno

Jiggs and Maggie in Society

Monogram—With Guest Stars

For his second picture based on the George MacManus comic strip, Producer Barney Gerard engaged Dale Carnegie, Arthur Murray and Sheilah Graham to portray themselves, sort of as guest stars, and the uppermost consequence of this is that exhibitors have some names to exploit which may attract some extra business. The secondary consequence is a crossing up of story lines in midpicture which detracts, perhaps not too seriously, from the laugh impact of the strictly Jiggs and Maggie type of comedy. More exploitable and less enjoyable than the first picture, this one figures to do about the same or possibly more business.

Joe Yule and Renie Riano again play Jiggs and Maggie, and again do a fine job of it. The script, an original by producer Gerard and director Eddie Cline, concerns Maggie's yen for recognition as a social leader, and the capitalization of this yen by a confidence man who professes to be able to establish her in the upper strata of society. The comedy incidents bearing directly upon this line of story are effectively laugh-provoking. The incidents surrounding the interpolated activities of Car-

negie, Murray and Miss Graham come off less well.

Previewed at the Campus theatre, Los Angeles. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 67 min. PCA No. 12823. General audience classification.
Jiggs.....Joe Yule
Maggie.....Renie Riano
Dale Carnegie, Arthur Murray, Sheila Graham, Tim Ryan, Wanda McKay, Lee Bonnell, Pat Goldin, Herbert Evans, June Harrison.

Tornado Range

***Eagle Lion*—Homesteaders Vs. Ranchers**

Eddie Dean stars in another action-packed Western film and is aided by Roscoe Ates, as Soapy the sidekick. Shooting, hand-to-hand combat and jail breaks are included. The film opens and closes with a song. They are "Song of the Range" and "Little Ranch Upon the Hill," which are sung by Dean and Andy Parker and the Plainsmen.

The men of the open range attempt to prevent homesteaders from taking possession of land, and Eddie Dean, as a U. S. marshal, is there to see that the homesteaders are able to get their land. There is a third element represented by a gang of racketeers and trouble makers headed by Terry Frost. It is their aim to get both factions into a range war and then take the spoils. Jennifer Holt, as the heroine, realizes that the homesteaders have their rights and implores the range men, including her father, played by George Chesebro, to give the homesteaders their land peacefully. Dean has a difficult struggle in seeing that justice is done. He is suspected of a shooting and jailed, but escapes and settles the problem between the homesteaders and the ranchers and rounds up the racketeer.

Jerry Thomas produced and Ray Taylor directed from William Lively's screenplay.

Seen at a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, February 21, 1948. Running time, 56 min. PCA No. 12722. General audience classification.
Eddie.....Eddie Dean
Soapy.....Roscoe Ates
Mary.....Jennifer Holt
George Chesebro, Brad Slaven, Marshall Reed, Terry Frost, Lane Bradford, Russell Arms, Steve Clark, Andy Parker, Paul Smith, George Bamby, Earl Murphy, Charles Morgan

Mr. Reckless

***Paramount*—Oilfield Melodrama**

Producers Pine and Thomas went back to their first pattern for this melodrama but brightened its business prospects by supplying William Eythe and Barbara Britton for billing strength with names as meaningful as Nestor Paiva, Walter Catlett and Minna Gombell in support. An oilfield setting is utilized and the blow-off comes when Eythe and Paiva battle to death atop a lofty oil rig.

The script by Maxwell Shane and Milton Raison presents Eythe as an oil worker returning from two years of wandering to find his girl. Miss Britton is engaged to his middle-aged friend Paiva, although they still love each other. The long friendship between the men impels Eythe to refrain from allowing the girl to break the engagement, but when accidents, subplots, etc., delay the marriage, Paiva learns the actual state of their emotions — misunderstands and seeks to kill Eythe, but dies in a fall from the top of an oil rig where the struggle occurs. Failure to build much sympathy for the hero detracts from the story's impact, but several actionful incidents carry interest adequately. Frank McDonald directed.

Previewed at the studio. Reviewer's Rating: Fair.—W. R. W.

Release date, not set. Running time, 66 min. PCA No. 12885. General audience classification.
Jeff Lundy.....William Eythe
Betty Denton.....Barbara Britton
Joel Hawkins.....Walter Catlett
Ma Hawkins.....Minna Gombell
Nestor Paiva, Lloyd Corrigan, James Millican, Ian McDonald

(Review reprinted from last week's HERALD*)*

REISSUE REVIEWS

THE LADY FROM CHEYENNE

Universal

Reissued in September, 1947, "The Lady from Cheyenne" tells the story of a Wyoming school teacher in the 1860's who puts up a stiff fight for women's suffrage in order to end the rule of a ruthless town "boss". Loretta Young plays the teacher and she is supported by Robert Preston, Edward Arnold, Frank Craven, Gladys George, Willie Best, and others. When first reviewed in the HERALD, issue of April 5, 1941, the feature was summed up with this: "Its outdoor action background will please the fans who prefer that type of picture, but also it will not disappoint lovers of sophisticated comedy." It was produced and directed by Frank Lloyd.

LADY IN A JAM

Universal

Irene Dunne stars in this comedy of socialites and psychiatrists produced and directed by Gregory LaCava. It was reissued in September, 1947. When the feature was first reviewed in the July 4, 1942, issue of the HERALD, William R. Weaver wrote: "The film has expertness of handling as a factor outweighing whatever barrier general unfamiliarity with the terminology of psychologists may be to public comprehension. On the same up side of the balance is the frequent excursioning into the field of slapstick." Patric Knowles, Ralph Bellamy, Eugene Pallette, and Samuel S. Hinds support Miss Dunne's comedy.

ADVANCE SYNOPSES

THE STRAWBERRY ROAN (Columbia)

PRODUCER: Armand Schaefer. DIRECTOR: John English. PLAYERS: Gene Autry, Gloria Henry, Jack Holt, Dick Jones, Pat Buttram, John McGuire, Eddie Parker, Jack Ingram, Eddie Waller, Ted Mapes.

WESTERN. When a wild roan stallion captured by cowboys is given to a ranch owner's son, and the son is thrown and injured, the rancher insists the roan be shot. The ranch foreman instead lets the roan go free. The ranch owner charges his foreman with rustling when he learns the horse is still alive and that his daughter's mare has followed the stallion. The foreman goes into hiding, evading posses. When the injured rancher's son has recovered, he allows him to fulfill his heart's desire—ride the roan. The posse seeking the foreman come on the scene. A gun battle follows in which the rancher's son is wounded, but it brings a reunion of the son and father, and the foreman forgiven and goes back to work.

THE MATING OF MILLIE (Columbia)

PRODUCER: Casey Robinson. DIRECTOR: Henry Levine. PLAYERS: Evelyn Keyes, Glenn Ford, Willard Parker, Ron Randell, Virginia Hunter, Virginia Brissac. Rita Gould, Russell Hicks.

COMEDY DRAMA. A prim but pretty young woman executive of a swank department store seems doomed to everlasting spinsterhood because of her seeming stuffiness. That is until she meets three interesting young characters outside her usual daily contacts. When she becomes attached to a newly orphaned baby, which she wants to adopt but is prevented from doing because she isn't married, the fun begins. She tries to wangle each of her three male friends into a marriage of convenience. Each evades her bait until she plays one against the other in a clever scheme. Then she has the three to choose from—one only, however for love's sake as well as the means to adopt the baby.

[*Additional synopses on page 4069*]

SHORT SUBJECTS

MARRIAGE AND DIVORCE (Twentieth Century-Fox)

March of Time (*Vol.* 14-7)

This March of Time indicates that one in every three marriages in the United States in 1948 is headed for divorce. Some of the causes and possible cures for the current increasing divorce rate are presented in an interesting manner. It is indicated that the housing shortage, inflated prices and the economic independence of business women are among the prominant causes for broken marriages. Various organizations and counselling agencies have sprung up to lend advice and aid in the prevention of such a large percentage of divorces. It is concluded that despite today's insecurity, if marriage is approached intelligently and earnestly it can be successful. This subject, because of the importance of the topic, should be an added attraction for theatre programs.

Release date, February 20, 1948 17 *minutes*

TEDDY, THE ROUGH RIDER (Warner Bros.)

Technicolor Special (4003)

This reissue offers a full-scale film portrait of Teddy Roosevelt, perhaps the most colorful of America's presidents. The short opens in 1895 when Teddy was Police Commissioner of New York City and follows him through his career as rough rider, Governor of New York, Nobel Prize winner, to President.

Release date, February 21, 1948 20 *minutes*

WHAT'S HATCHIN'? (Warner Bros.)

Technicolor Adventures (4808)

Want to look inside a chicken or a duck farm? Here's your chance. The camera gives you a bird's eye view of a poultry farm school and then takes you to Long Island, New York, which is covered with duck farms.

Release date, February 28, 1948 10 *minutes*

SUN VALLEY FUN (Warner Bros.)

Sports Parade (4504)

Sun Valley, Idaho, the big skiing center, is the setting for this short which deals with the summertime and the wintertime play to be found in this resort.

Release date, February 14, 1948 10 *minutes*

ARTIE SHAW AND HIS ORCHESTRA (Warner Bros.)

Melody Masters Band (4605)

Here we have Artie and his band in a night club setting playing such tunes as "Begin the Beguine," "Let's Stop the Clock," "Non-Stop Flight" and "Pross-Tschai". Helen Forrest sings "The Clock". A reissue.

Release date, February 7, 1948 10 *minutes*

SO YOU WANT TO BE A GAMBLER (Warner Bros.)

Joe McDoakes Comedy (4404)

Joe starts his gambling career by begging a nickel from a newsboy. With that financing, he starts out to break all the banks from Monte Carlo to Las Vegas. Aided by a kibitzing parrot, he makes a million—only to lose it all.

Release date, February 14, 1948 10 *minutes*

COPENHAGEN PAGEANTRY (20th Century-Fox)

Movietone Adventures (8254)

Copenhagen, capital of Denmark, here comes in for a thorough scanning by the inquisitive cameras as Lowell Thomas describes the customs and skills of the Danish people. This is a city of legend, imbued with the mood of the middle ages. The capital's most outstanding feature—thousands of bicycles thronging the streets.

Release date, January 2, 1948 8 *minutes*

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pp. 4058-4059, issue of February 14, 1948.

Running times are those furnished by the distributor.

CAT O'NINE AILS (Paramount)

Noveltoon (P7-2)

Sam the Cat is a hypochondriac, living for each moment when he can swallow a pill to cure some imaginary ailment. Buzzy the blackbird sizes up the situation and, disguising himself as a doctor bird, he proceeds to minister to Sam. His diagnosis includes a number of dread diseases, all aptly illustrated. In the end he paints Sam's throat with real paint and when he gets through Paramount's trade mark is found emblazoned on a billboard in the cat's throat.

Release date, January 9, 1948 — 7 *minutes*

THE CIRCUS COMES TO CLOWN (Paramount)

Screen Song (X7-1)

This subject was shot in Polacolor, the new color process, and has as its theme the popular ballad, "The Daring Young Man on the Flying Trapeze." It is full of a variety of circus acts, topped off by a death-defying leap through a blazing hoop by an intrepid porker. It's all a lot of fun, with the audience joining in the singing at the end.

Release date, December 26, 1947 — 7 *minutes*

OLIVE OYL FOR PRESIDENT (Paramount)

Popeye (E7-2)

This is a different type of Popeye cartoon which has the sailor's great love, Olive Oyl, as its central character. She dreams she is the President and in that capacity jams through some novel legislation. Among the innovations she originates are 10 months of June for honeymooners, one-cent ice cream cones, plenty of apartments to rent, and a tax on bachelors. Popeye first is dubious but later approves.

Release date, January 30, 1948 — 6 *minutes*

SAMBA MANIA (Paramount)

Musical Parade Featurette (FF7-1)

Shot in Technicolor, here is a subject that will get audiences' feet a-tapping. It's the story of Betty Hannon, a redheaded dancing star, who does a boogie-woogie act. She plays up to Russ Vincent, a South American night club operator, to give her a part in the show. That makes Isabelita jealous and she goes after the meek Russ. In the end all is well when Vincent promises to marry her, but first gets very stern to prove to her that she loves him. Songs heard include "Olivia from Olvera Street" and "Jack, Jack, Jack."

Release date, February 27, 1948 — 18 *minutes*

BOWLING TRICKS (MGM)

Pete Smith Specialty (S-955)

Andy Varipapa, one of America's most sensational bowlers, takes the floor here to perform some of his unbelievable tricks on the maple-ways. The man can knock 'em down in any comination you desire.

Release date, January 10, 1948 — 10 *minutes*

IT CAN'T BE DONE (MGM)

Passing Parade (K-972)

What a man wants to do he can do, if the will is there. Here John Nesbitt tells the stories of men who set out to achieve the seemingly impossible—and succeeded.

Release date, December, 1947 — 8 *minutes*

IT'S A GRAND OLD NAG (Republic)

Cartoon (761)

Charlie Horse is the star in this first Republic cartoon in Trucolor. Charlie is concerned with "The Filly With a Twinkle in Her Eye"—that's a mare and that's the theme song of the short.

Release date, December 20, 1947 — 8 *minutes*

BET YOUR LIFE (RKO)

Leon Errol Comedies (83,701)

Leon has been persuaded to take the pledge and to stop betting on the ponies. He does, but he can't resist purchasing a ticket for the Irish Sweepstakes. He buys the ticket in his friend Baker's name so that his boss won't find out. But the boss is a nosey character and to keep his secret, Leon has to pretend that Mrs. Baker is his wife, and Mr. Baker has to pretend he's Leon's wife's husband. All, naturally, is confusion.

Release date, January 16, 1948 — 16 *minutes*

THE BIG WASH (RKO)

Walt Disney Productions (74,113)

Goofy has a hard time of it in this one trying to give Dolores, the circus elephant, a bath. He ties her down, he tricks her in numerous ways, but still Dolores won't stand still. Goofy gets so dirty in his attempts at cleaning the elephant, that Dolores finally has to give Goofy a bath.

Release date, February 6, 1948 — 7 *minutes*

BROTHER KNOWS BEST, NO. 2 (RKO)

Edgar Kennedy Comedies (83-402)

The usual laugh-getter, featuring the inimitable Edgar Kennedy at his confused best. Kennedy refuses his brother-in-law a loan, but offers him $1,000 if he can show the same amount he actually made. So brother-in-law steals a bracelet from Edgar's wife, pawns it and shows the money to Kennedy who gives him a fake check. Complication follows complication with Edgar ending up in the usual mess.

Release date, January 2, 1948 — 17 *minutes*

CHILDREN'S VILLAGE (RKO)

This is America (83,103)

This issue of the series is devoted to the Children's Village, located near Dobbs Ferry, N. Y. This village is operated by the delinquent boys there. They have their own mayor, police chief, magistrate, treasurer, and their own small businesses, just as in an actual village. Supervision is by adult social workers, doctors and psychiatrists, but they do not run the Village as a prison. The camera takes a tour through the Village, showing its every day life and the mechanics of running it.

Release date, January 9, 1948 — 19 *minutes*

FLICKER FLASHBACKS (RKO)

No. 3 (84,203)

The two oldtimers compressed into this issue are "Saved from Himself," produced by Biograph and starring Mabel Normand, and "Never Too Late to Mend," an IMP production released in 1909. Present day sound effects, musical scores and comments accompany these features.

Release date, January 16, 1948 — 9 *minutes*

RACING DAY (RKO)

Sportscope (84,305)

Here's a behind-the-scenes view of what goes on at Hialeah Park, Fla., the story of the maintenance crews, the gardeners, the publicity men, the grooms, the veterinarians, the waitresses—all the large number of personnel necessary to keep the track running.

Release date, January 9, 1948 — 8 *minutes*

PUBLIC RELATIONS . . . THIS MEANS YOU (20th Century-Fox)

March of Time (V14-4)

An informative March of Time subject, offering the usual high-level treatment of a topic of wide scope and interest. The film starts with an actual illustration of how a public relations expert works. A New York consultant transforms a Colorado ghost town into a popular winter resort. Then follow several examples of successful practitioners of public relations in modern business, particularly the work of the National Safety Council. The spectacle of the Freedom Train provides a fitting finish.

Release date, November 28, 1947 — 18 *minutes*

THE WOLF'S PARDON (20th Century-Fox)

Terrytoon in Technicolor (8508)

When the Big Bad Wolf gets out of jail, he is warned that the world has changed, but it's hard for him to believe. Even the Three Little Pigs are independent—and not so friendly. Next he tries Little Red Riding Hood, but here too he meets with nothing but disappointment. By the time he meets Little Jack Horner, he is even sorrier, and discovers that he is just a wolf on the loose who can't keep up with the modern Mother Goose.

Release date, December 5, 1947 — 7 *minutes*

HARNESSED LIGHTNING (Universal)

Two-Reel Special (2202)

Harness racing in the past few years has grown from a county fair attraction to major sport proportions. This short shows how trotters are selected and trained. Down in Kentucky, Tom Berry looks over his colts and selects one for training. The camera follows the process through with the short ending when Berry drives to victory in the Hambletonian.

Release date, November 12, 1947 — 17 *minutes*

BORRAH MINEVITCH AND HIS HARMONICA SCHOOL (Warner Bros.)

Melody Masters Band (4603)

There's music in the air when Borrah Minevitch puts his famous "Rascals" through their paces. Mouth organs are used exclusively in this entertaining short that presents some popular songs in a rhythmic vein. Among the tunes heard are "Begin the Beguine," "Always in My Heart" and "Bugle Call Rag."

Release date, December 6, 1947 — 10 *minutes*

TWO GOPHERS FROM TEXAS (Warner Bros.)

Cinecolor Cartoon (3711)

When Hamelot, a dog, dissatisfied with his diet of biscuits, craves nourishment of raw food, he reads a book which explains the ways and means of getting wild game. Hamelot sets out to capture two smart little gophers. They turn the tables and in the end he expresses contempt for the book.

Release date, January 17, 1948 — 7 *minutes*

ADVANCE SYNOPSES
and information

SHAGGY
(Paramount)

PRODUCERS: William Pine, William Thomas. DIRECTOR: Robert Tansey. PLAYERS: Brenda Joyce, George Nokes, Robert Shayne, Jody Gilbert, Ralph Sanford, Ian McDonald, Dan White.

DRAMA. Widowed Bob Calvin brings a new wife to his ranch, and finds that there is friction between her and his young son, Robbie. She dislikes Robbie's pets, one of which is his faithful dog, Shaggy. When some sheep are killed, Shaggy is suspected and when Bob fires on the dog he takes to the mountains with Robbie close behind. The mother goes in search of Robbie. Following them is the real sheep killer, a mountain lion, but Shaggy and Bob come to the rescue in the nick of time.

TIMBER TRAIL
(Republic)

ASSOCIATE PRODUCER: Melville Tucker. DIRECTOR: Philip Ford. PLAYERS: Monte Hale, Lynne Roberts, Foy Willing and Riders of the Purple Sage.

WESTERN. Cowboy Monte Hale rescues Alice, pretty stagecoach driver, who practically blackmails Monte into staying in town and driving for her father, Old Jed, who is having trouble with his stagecoach line and blames his brother, Ralph, operator of a telegraph company. Actually, Bart, ruthless gunman, is behind the disturbances. He instructs his henchman to "get" Old Jed, but Monte saves him. After a furious gun battle, the gang is rounded up, the two brothers reconciled, and Monte, with an appreciative eye on Alice, decides to remain in town.

WEST OF SONORA
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Ray Nazarro. PLAYERS: Charles Starrett, Smiley Burnette, Steve Darrel, George Chesebro.

WESTERN. When an eight-year-old orphan girl comes to make her home in the west, she finds herself the central figure of a feud between her paternal and maternal granddads. When one of the grandfathers takes her in charge, the other, a sheriff, swears revenge and hires the Durango Kid as one of his deputies. Death traps which each of the girl's granddads set for each other are foiled by the Durango Kid's timely interference. In the end, the real villain of the feud turns out to be the sheriff's brother, trying to get possession of a gold mine willed the girl. He is jailed and the girl is at last happy when peace promises between her feuding grandparents.

THE BOLD FRONTIERSMAN
(Republic)

ASSOCIATE PRODUCER: Gordon Kay. DIRECTOR: Philip Ford. PLAYERS: Allan "Rocky" Lane, Eddie Weller, Roy Barcroft, John Alvin.

WESTERN. When Rocky Lane arrives at Cimarron Flats as a representative of a construction company that is to handle a job on the water project, he finds several tricky angles to the situation. With the help of the sheriff, the water project funds are saved and with them the future of Cimarron Flats.

THE SAINTED SISTERS
(Paramount)

PRODUCER: Richard Maibaum. DIRECTOR: William Russell. PLAYERS: Veronica Lake. Joan Caulfield, George Reeves, Barry Fitzgerald, William Demarest, Beulah Bondi.

SMALL TOWN DRAMA. Two confidence women seek refuge in a small New England village after badgering $25,000 from a gullible New York swain. They break into the home of a kindly old man. He thinks charity should begin at home and confiscates their money in order to help the townspeople in need. The two girls gradually absorb his philosophies, discover romance and reform.

THE ARGYLE SECRETS
(Film Classics)

PRODUCER: Lewis J. Rachmil. DIRECTOR: Cyril Endfield. PLAYERS: William Gargan, Marjorie Lord, Ralph Byrd, Jack Reitzen, John Banner.

MURDER MYSTERY. A Washington columnist dies before he can divulge to reporter, Harry Mitchell, the secrets of "The Argyle Album" an expose of some of the nation's top men. Hospital attaches find a scalpel sticking in the columnist's chest and discover a newspaper photographer murdered in the same room. Mitchell, wanting to scoop the story of the Album, sets out to find the murderer and the Album. Also in search of the document is Marla, a beautiful woman, who tries to hoodwink Mitchell. He outwits her and gets his story.

WATERFRONT AT MIDNIGHT
(Paramount-Pine-Thomas)

PRODUCERS: William Pine and William Thomas. DIRECTOR: William Berke. PLAYERS: William Gargan, Mary Beth Hughes, Cheryl Walker, Richard Crane.

MELODRAMA. A police lieutenant is assigned to the Harbor Division. His younger brother, a former Army pilot, becomes involved with a group of gangsters who are using him as bait for their nefarious schemes. When the police lieutenant becomes aware of their illicit dealings, he succeeds in rounding up the criminals, but only after his brother is killed.

HAZARD
(Paramount)

PRODUCER: Mel Epstein. DIRECTOR: George Marshall. PLAYERS: Paulette Goddard, Macdonald Carey, Fred Clark, Stash Clements, Percy Helton, Maxie Rosenbloom.

ROMANTIC COMEDY. Ellen Crane (Paulette Goddard) has a penchant for gambling. She owes a gambler a large sum of money and he suggests they cut for high card. If she wins, the debt is cancelled but if she loses, she must marry him. Ellen loses but reneges on payment. She runs away to New York and the gambler hires a private detective (Macdonald Carey) to follow and bring her back. She leads him a merry chase from New York to Chicago and thence to Los Angeles. By the time they return to New York, Ellen loses her desire to gamble and the detective knows he is in love with her. When the gambler reveals that he had stacked the deck, a fight ensues, and Ellen and the detective decide to face the future together.

MONEY MADNESS
(Film Classics)

PRODUCER: Sigmund Neufeld. DIRECTOR: Peter Stewart. PLAYERS: Hugh Beaumont, Frances Rafferty, Harlan Warde, Cecil Weston.

DRAMA. Steve Clark comes into a small western town and deposits $200,900 in cash in a safe deposit box, which is later found to be the proceeds of a bank robbery. He marries Julie, who lives with her aunt, then poisons the old lady so that he can bring the money into the attic of the house and make it appear that it was left by the aunt. His former partner shows up and Steve kills him in Julie's presence. Donald Harper, young attorney, falls in love with Julie, and exposes Steve as a murderer and bank robber. Steve is shot by a policeman, and Julie is sentenced to prison as an accomplice to the murders.

LIGHTNIN' IN THE FOREST
(Republic)

PRODUCER: Sidney Picker. DIRECTOR: George Blair. PLAYERS: Lynne Roberts, Warren Douglas, Don Barry, Adrian Booth.

MELODRAMA. A spoiled, rich girl is turned over to a young psychiatrist to be cured of excitement-mania. At a secluded cabin, the young couple, together with the caretaker and his wife, are visited by gunmen who take over the cabin for a hide-out. After surrounding them, the police are forced to guarantee the gangsters a safe getaway in exchange for the girl's life. The psychiatrist, however, overtakes their car and turns the criminals over to the police.

THE RETURN OF THE WHISTLER
(Columbia)

PRODUCER: Rudolph Flothow. DIRECTOR: D. Ross Lederman. PLAYERS: Michael Duane, Lenore Aubert, Richard Lane, Ann Shoemaker.

MELODRAMA: A civil engineer's bride-to-be disappears from a small hotel. Upon investigation he finds that her dead husband's family have abducted her and placed her in an insane asylum in order to collect her inheritance. He effects her escape and the family is arrested.

THE BLACK ARROW
(Columbia)

PRODUCER: Grant Whytock. DIRECTOR: Gordon Douglas. PLAYERS: Louis Hayward, Janet Blair, George MacCready, Edgar Buchanan, Rhys Williams, Paul Cavanaugh, Ray Teal, Halliwell Hobbes, Walter Kingsford.

ROMANTIC DRAMA: When England's War of the Roses ends, a young knight returns to his home castle to find his father has been murdered and an uncle installed as head of the family. A neighboring nobleman escapes execution when blamed as the murderer, hides out in the forests and manages to prove to the young knight that the uncle slew the knight's father to gain possession of the castle and estates. In a furious tourney, the young knight slays his uncle.

THE LADY FROM SHANGHAI
(Columbia)

PRODUCER-DIRECTOR: Orson Welles. PLAYERS: Rita Hayworth, Orson Welles, Everett Sloane, Glenn Anders, Ted di Corsia.

MELODRAMA. A sailor becomes involved with the wife of a crippled criminal lawyer, and takes a job on the latter's yacht. This association leads him into a romantic entanglement and a sinister plot which eventually results in his own death, as well as the deaths of the lawyer, his wife, and his law partner.

RELEASE CHART

By Companies

This Chart lists feature product tradeshown or released since September 1, 1947. For listing of 1946-47 Features by Company, see Product Digest pages 3808-3809, issue of August 30, 1947. For Stars, Running Time, Review and other Service Data references, turn to the Alphabetical Chart in this issue.

(T) before a date in the list below indicates a tradeshow date; release dates are given as soon as available.

COLUMBIA

Prod. No.	Title	Tradeshow or Release Date
821	Bulldog Drummond Strikes Back	Sept. 4,'47
827	When a Girl's Beautiful	Sept. 25,'47
905	Key Witness	Oct. 9,'47
961	Buckaroo from Powder River	Oct. 14,'47
911	Blondie In the Dough	Oct. 16,'47
918	Sweet Genevieve	Oct. 23,'47
930	Down to Earth	Oct. 29,'47
961	The Last Roundup	Nov. 5,'47
919	Two Blondes and a Redhead	Nov. 6,'47
929	Her Husband's Affairs	Nov. 12,'47
917	The Lone Wolf In London	Nov. 13,'47
964	Last Days of Boot Hill	Nov. 20,'47
915	The Crime Doctor's Gamble	Nov. 27,'47
931	It Had to Be You	Dec.,'47
923	Devil Ship	Dec. 11,'47
913	Blondie's Anniversary	Dec. 18,'47
951	Rose of Santa Rosa	Dec. 25,'47
962	Six-Gun Law	Jan. 9,'48
932	The Swordsman	Jan. 9,'48
933	Prince of Thieves	Jan.,'48
907	Glamour Girl	Jan. 16,'48
934	I Love Trouble	Jan.,'48
906	Mary Lou	Jan. 23,'48
....	The Wreck of the Hesperus	Feb. 5,'48
....	The Woman from Tangier	Feb. 12,'48
....	Phantom Valley	Feb. 19,'48
....	Relentless	Feb. 20,'48
...	To the Ends of the Earth	Feb. 27,'48
....	The Return of the Whistler	Mar. 18,'48
....	Adventures in Silverado	Mar. 25,'48
....	West of Sonora	Mar. 25,'48
....	Song of Idaho	Mar. 30,'48
....	The Sign of the Ram	Mar.,'48
....	The Black Arrow	Not Set
....	The Lady from Shanghai	Not Set
....	The Strawberry Roan	Not Set
....	The Mating of Millie	Not Set

EAGLE LION

710	Railroaded	Sept. 25,'47
106	Caravan (Brit.)	Sept. 30,'47
802	Green for Danger (Brit.)	Oct. 4,'47
801	Out of the Blue	Oct. 11,'47
755	Return of the Lash	Oct. 11,'47
803	Bury Me Dead	Oct. 18,'47
851	Black Hills	Oct. 25,'47
804	Return of Rin Tin Tin	Nov. 1,'47
735	Man in the Iron Mask (R)	Nov. 8,'47
740	Gentleman After Dark (R)	Nov. 8,'47
527	The Fighting Vigilantes	Nov. 15,'47
805	Whispering City (Brit.)	Nov. 15,'47
806	Love from a Stranger	Nov. 15,'47
807	Blonde Savage	Nov. 22,'47
852	Shadow Valley	Nov. 29,'47
530	Cheyenne Takes Over	Dec. 13,'47
....	The Man From Texas	Dec. 27,'47
733	The Corsican Brothers (R)	Dec.,'47
736	South of Pago Pago (R)	Dec.,'47
808	Linda Be Good	Jan. 3,'48
809	T-Men	Jan. 10,'48
810	Heading for Heaven	Jan. 17,'48
853	Check Your Guns	Jan. 24,'48
811	The Smugglers (Brit.)	Jan. 31,'48
813	Open Secret	Feb.,'48
812	Adventures of Casanova	Feb. 7,'48
854	Tornado Range	Feb. 21,'48
814	Take My Life (Brit.)	Feb. 28,'48
758	Stage to Mesa City	Not Set

FILM CLASSICS

....	Spirit of West Point	Oct. 4,'47
....	For You I Die	Jan.,'48
....	Women in the Night	Jan.,'48
....	Devil's Cargo	Feb.,'48
....	Thief of Bagdad (R)	Feb.,'48
....	Jungle Book (R)	Feb.,'48
....	The Argyle Secrets	Mar.,'48
....	Money Madness	Apr.,'48

MGM

801	Song of the Thin Man	Sept.,'47
802	The Unfinished Dance	Sept.,'47
803	The Arnelo Affair	Sept.,'47
804	Song of Love	Oct.,'47
805	Merton of the Movies	Oct.,'47
806	The Women (R)	Oct.,'47
807	Desire Me	Oct.,'47
808	This Time for Keeps	Nov.,'47
811	Green Dolphin Street	Nov.,'47
810	Good News	Dec.,'47
809	Killer McCoy	Dec.,'47
812	Ninotchka (R)	Dec.,'47
813	Cass Timberlane	Jan.,'48
814	If Winter Comes	Jan.,'48
815	High Wall	Feb.,'48
816	Tenth Avenue Angel	Feb.,'48
....	B. F.'s Daughter (T)	Feb. 17,'48
817	Three Daring Daughters	Mar.,'48
818	Alias a Gentleman	Mar.,'48
819	The Bride Goes Wild	Mar.,'48
....	Piccadilly Incident (Brit.)	Not Set
....	Homecoming	Not Set

MONOGRAM

623	Robin Hood of Monterey	Sept. 6,'47
622	News Hounds	Sept. 13,'47
673	Flashing Guns	Sept. 20,'47
685	Ridin' Down the Trail	Oct. 4,'47
4701	High Tide	Oct. 11,'47
4702	Joe Palooka In the Knockout	Oct. 18,'47
678	Prairie Express	Oct. 25,'47
4703	Louisiana	Nov. 1,'47
624	King of the Bandits	Nov. 8,'47
625	Bowery Buckaroos	Nov. 22,'47
AA3	The Gangster (Allied Artists)	Nov. 22,'47
626	The Chinese Ring	Dec. 6,'47
674	Gun Talk	Dec. 20,'47
4706	Betrayed (R)	Dec. 27,'47
627	Smart Politics	Jan. 3,'48
4704	Jiggs & Maggie in Society	Jan. 10,'48
686	Song of the Drifter	Jan. 17,'48
AA4	Song of My Heart (Allied Artists)	Jan. 31,'48
4751	Overland Trail	Jan. 31,'48
4709	Joe Palooka in Fighting Mad	Feb. 2,'48
4707	Perilous Waters	Feb. 14,'48
4705	Rocky	Feb. 21,'48
AA7	Panhandle (Allied Artists)	Feb. 22,'48
4710	Rose of the Rio Grande (R)	Feb. 28,'48
4708	Angels Alley	Mar. 7,'48
AA5	The Hunted (Allied Artists)	Apr. 3,'48
AA6	Smart Woman (Allied Artists)	Apr. 30,'48
AA8	The Tenderfoot (Allied Artists)	May 30,'48

PARAMOUNT

4701	Wild Harvest	Sept. 26,'47
4702	Adventure Island	Oct. 10,'47
4703	Golden Earrings	Oct. 31,'47
4705	Unconquered	Apr.,'48
4704	Where There's Life	Nov. 21,'47
4706	Big Town After Dark	Dec. 12,'47
4707	Road to Rio	Dec. 25,'47
4708	I Walk Alone	Jan. 16,'48
4711	Caged Fury	Mar. 5,'48
4710	Saigon	Mar. 12,'48
4712	Mr. Reckless	Mar. 26,'48
4713	The Big Clock	Apr. 9,'48
4714	The Sainted Sisters	Apr. 30,'48
4715	Speed to Spare	May 14,'48
4716	Hazard	May 28,'48
4717	Shaggy	June 11,'48
4718	Hatter's Castle	June 18,'48
4719	Waterfront at Midnight	June 25,'48
4720	Emperor Waltz	July 2,'48

REPUBLIC

629	Exposed	Sept. 8,'47
621	Driftwood	Sept. 15,'47
751	The Wild Frontier	Oct. 1,'47
648	On the Old Spanish Trail	Oct. 15,'47
624	The Fabulous Texan	Nov. 9,'47
628	The Flame	Nov. 24,'47
652	Under Colorado Skies	Dec. 15,'47
752	Bandits of Dark Canyon	Dec. 15,'47
701	The Main Street Kid	Jan. 1,'48
644	The Gay Ranchero	Jan. 10,'48
702	Slippy McGee	Jan. 15,'48
703	Campus Honeymoon	Feb. 1,'48
753	Oklahoma Badlands	Feb. 22,'48
704	Madonna of the Desert	Feb. 23,'48
654	California Firebrand	Mar. 15,'48
705	The Inside Story	Mar. 14,'48
....	Bill and Coo	Not Set
....	Design for Death	Not Set
656	Timber Trail	Not Set
755	Carson City Raiders	Not Set
754	The Bold Frontiersman	Not Set

RKO-RADIO

SPECIALS

851	Secret Life of Walter Mitty	Sept. 1,'47
891	Fun and Fancy Free	Sept. 27,'47
862	Magic Town	Oct. 12,'47
863	The Fugitive	Nov. 3,'47
864	Man About Town	
852	The Bishop's Wife	(T) Feb. 16,'48
866	Tycoon	Dec. 27,'47
865	Mourning Becomes Electra	Not Set

REISSUES

881	Gun Law	Oct. 3,'47
882	Border G-Man	Nov. 14,'47
883	Painted Desert	Dec. 19,'47
884	Lawless Valley	Jan. 30,'48
892	Bambi	Feb. 2,'48
885	Trouble In Sundown	Mar. 2,'48

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801	Bachelor and the Bobby Soxer	Sept. 1,'47
803	Riff Raff	Sept. 15,'47
804	Seven Keys to Baldpate	Oct. 1,'47
809	Dick Tracy Meets Gruesome	Dec. 6,'47
810	Out of the Past	Dec. 13,'47
808	Wild Horse Mesa	Dec. 20,'47
807	So Well Remembered	Jan. 10,'48
806	Night Song	Jan. 17,'48
812	Western Heritage	Jan. 24,'48
811	If You Knew Susie	Feb. 7,'48
867	The Pearl	Not Set
...	Design for Death	Not Set

SCREEN-GUILD

S-1	Racketeers (R)	Sept. 13,'47
S-2	Call It Murder (R)	Sept. 13,'47
X-2	Boy! What a Girl!	Sept. 20,'47
4704	The Burning Cross	Oct. 11,'47
X-1	Sepia Cinderella	Oct. 18,'47
4703	Dragnet	Oct. 25,'47
HC15	The Frontiersman (R)	Nov. 8,'47
HC16	Sunset Trail (R)	Nov. 25,'47
4707	Where the North Begins	Dec. 13,'47
4706	Road to the Big House	Dec. 27,'47
HC13	Pride of the West (R)	Jan. 3,'48
HC14	In Old Mexico (R)	Feb. 7,'48
1708	Trail of the Mounties	Feb. 21,'48
X-3	Miracle in Harlem	Feb. 28,'48
HC17	Silver on the Sage (R)	Mar. 6,'48
4705	The Prairie	Mar. 13,'48

SELZNICK REL. ORG.

....	Intermezzo (R)	Oct.,'47
....	The Paradine Case	Jan.,'48
....	Portrait of Jennie	Not Set
....	Mr. Blandings Builds His Dream House	Not Set

20TH CENTURY-FOX

SPECIAL

733	Forever Amber	Oct. 22,'47

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724	Mother Wore Tights	Sept.,'47
725	Kiss of Death	Sept.,'47
726	Second Chance	Sept.,'47
727	How Green Was My Valley (R)	Sept.,'47
728	Swamp Water (R)	Sept.,'47
729	The Foxes of Harrow	Oct. 1,'47
740	The Mark of Zorro (R)	Oct. 10,'47
741	Drums Along the Mohawk (R)	Oct. 10,'47
732	The Invisible Wall	Oct. 15,'47
730	Nightmare Alley	Oct. 18,'47
720	Thunder In the Valley	Nov.,'47
734	Roses Are Red	Dec.,'47
731	Daisy Kenyon	Dec.,'47
744	Tobacco Road (R)	Dec.,'47
745	The Grapes of Wrath (R)	Dec.,'47
801	Captain from Castile	Jan.,'48
803	The Tender Years	Jan.,'48
802	You Were Meant for Me	(T) Feb.,'48
804	Dangerous Years	Feb.,'48
805	Call Northside 777	Feb.,'48
806	Gentleman's Agreement	Mar.,'48
807	The Challenge	Mar.,'48
808	Half Past Midnight	Mar.,'48
809	An Ideal Husband	Mar.,'48
810	Sitting Pretty	Apr.,'48
811	Scudda Hoo, Scudda Hay	Apr.,'48
812	Meet Me at Dawn (Brit.)	Apr.,'48
813	Let's Live Again	Apr.,'48
814	13 Lead Soldiers	Apr.,'48
....	Deep Waters	Not Set
....	Fury at Furnace Creek	Not Set
....	Green Grass of Wyoming	Not Set
....	The Snake Pit	Not Set

UNITED ARTISTS

....	Personal Column	Sept.,'47
....	Heaven Only Knows	Sept.,'47
....	Christmas Eve	Oct.,'47
....	Monsieur Verdoux	Oct.,'47
....	Mad Wednesday	Oct.,'47
....	Body and Soul	Nov.,'47
....	The Roosevelt Story	Nov.,'47
....	Intrigue	Dec.,'47
....	Sleep My Love	Jan.,'48
....	Man of Evil (Brit.)	Jan.,'48
....	A Miracle Can Happen	Feb.,'48
...	Arch of Triumph	Not Set

UNIVERSAL

624	Frieda (Brit.)	Sept.,'47
621	Something In the Wind	Sept.,'47
622	Singapore	Sept.,'47
625	Ride the Pink Horse	Oct.,'47
628	Wistful Widow of Wagon Gap	Oct.,'47
630	The Exile	Nov.,'47
631	The Upturned Glass (Brit.)	Nov.,'47
637	Nicholas Nickleby (Brit.)	Dec.,'47
632	Pirates of Monterey	Dec.,'47
635	Bush Christmas (Prestige)	Dec.,'47
626	The Lost Moment	Dec.,'47
629	Black Narcissus	Dec.,'47
633	The Senator Was Indiscreet	Jan.,'48
652	Captain Boycott (Brit.)	Jan.,'48
....	Holiday Camp (Brit.)	Jan.,'48
634	A Woman's Vengeance	Feb.,'48
651	The Naked City	Feb.,'48
627	Secret Beyond the Door	Feb.,'48
....	Black Bart	Not Set
650	A Double Life	Not Set
....	All My Sons	Not Set
....	Casbah	Not Set
....	River Lady	Not Set
....	Tap Roots	Not Set
....	Up in Central Park	Not Set
....	Another Part of the Forest	Not Set
....	Are You With It	Not Set
....	Hungry Hill (Brit.)	Not Set
....	Jassy (Brit.)	Not Set

WARNER BROTHERS

701	Deep Valley	Sept. 1,'47
702	Life With Father (Spcl.)	Sept. 13,'47
703	Dark Passage	Sept. 27,'47
704	Bad Men of Missouri (R)	Oct. 4,'47
705	Each Dawn I Die (R)	Oct. 4,'47
706	The Unsuspected	Oct. 11,'47
707	That Hagen Girl	Nov. 1,'47
708	Escape Me Never	Nov. 22,'47
710	Jezebel (R)	Dec. 13,'47
709	Anthony Adverse (R)	Dec. 13,'47
712	A Slight Case of Murder (R)	Dec. 13,'47
711	My Wild Irish Rose	Dec. 27,'47
713	Always Together	Jan. 10,'48
714	The Treasure of the Sierra Madre	Jan. 24,'48
715	My Girl Tisa	Feb. 7,'48
716	Voice of the Turtle	Feb. 21,'48
717	I Became a Criminal (Brit.)	Mar. 6,'48
718	Adventures of Robin Hood (R)	Mar. 13,'48
....	April Showers	Mar. 27,'48
...	To the Victor	Apr. 10,'48
..	Winter Meeting	Apr. 24,'48
...	Silver River	Not Set

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the over-all performance percentage figures from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 4072.

Albuquerque (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Bachelor and the Bobby Soxer (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—119.4%
Round Table Exploitation—Aug. 9, p. 55; Aug. 23, p. 40; Sept. 6, p. 50; Oct. 11, p. 53; Nov. 15, p. 43; Nov. 22, p. 43; Nov. 29, pp. 41, 42; Feb. 7, p. 48.

Bandits of Dark Canyon (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1

The Bishop's Wife (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 3, p. 40; Feb. 7, p. 46.

Call Northside 777 (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B

Captain From Castile (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 17, p. 46; Feb. 7, p. 49.

Carnegie Hall (UA)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Aug. 30, p. 48; Sept. 6, p. 51; Sept. 20, p. 45; Sept. 27, p. 45; Jan. 10, p. 42; Feb. 7, p. 48.

Cheyenne Takes Over (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1

A Double Life (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

Gun Talk (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Holiday Camp (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

The Hunted (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-2

If Winter Comes (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B

The Lost Moment (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 6, p. 47; Dec. 20, p. 50; Jan. 31, p. 40.

The Main Street Kid (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2

My Girl Tisa (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-1

My Wild Irish Rose (WB)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—103.1%
Round Table Exploitation—Jan. 17, p. 44; Jan. 31, p. 41.

Nightmare Alley (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Over-all Performance—93.2%
Round Table Exploitation—Nov. 22, p. 43.

Pacific Adventure (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Red Stallion (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Sept. 6, p. 50; Sept. 27, p. 48; Oct. 18, p. 40; Nov. 1, p. 41; Nov. 15, p. 44; Nov. 29, p. 41; Dec. 27, p. 49; Jan. 3, p. 40; Jan. 31, p. 41.

Relentless (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Riders of the Lone Star (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Road to Rio (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Over-all Performance—150.3%
Round Table Exploitation—Feb. 7, p. 49.

Shadow Valley (EL)
Audience Classification-General
Legion of Decency Rating—Class A-1

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for adults
Class B	Objectionable in part
Class C	Condemned

The Sign of the Ram (Col.)
Audience Classification—General
Legion of Decency Rating—Class B

Sleep, My Love (UA)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 31, p. 41.

Slippy McGee (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1

The Smugglers (EL)
Audience Classification—General
Legion of Decency Rating—Class A-2

Stranger from Ponca City (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1

This Time For Keeps (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—95.5%
Round Table Exploitation—Nov. 1, p. 40; Dec. 6, p. 48.

T-Men (EL)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 24, p. 48; Jan. 31, p. 38.

Tycoon (RKO)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Over-all Performance—102.3%
Round Table Exploitation—Jan. 17, p. 46; Jan. 31, pp. 40, 41.

Under Colorado Skies (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-1

Wild Horse Mesa (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1

Western Heritage (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1

The Woman From Tangier
Audience Classification—General
Legion of Decency Rating—Class A-2

A Woman's Vengeance (Univ.)
Audience Classification—Adult
Legion of Decency Rating—Class A-2

You Were Meant For Me (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4058-4059, issue of February 14, 1948.

Feature product listed by Company on page 4070, issue of February 21, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	....	William Bishop-Gloria Henry	Mar. 25,'48	....	.....	....	....	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	.....	....	4039	....
Adventures of Robin Hood (color) (Reissue)	WB	71B	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	....
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4071
Alias a Gentleman	MGM	818	Wallace Beery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Not Set	94m	Feb. 21,'48	4065	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	470B	Leo Gorcey-Geneva Gray	Mar. 7,'48	67m	Jan. 24,'48	4030	....	....
Another Part of the Forest	Univ.	....	Fredric March-Ann Blyth	Not Set	....	.....	....	4038	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
An Ideal Husband (color) (Brit.)	20th-Fox	B09	Paulette Goddard-Michael Wilding	Not Set	96m	Jan. 17,'48	4017	4000	4042
April Showers	WB	....	Jack Carson-Ann Sothern	Mar. 27,'48	....	.....	....	4051	....
Arch of Triumph	UA	....	Ingrid Bergman-Charles Boyer	Not Set	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	....	Donald O'Connor-Olga San Juan	Not Set	....	.....	....	4039	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	Mar.,'48	....	.....	....	4069	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the Bobby Soxer, The (Block 1)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	4071
Bambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
Bandits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
Betrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956	..	...
B. F.'s Daughter	MGM	....	Barbara Stanwyck-Van Heflin	(T) Feb. 17,'48	108m	Feb. 21,'48	4066	4059	....
Big Clock, The	Para.	....	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	....
Big Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
Bill and Coo (color)	Rep.	....	Bird Picture	Not Set	61m	Dec. 27,'47	4000	....	....
Bishop's Wife, The	RKO	B52	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4071
Black Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
Black Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	80m	Feb. 7,'48	4051	4000	....
Black Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	39B3
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	60m	Nov. 29,'47	3955	3B18	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	....
Blonde Savage	EL	B07	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3B74	....	3933
Blondie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
Blondie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	69m	Nov. 29,'47	3954	3830	4011
† Body and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
Bold Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Weller	Not Set	....	.....	....	4069	....
Border G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
Bowery Buckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
Boy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	....
Bride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	....	.....	....	4021	....
Brute Force	Univ.	620	Burt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3B77
Buckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
Bulldog Drummond Strikes Back	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	....	....
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	71m	Sept. 27,'47	3B50	3818	
Bush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	....	Richard Denning-Sheila Ryan	(T) Feb. 12,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand	Rep.	654	Monte Hale-Adrian Booth	Mar. 15,'48	....	.....	....	4051	....
Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Caravan (Brit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	4071
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Not Set	....	.....		4010	....
Case of the Baby Sitter, The	SG	4618	Tom Neal-Pamela Blake	July 26,'47	40m	Sept. 20,'47	3841	3689	....

Title	Company	Proa. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	....	.....	....	....	....
Check Your Guns	EL	535	Eddie Dean-Roscoe Ates	Oct. 18,'47	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA	..	George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Corsican Brothers (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	3983
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Not Set	62m	Dec. 20,'47	3981	....	4011
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	....	Dana Andrews-Jean Peters	Not Set	....	.....	....	4039	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set	48m	.....	....	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Feb.,'48	....	.....	....	4031	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct 4,'47	3861		
Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Not Set	103m	Jan. 3,'48	4001	3956	4071
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
EMPEROR Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	July 2,'48	..	.....	....	3611	....
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4042
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornel Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	4042
Fury at Furnace Creek	20th-Fox	....	Victor Mature-Colleen Gray	Not Set	....	.....	....	4039	....
GANGSTER, The (Allied Artists)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	...
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	.
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	...
Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Not Set	118m	Nov. 15,'47	3929	3818	....
Ghost of Frankenstein (R.)	Realart	1212	Lon Chaney-Evelyn Ankers	Jan.,'48	67m	Jan. 24,'48	4031	....	....
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	...
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	60m	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Dietrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4042
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	(T) Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming	20th-Fox	....	Peggy Cummins-Chas. Coburn	Not Set	....	.....	....	4038	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HAL ROACH Comedy Carnival (color)	UA		Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805		3877
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	....	.....	....	4069	....
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Dec. 6,'47	71m	Dec. 20,'47	3982	....	4042
Heaven Only Knows	UA	..	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble	UA	....	Wm. Tracy-Beverly Lloyd	Not Set	....	.....	....	4039	....
High Conquest	Mono.	620	Anna Lee-Warren Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	..
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769		
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4011
Holiday Camp (Brit.)	Univ.	....	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4071
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homecoming	MGM	....	Clark Gable-Lana Turner	Not Set	....	.....	....	....	....
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630		
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885		
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 3,'48	85m	Feb. 7,'48	4050	4039	4071

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	....
I Cover Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	
I Love Trouble	Col.	934	Franchot Tona-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	....
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I Know Where I'm Going (Brit.)	Univ.	....	Wendy Hiller-Roger Livesey	Not Set	91m	Aug. 9,'47	3769	...	....
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO	.	Alexander Knox-Ann Sothern	Not Sat	....	.....	....	3865	....
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	....	.....	....	4059	....
Intrigue	UA	....	George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzal)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885	....	...
It Had to Be You	Col.	931	Ginger Rogers-Cornel Wilda	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
I Walk Alone	Para.	4708	Lizabath Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Havar-Mark Stevans	Aug.,'47	104m	June 14,'47	3678	3563	3933
JASSY (Brit.) (color)	Univ.	....	Margaret Lockwood-Basil Sydney	Not Set	96m	Feb. 14,'48	4059	....	....
Jezebel (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907		
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Laon Errol-Elysa Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	...
Jungle Book, The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowary-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	4042
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	...
Killer Dill	Screan Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickay Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	....	....
Kilroy Was Here	Mono.	621	Jackie Cooper-Jackie Coogan	July 19,'47	68m	July 5,'47	3713	3611	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Grean	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	....
Kiss of Daath	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LADY From Cheyenne (R)	Realart	1121	Loretta Young-Robert Preston	Sept.,'47	89m	Feb. 21,'48	4067	....	....
Lady from Shanghai, The	Col.	....	Rita Hayworth-Orson Welles	Not Set	....	.....	....	4069	....
Lady in a Jam (R)	Realart	1208	Irene Dunne-Patric Knowles	Sept.,'47	85m	Feb. 21,'48	4067	....	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	...
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	...
Last Round-Up, Tha	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	...
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	.....	....	....	....
Letter from an Unknown Woman, A	Univ.	....	Joan Fontaine-Louis Jourdan	Not Set		.....	....	3943	....
Lifa With Father (color)	WB	702	Irene Dunne-William Powell (Spcl.)	Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Dec. 20,'47	67m	Nov. 1,'47	3906	3895	...
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 15,'48	....	.....	....	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Grey Line, The	Para.	....	Alan Ladd-Donna Reed	Not Set	...	.....	....	4039	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	....	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	
Love from a Strangar	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	....	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	....	.....	....	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893	....	....
Man from Texas	EL	....	Jamas Craig-Johnnie Johnston	Dec. 27,'47	...	.....	....	3895	...
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956	....	....
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	....
Marauders, The	UA	....	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734	...	...
Marshal of Crippla Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	.....	....	3992	....
Mating of Millie, The	Col.	....	Glenn Ford-Evelyn Keyes	Not Set	....	.....	....	4067	....
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	81m	Jan. 25,'47	3434	....	....
Merton of the Movias	MGM	805	Red Skelton-Virginia O'Brian	Oct.,'47	82m	July 19,'47	3734	3655	4011
Miracle Can Happen, A	UA	....	Paulette Goddard-Jas. Stewart-H. Fonda	Feb.,'48	107m	Feb. 7,'48	4049	4038	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
Mr. Reckless	Para.	....	William Eythe-Barbara Britton	(T) Feb. 12,'48	66m	Feb. 21,'48	4067	4059	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr.,'48	....	.....	....	4069	....
Monsieur Verdoux	UA		Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	....
Mothar Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Rosalind Russell-Michael Radgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	....	Cary Grant-Myrna Loy	Not Set	...	... ...	....	4010	..
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Feb.,'48	96m	Jan. 31,'48	4038	4010	....
News Hounds	Mono.	622	Lao Gorcey-Christina McIntyre	Sept. 13,'47	68m	Juna 21,'47	3689		
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicka	Dac.,'47	94m	Nov. 15,'47	3930		
Nightmare Alley	20th-Fox	730	Tyrona Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Marle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	...
Night Unto Night	WB	....	Viveca Lindfors-Ronald Reagan	Not Set	....	.....	...	3735	
Ninotchka (R.)	MGM	812	Greta Garbo-Malvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942	....	4011

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OKLAHOMA Badlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	....	.....	....	4021	....
On the Old Spanish Trail (col.)	Rep.	648	Roy Rogers-Jane Frazee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....
Other Love, The	UA	....	Barbara Stanwyck-David Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4042
Out of the Past (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overland Trail	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Randell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	4071
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Paradine Case, The	Selznick	....	Gregory Peck-Ann Todd	Jan.,'48	125m	Jan. 3,'48	4001	3666	4042
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques (T)	Feb. 10,'48	77m	Feb. 14,'48	4057	...	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	....
† Perils of Pauline (color)	Para.	4615	Betty Hutton-John Lund	July 4,'47	96m	May 31,'47	3653	3631	3795
Personal Column (formerly Lured)	UA	....	Geo. Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
Phantom Valley	Col.	....	Charles Starrett-Virginia Hunter	Feb. 19,'48	....	.....	....	4021	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryan	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	...	.....	....	3865	
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	....
Prairie, The	SG	4705	Alan Baxter-Lenore Aubert	Mar. 13,'48	80m	.....	....	3919	....
Prairie Express	Mono.	678	Johnny Mack Brown-Raymond Hatton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	....
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Ireland-Sheila Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	....	John Wayne-Montgomery Clift	Not Set	....	.....	....	3575	....
Red Stallion (color)	EL	107	Robert Paige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4071
Relentless (color)	Col.	....	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4071
Return of the Lash	EL	755	Al "Lash" LaRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	...
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Blake	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Whistler, The	Col.	....	Michael Duane-Lenore Aubert	Mar. 18,'48	....	.....	....	4069	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wanda Hendrix	Oct.,'47	101m	Sept. 20,'47	3841		3933
Riders of the Lone Star	Col.	870	Charles Starrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	4071
Ridin' Down the Trail	Mono.	685	Jimmy Wakely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	
Riff Raff (Block 1)	RKO	803	Pat O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Not Set	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doran	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	
† Road to Rio	Para.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4071
Robin Hood of Monterey	Mono.	623	Gilbert Roland-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	....
Robin Hood of Texas	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	....
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Feb. 21,'48	....	.....	....	3931	....
Romance of Rosy Ridge	MGM	729	Van Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA	....	Documentary	Nov.,'47	80m	July 12,'47	3725	...	....
Rose of Santa Rosa	Col.	951	Eduardo Noreiga-Patricia White	Dec. 25,'47	....	.....	....	3931	....
Rose of the Rio Grande (Reissue)	Mono.	4710	Movita-John Carroll-A. Moreno	Feb. 28,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Castle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918	....	....
Rustlers of Devil's Canyon	Rep.	666	Allan Lane-Bobby Blake	July 1,'47	58m	July 19,'47	3735	3679	....
SAIGON	Para.	4710	Alan Ladd-Veronica Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	....
Sainted Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	....	.....	....	4069	....
Scudda Hoo, Scudda Hay	20th-Fox	811	June Haver-Lon McCallister	Not Set	95m	.....	....	4039	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Taylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Walter Mitty, The (color) (Special)	RKO	851	Danny Kaye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Senator Was Indiscreet, The	Univ.	633	William Powell-Ella Raines	Jan.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderella	SG	X-1	Billy Daniels-Sheila Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	...
Seven Keys to Baldpate (Bl. 1)	RKO	804	Phillip Terry-Jacqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shadow Valley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	....	.....	....	4069	....
Sign of the Ram, The	Col.	....	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4071
Silver River	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	4021	....
Singapore	Univ.	622	Fred MacMurray-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	810	Robert Young-Maureen O'Hara	Not Set	....	.....	....	4039	....
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jan. 9,'48	....	.....	....	4000	....
Slave Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Claudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slight Case of Murder, A (R)	WB	712	Edw. G. Robinson-Jane Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	
Slippy McGee	Rep.	702	Donald Barry-Dale Evans	Jan. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Gray Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	.....	....	4038	....
Smoky River Serenade	Col.	851	Paul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	
Smugglers, The (Brit.) (color)	EL	811	Michael Redgrave-Jean Kent	Jan. 31,'48	89m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Havilland-Leo Genn	Not Set	....	.....	....	4039	....
Something in the Wind	Univ.	621	Deanna Durbin-John Dall	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Idaho	Col.	....	Kirby Grant-Ken Trietsch	Mar. 30,'48	....	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Taylor	Jan. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Walker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heart (Allied Artists)	Mono.	AA4	Frank Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	
Song of the Thin Man	MGM	801	William Powell-Myrna Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Son of Dracula (R.)	Realart	1295	Lon Chaney-Louise Allbritton	Jan.,'48	80m	Jan. 24,'48	4031	....	....

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Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	....
South of Pago Pago (R.)	EL	736	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4080	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	....
Speed to Spare	Para.	....	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	4042
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	....
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Not Set	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	....	Spencer Tracy-Katherine Hepburn	Not Set	....	.....	....	4039	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	4071
Strawberry Roan, The	Col.	....	Gene Autry-Gloria Henry	Not Set	....	.....	....	4067	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set	....	.....	....	3599	....
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4042
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	79m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Not Set	....	.....	....	4010	....
Tawny Pipit (British)	Univ.	....	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	....
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenderfoot, The (Allied Artists)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	.....	....	4038	....
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	(T) Jan. 13,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	....	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4071
Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	....
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Dec. 15,'47	91m	Dec. 20,'47	3981	....	4071
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Feb. 27,'48	107m	Jan. 24,'48	4030	4010	....
To the Victor	WB	....	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	....	.....	....	4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	....
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4042
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4071
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	Apr.,'48	146m	Sept. 27,'47	3849	3809	4042
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905	....	....
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	Not Set	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	....
Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4042
WALLFLOWER	WB	....	Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	....
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	....	.....	....	4069	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	....
West of Sonora	Col.	....	Chas. Starrett-Smiley Burnette	Mar. 25,'48	....	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	....
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	....	.....	....	3717	....
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	....
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	....	Bette Davis-Jim Davis	Apr. 24,'48	....	.....	....	4021	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	....	3933
Woman from Tangier, The	Col.	....	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	....	Alexis Smith-Sydney Greenstreet	Not Set	....	.....	....	3575	....
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	....	Willard Parker-Patricia White	Feb. 5,'48	....	.....	....	4021	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	(T) Jan. 21,'48	91m	Jan. 24,'48	4029	....	4071

FEATURE PRODUCT, LISTED BY COMPANY IN ORDER OF RELEASE, ON PAGE 4070



This is the title page of a presentation now being shown to motion picture industry executives in New York and Hollywood by the ASSOCIATION OF SCREEN MAGAZINE PUBLISHERS, INC.

The presentation, which is the result of a two-year survey, contains irrefutable facts and figures of vital importance to motion picture distributors, exhibitors and advertisers.

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"SALUTE TO AMERICAN BROTHERHOOD WEEK"

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

The Bride Goes Wild
Sitting Pretty
The Westward Trail
Six-Gun Law
Design for Death

PRODUCT AVAILABLE MOVES UP AS MAJORS SPEED RELEASE RATE

BRITISH SEE HOPE IN HIGH LEVEL TAX TALKS; PASS NEW QUOTA BILL

THEATRE SALES

SERVICE:—"Give the patron a bite when he's hungry, a drink when he's thirsty."

—Nathan Yamins

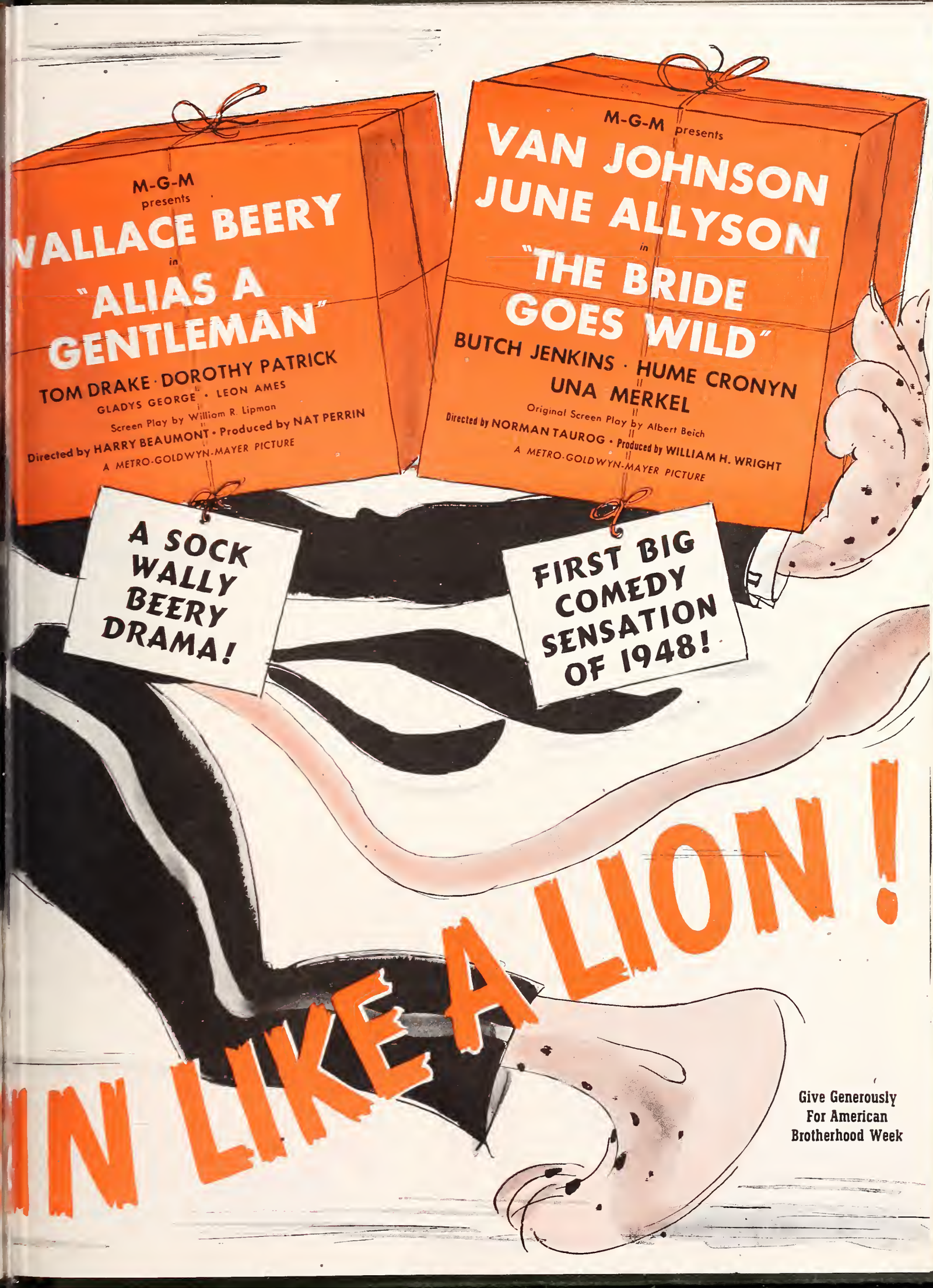
MAJORS' GOLDMAN SUIT APPEAL SEES "RUIN and CHAOS FOR INDUSTRY"

BOX OFFICE CHAMPIONS

VOL. 170, NO. 9; FEBRUARY 28, 1948

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M-G-M's TECHNICOLOR MUSICAL
"THREE DARING DAUGHTERS"
starring
JEANETTE MacDONALD · JOSE ITURBI
JANE POWELL
with
EDWARD ARNOLD · HARRY DAVENPORT
Color by TECHNICOLOR
Original Screen Play by Albert Mannheimer, Frederick Kohner, Sonya Levien, John Meehan
Directed by FRED M. WILCOX • Produced by JOE PASTERNAK
A METRO-GOLDWYN-MAYER PICTURE
TERRIFIC AT CAPITOL, N. Y.
Second Best in 12 months.
Topped only by "Hucksters."
Extra!
Sensational at Baltimore, Cleveland, Pittsburgh, Buffalo, New Orleans, Toledo!
MARCH COMES


M-G-M presents
WALLACE BEERY
in
"ALIAS A GENTLEMAN"
TOM DRAKE · DOROTHY PATRICK
GLADYS GEORGE · LEON AMES
Screen Play by William R. Lipman
Directed by HARRY BEAUMONT · Produced by NAT PERRIN
A METRO-GOLDWYN-MAYER PICTURE
M-G-M presents
VAN JOHNSON
JUNE ALLYSON
in
"THE BRIDE GOES WILD"
BUTCH JENKINS · HUME CRONYN
UNA MERKEL
Original Screen Play by Albert Beich
Directed by NORMAN TAUROG · Produced by WILLIAM H. WRIGHT
A METRO-GOLDWYN-MAYER PICTURE
A SOCK WALLY BEERY DRAMA!
FIRST BIG COMEDY SENSATION OF 1948!
IN LIKE A LION!
Give Generously For American Brotherhood Week

"THE ADVENTURES C

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THE SPLENDOR OF IT ALL IN COLOR BY T



WE ARE REI

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...od"

...INICOLOR

...ASING



STARRING

ERROL FLYNN

OLIVIA

deHAVILLAND

with BASIL RATHBONE · CLAUDE RAINS

and ALAN HALE · EUGENE PALLETTE

directed by

MICHAEL CURTIZ and WILLIAM KEIGHLEY

Original Screen Play by NORMAN REILLY RAINE and SETON I. MILLER • Based Upon Ancient Robin Hood Legends • Music by ERICH WOLFGANG KORNGOLD

ADVENTURE THE WORLD HAS THRILLED TO FOR CENTURIES...IN

A WARNER BROS. PICTURE

IT WILL NEVER FORGET!

It's the word behind the word-of-mouth that counts!

Just a short time ago "SITTING PRETTY" went on the 20th sound stages...and by the end of the first day's shooting the grips were telling the carpenters...the carpenters were telling the electricians...the electricians were telling themselves and everybody else who'd listen about Belvedere*-and the word was out before a single ad, still or publicity story appeared...

That's the trade-mark of a truly great picture!

"SITTING PRETTY" has just been previewed in New York...and from what we could hear between the laughs we know that it will make you glad you're in show business.

It's so good you wouldn't believe us if we told you...so we're rushing prints to your territory and you'll soon be invited to see for yourself!

And what that word-of-mouth will do for your boxoffice!

20th CENTURY-FOX

SITTING PRETTY



ROBERT YOUNG · MAUREEN O'HARA · CLIFTON WEBB in "SITTING PRETTY" with RICHARD HAYDN · LOUISE ALLBRITTON · Randy Stuart · Ed Begley · Larry Olsen · John Russell · Betty Ann Lynn · Willard Robertson · Directed by WALTER LANG · Produced by SAMUEL G. ENGEL · Screen Play by F. Hugh Herbert · Based on a Novel by Gwen Davenport

*Belvedere does what the man behind "The Miracle On 34th Street" couldn't!

MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher — *TERRY RAMSAYE, Editor*

Vol. 170, No. 9 — February 28, 1948

SAYS MR. RILEY

THE international relations of the cinema, and especially the screen relations between Britain and the United States, continue to experience confusing and naif attentions which muddle the scene. Mostly they are mere rationalizations serving to complicate painfully simple situations.

Now comes Mr. W. G. Riley, industrialist engaged in glass manufacturing in the Midlands, writing a letter to the motion picture editor of the *New York Times*, signing himself as director of Pilgrim Pictures, Ltd., London, in which he now appears as backer of Mr. Filippo del Giudice. After rehearsing Britain's economic plight, he says: " . . . British films are not only an essential export helping us plug the holes in our dollar position, they are an opportunity to tell countless Americans something of our island story, how we think and the way we live, what we believe and why. Such matters, it is true, cannot be measured in dollars. They are means of understanding between peoples. The world is sick, tired, disillusioned. People are looking for new faiths and beliefs. Is the box office alone to be the measure of this need? . . . We believe that the cinema, while earning its keep, can play a part in this spiritual reconstruction. . . . "

Mr. Riley talks of "holes in our dollar economy" in the same breath with his phrase urging against "box office alone".

It is by box office strictly "alone" that Riley-Pilgrim pictures will be able to plug any holes in any "dollar position".

It is by box office, decidedly "alone", that they will find "an opportunity to tell Americans something of our island story".

FURTHER, it is not entirely constructive to be telling us that "the world is sick, tired, disillusioned" and "looking for new faiths and beliefs". Part of the world is, but not our part. The Marshall Plan, the Friendship trains and the like are not the expressions and works of a disillusioned people. If we are to be disillusioned, that will come later.

As for "new faiths and beliefs", we are rather, as a nation, engaged in trying to preserve the old ones. Mr. Riley urges the cinema as an instrument of "spiritual reconstruction". Restoration would be a better word. As for that "island story", we have been hearing it ever since Plymouth Rock. English common law is our common law. We honour the British traditions, and admire them somewhat more than some aspects of the island story of today with its drift to totalitarianisms, regimentations and nationalizations of industry.

Mr. Riley speaks in glowing inference about "Henry V", that handsome Technicolored piece of Shakesperiana. Henry was part of the island story, too. And what did he tell his soldiery before Harfleur about why they were in France and what they were fighting for? Better let that one go as better for art than for history. Henry was a swashbuckling raider.

It may be set down that "box office alone" can make the picture function. Neither Joe Blutz and his girl will go to Music Hall, nor will Adam Jones and family go to the Bijou Dream in Whiffletree, Iowa, looking for any "island story", for any chance to "plug holes" in any dollar position, or for "any new faiths and beliefs".

The Blutzes and the Joneses want a show. They do not care what it is about or who made it, but they want it to be good. No one has yet found a way to make them look at it if they don't like it.

■ ■ ■

SQUIRT on THE NICKEL

PROBABLY the surest way to mess up the poker game is to change the size of the chips on the table. Of late years we've had a lot of that, especially on the international map. The fact is that there has been a tinkering with the dollar, the pound, the franc, the mark and the ruble, the zloty, the bolivar, to say nothing of the box-top.

Now the grand old American nickel is under fire. From expansive California comes word that Mr. Edward W. Mehren, president of the Squirt Company of Beverly Hills, is advocating the coinage of a 7½-cent piece. He wants that for the drink vending machines, where he considers 5 cents is not enough and a dime is too much.

That squirt from Beverly Hills might drown the nickel, and what with the penetration of the screen theatre by the vending machine might come to put a coinage complication on box office prices. Candy bars and popcorn would move up with the change.

The nickel has had an honoured career. Once it would buy a cigar, a big glass of beer, a cup of coffee, a piece of pie. Now all you can get for it is a chance to stand up in the subway or a booth telephone call.

A 7½-cent piece would obviously call for a 2½-cent piece to make change, but at the rate things are going the price will have moved up beyond that squirt idea and the minimum coin will be the two-bit piece which gets your hat back.

The dime is passing, too, only to be remembered by that 10-cent monument, the Woolworth Building, downtown. The dime won't even get your shoes shined in New York anymore.

■ ■ ■

A REACTION

POSSIBLY it would be healthy to put into international circulation here some of the American reaction to the British 75% tax on film imports. Here is how the New York *Daily News* looks at it, editorially, with a headline, "Plowing under British Movies":

"Who will profit, we couldn't say. Sir Stafford Cripps will probably be able to warm his ascetic, pleasure hating little soul with the thought that by gad, sir, he showed 'em. But his government will be out a lot of revenue, thousands of jobs will have been massacred, and the already miserable Britons will have been deprived of a harmless and economical way to escape for an hour or two from the wretchedness of their everyday lives. . . ."

The *Daily News* is not a notable protagonist of the picture industry, but it is close to some millions of the common people.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Lifting the Veil

PARAMOUNT will unveil its theatre television system to the public at a surprise showing at the Paramount theatre in New York "in the very near future," a Paramount official said this week. There will be no previous announcements since Paramount is mainly interested in getting a spontaneous reaction. The subject to be televised probably will be a sports event. No regular large-screen presentations are planned. It has also been learned that, with Paramount willing to sell its stock in DuMont "for an appropriate amount," negotiations towards this end are going on and may be completed by the time the Federal Communications Commission gets around to determining whether Paramount has a controlling interest in DuMont.

Pay Checks

Washington Bureau

LOUIS B. MAYER, in charge of production for MGM, made the third highest salary in the U. S. in 1945, according to figures released here Thursday by the Treasury Department. Mr. Mayer was listed as receiving $159,000 in salary from Loew's and $343,571 in commissions, for a total of $502,571. Ginger Rogers was the top woman wage earner for the year. She reported $175,000 from Loew's, with $117,159 from Vanguard Films for a total of $292,-159. Motion picture figures dominated the salary list, which covers compensation for personal services in excess of $75,000 during the fiscal years ending in 1945 or 1946 and during the 1945 calendar year. Deanna Durbin reported $262,875; Lana Turner, $226,000; Bette Davis, $221,000, and Walter Wanger, $282,000. The report showed that Loew's paid 80 persons $75,000 or more during the year, far more than any other company; Warner Brothers paid 35 persons $75,000 or more and Universal put 19 names on the list.

Polish Council

Washington Bureau

THE POLISH GOVERNMENT has established a Film Council to supervise the choice of foreign features to be released in the country, to issue general program directives, to issue opinions concerning domestic films, and to supervise the artistic level of domestic production. That's the word from the Department of Commerce which has been reading the Polish press. The council, appointed for a three-year term by the Minister of Culture and Art, is an advisory and supervisory body for the Polish film monopoly, Film Polski. Resolutions of the Film Council will be binding on the Central Board of Film Polski, according to the dispatches. The Department's wry comment on the situation: "The excessive number of members on the Council gives rise to apprehension since it is easier for a large body of casually selected people to deal in general theories than to take effective action."

MOTION PICTURE HERALD

for February 28, 1948

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SOLUTION of British tax impasse near, Lords are told Page 17

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ASK rehearing of decision in Goldman anti-trust action Page 24

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Take the Stand

TOM C. CLARK, U. S. Attorney General, will be asked to testify before a House subcommittee investigating paroles of four men convicted of extorting more than $1,000,-000 from the motion picture industry. Representative Clare E. Hoffman, who heads the sub-committee, told reporters in Chicago last week "we want to ask him on what team he's playing." Mr. Hoffman said the committee had received evidence that the men would not have been paroled had not the Attorney General's department withdrawn a second indictment against the men. Mr. Hoffman charged that the Federal Bureau of Investigation, a branch of the Department of Justice, had "constantly thwarted" effort of the committee to get the full FBI report on the parolees—Louis Campagna, Philip D'Andrea, Paul Ricca, and Charles Gioe, paroled after serving a third of their 10-year terms.

Alger Story

ANOTHER one of those Horatio Alger stories, one of those rags-to-riches plots that Americans are so fond of relating at public functions, came to light last week with the announcement that 47-year-old Leroy August Wilson had been elected president of American Telephone and Telegraph. He's been with AT&T, or its subsidiaries, ever since he was 21 years old. But long before that there were other jobs. He started working when he was 13 years old. And his job: a non-salaried position as operator of a projection machine in one of those 1914 "nickelodeons" owned by his father in his native town of Terre Haute, Ind. Later he was a theatre pianist, pounding out an accompaniment for such film classics of the day as the "Perils of Pauline" serials.

Protest

ANGERED BY reports that the J. Arthur Rank Organization has been given the exclusive rights to the coverage of the Summer Olympic Games in England, the major American newsreels were to have met Friday to frame a protest against the arrangement to the British Olympic Committee. It is the understanding of the reels Mr. Rank will be the only one permitted to film the Games and that anyone wanting to obtain these pictures will have to buy them from his organization. This, the Americans feel, is contradictory to the amateur aspect of the Olympics and unfair. Mr. Rank also has the rights for the production of a 10-reel Technicolor special on the Games. Sounds almost like a monopoly.

Tribute

THE LATE Frank Lovejoy lives on at Eastman Kodak, which he served more than 48 years, and of which he was the fourth president at his death two and one-half years ago. This week the company issued a book about Mr. Lovejoy, entitled: "F. W. Lovejoy, the story of a practical idealist." In its foreword, T. J. Hargrave, now president of the company, says: "Somehow I feel he will be remembered most for his abiding faith in people. He was truly a great humanitarian." The 52-page book traces Mr. Lovejoy's background.

Shock

London Bureau

THE FINANCIAL market here has been shocked by the 50 per cent reduction of the interim dividend on Gaumont-British ordinary stock—from five per cent in 1947 to two and a half per cent this year. An additional disappointment is that the new dividend covers a 15-month period instead of the customary 12. After the announcement last Wednesday, G-B shares promptly fell from 15 shillings and six pence (about $3.12) to 14 shillings (about $2.80). Last year's boomtime stock touched 29 shillings (about $5.80).

Another Action

Chicago Bureau

ONE MORE anti-trust action appeared on the Federal docket this week. Charles and Herman Nelson, former operators of the Lawndale theatre in Chicago, filed in the District Court for treble damages amounting to $1,039,000 against 10 distributors for alleged violation of the anti-trust laws. The complaint charges that from October 23, 1939, to May 8, 1947, when they operated the theatre, the defendants discriminated against the theatre in preferred film bookings. The present owners, Frank Rief and his son, Frank Rief, Jr., are not involved in the action.

Code

A SIX-POINT code governing the presentation of television broadcasts on theatre screens was presented by James H. Nicholson, chairman of the television committee of the Southern California Theatre Owners Association, to a group of broadcasters and advertising agency representatives at a meeting at the Hollywood Variety Club this week.

The suggested code would bind some 500 theatres in the Los Angeles area and seeks to eliminate legalistic and other confusions that have arisen with the presentation of large-screen theatre television. It was arrived at after several months of study by the Association's five-man television committee.

The code provides that theatres shall present each program intact and including commercials; no increased admissions shall be charged; television shall not be the sole offering; television shall be announced as an added service to patrons and as a free public service; all ads for theatre television shall include station and sponsor name, and theatres shall make television installations to the best of their ability and not in a manner "reflecting unsatisfactorily on television as an entertainment medium."

Sturdivant's Suit

B. V. STURDIVANT, National Theatres executive, filed suit against the circuit in Los Angeles Superior Court Wednesday, seeking $500,000 in back commission. That amount is due him, he told the court, for his work in selling the circuit's Mexican holdings a year ago. He said his arrangement with Charles Skouras, the circuit's president, provided that he was to receive all the money he got from the sale in excess of the circuit's original investment. Mr. Sturdivant became affiliated with the Skouras brothers in 1929 at Indianapolis; he worked in various capacities for Skouras-Publix Theatres, Fox West Coast Theatres, and National Theatres.

New Job

London Bureau

JOHN GRIERSON has been appointed to Britain's Central Office of Information as Controller of film operations. He will take overall charge, the COI states, of the planning, production and distribution of all Government films. Former Canadian Film Commissioner, National Film Board of Canada, Mr. Grierson, frequently under fire for political as well as artistic reasons, has produced documentaries under the auspices of the United Nations and has frequently acted as consultant on documentary film production for European and American governments.

For Sale

ANYBODY want to buy a theatre? There's one for sale down in Waco, Texas. It was left there by the Army when the Blackland Army Air Field was closed and city officials have been trying to get rid of it ever since.

PEOPLE

G. S. Eyssell, president and managing director of the Radio City Music Hall, New York, Monday was named chairman of the motion picture industry scholarship fund for Yeshiva University in New York.

Jack LeVien, editor of Warner Pathe News, will be one of the three judges at the annual Press Photographers Association contest in the Hotel Astor, New York, Sunday.

Tommy Breen, MGM actor and son of Joseph I. Breen, head of the Production Code Administration, will have two popular songs published by Broadcast Music, Inc. Mr. Breen wrote the lyrics and Nacio Herb Brown, Jr., wrote the music.

Lewen Pizor, Philadelphia circuit operator and head of the United Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware, was presented the third annual award of the Metropolitan Hospital, Philadelphia, for his "untiring efforts in the advancement of the hospital." The presentation was made last Saturday at the Green Valley Country Club.

Richard Hayes, who retired last week after 20 years as a Paramount salesman in the Albany, N. Y., territory, was guest of honor at a Variety Club dinner at Jack's Restaurant last weekend.

George V. Allen Tuesday was approved by the Senate Foreign Relations Committee as Assistant Secretary of State for Foreign Affairs, succeeding William Benton. His duties will include the supervision of the State Department's Overseas Information Program.

Max Cohen, former Universal-International branch manager in Washington, Philadelphia and Cleveland, has been appointed head of Film Classics' Washington, D. C. exchange.

Louis T. Stone, an attorney with the law firm of Craveth, Swaine and Moore, New York, has been named assistant resident counsel of the American Society of Composers, Authors and Publishers.

Harold Pearlman, manager of the RKO Palace in Chicago, has been transferred to New Orleans to direct the advertising and publicity of the circuit's theatres.

Max Mendel, Film Classics foreign representative, has returned to New York from a South American business trip for special home office conferences.

Michael Bergher, Universal-International supervisor in the Far East, has been recalled to the United States for reassignment because of the chaos in that part of the world. The company, however, will not abandon its operation there, it has announced.

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ARRIVAL IN LONDON: Nate Blumberg, president of Universal Pictures; Joseph Seidelman, Universal vice-president and director of foreign sales, and Robert Benjamin, president of the J. Arthur Rank Organization of America—as they descended upon the British capital, business bent.



THE BLOOMER AMUSEMENT COMPANY, Belleville, Ill., is marking 30 years of show business. Above is its completely modern Ritz theatre, in that town as it was celebrating its second anniversary.



IT'S BING in a pickle: The gentlemen who are trying to restrain him are, as you may see, the ornately uniformed officer nobility of the old Austro-Hungarian Empire in the pre-crooning era. The scene is from Paramount's forthcoming spectacle, "The Emperor Waltz". The picture will be ready for trade showing to exhibitors in July.



PREMIERE, in New York, of RKO Radio's "The Pearl", at the Sutton theatre: Thomas McMahon, Herman Becker, and Clem Perry.

DR. ALLEN B. DUMONT, right, as he told the American Television Society in New York last week that television will be one of the ten largest industries.



By the Herald

13 COMPANIES TO OFFER 206 FEATURES IN SIX MONTHS

14 More Than First Half of 1947; Indicates Total in Year Exceeding 400

During 1948 exhibitors will have available slightly more product from which to choose than at any time since the beginning of the war.

According to home office releasing schedules, product announcements and estimates, 13 distributing companies will release 206 feature pictures during the first six months of the year, or 14 more than were released in the same period of 1947. If this rate of release is maintained the total for 1948 should be well over 400, compared with the 385 features released last year. Approximately 350 pictures were distributed each year from 1942 through 1946.

Seek to Reduce Costs, But Maintain Quality

To attain this quantity of production home office and studio executives have emphasized that production costs must be reduced without sacrificing the quality of entertainment in an effort to compensate for the loss of the British market, and the restrictive policies of many other foreign countries.

Along these lines two companies already have announced definite plans for the production of low budget series pictures, while a third, RKO, is discussing the feasibility of such a program.

Twentieth Century-Fox is to expand its program by releasing 21 features to be produced by four independent groups which will budget their films at from $110,000 to $200,000, each. Additionally, the company holds contracts with Sol Wurtzel for six pictures with budgets set at $200,000 each, and with Alson Productions for six features budgeted at approximately the same figure.

MGM To Make Low-Cost Exploitation Features

MGM is expanding its production policy to include a number of exploitation pictures, semi-documentary in style and featuring timely subjects. These pictures have reported budgets of from $500,000 to $800,000 each. On nearly all MGM pictures the shooting time has been reduced from 48 to 36 days to cut costs.

Meanwhile, RKO and RKO Pathe are discussing the production of from two to six low budget program pictures to be made at the Pathe Studio in New York and on location around the city. According to tentative plans they would be films with a documentary flavor utilizing as much as possible of the background material from the "This Is America" two-reel short subjects.

The trend toward lower production costs rather than the elimination of pictures was emphasized recently by J. Robert Rubin, vice-president of Loew's, Inc. At a stockholders meeting in New York, he said the cost of pictures now being produced would be substantially lower than in the past.

While keeping a frugal eye on production budgets the producer-distributors, meanwhile, are maintaining a constant flow of product, and the indications are that this rate of release will continue throughout the year.

A company-by-company product analysis follows:

PRODUCT PLANNED AND DELIVERED

COMPANY	Estimate 6 months '48	Delivered 6 months '47	Delivered in 1947
Columbia	32	26	51
Eagle Lion	27	25	49
Film Classics	9	—	1
MGM	16	15	29
Monogram	17	19	40
Paramount	11	16	29
Republic	16	22	48
RKO	15	15	33
SRO	3	1	1
20th Cent.-Fox	21	15	27
United Artists	9	15	27
Universal-Int.	18	13	27
Warner Bros.	12	10	23
TOTALS	206	192	385

COLUMBIA

Columbia has 16 pictures set for release from January through March, including "To The Ends of the Earth," starring Dick Powell and Signe Hasso, and "the Sign of the Ram," with Susan Peters and Alexander Knox. It is estimated that the company will have about 48 pictures for the year compared with the 51 features and five reissues in 1947.

EAGLE LION

Eagle Lion is releasing nine pictures during January and February, including two British productions, "The Smugglers" and "Take My Life." The company has announced 60 features for the year compared with 49 new pictures and seven reissues released in 1947.

FILM CLASSICS

Film Classics has nine pictures scheduled through April, including two reissues. In 1948 they have announced that they will deliver a total of 14 compared with one, "The Spirit of West Point," last year.

MGM

MGM has eight set through April, including "B. F.'s Daughter" and "The Bride Goes Wild," starring Van Johnson and June Allyson. It is estimated that the company will have 32 pictures for the year compared with 29 new features and six reissues in 1947.

MONOGRAM

Monogram has 14 features set for release through May, including two reissues and five Allied Artists pictures. The company's total for 1948 is estimated at 56 features compared with 40 and six reissues last year.

PARAMOUNT

Paramount has 11 pictures set through June, including "The Big Clock," starring Ray Milland and Maureen O'Sullivan. For the current year the company has estimated that it will have 24 features, compared with 29 last year.

REPUBLIC

Republic has eight films set for release through March and has announced 48 for the year—the same number as last year.

RKO RADIO

RKO has release dates set on eight pictures through the end of February, including three reissues and the Eddie Cantor musical-comedy, "If You Knew Susie" for the year the company is expected to deliver a total of approximately 36 pictures compared with 33 features and three reissues last year.

SRO

Selznick Releasing Organization has only one picture set, "The Paradine Case," released in January. However, the company expects to have a total of five pictures in release by the end of the year compared with one in 1947.

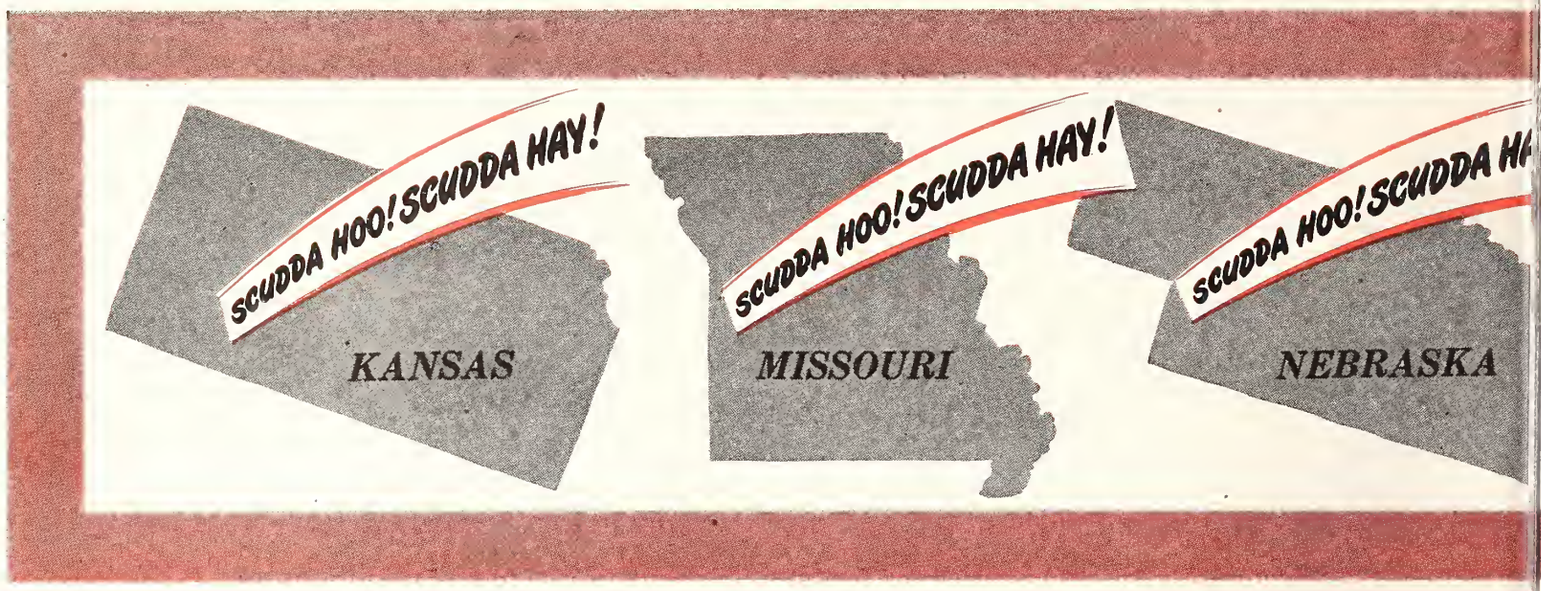
20TH CENTURY-FOX

Twentieth Century-Fox has 14 features set through April, including "Call Northside 777," starring James Stewart; "Gentleman's Agreement," with Gregory Peck, and "Sitting Pretty," with Robert Young and Maureen O'Hara. For the year the company has announced a total of 48 features, compared with 27 and seven reissues last year.

UNITED ARTISTS

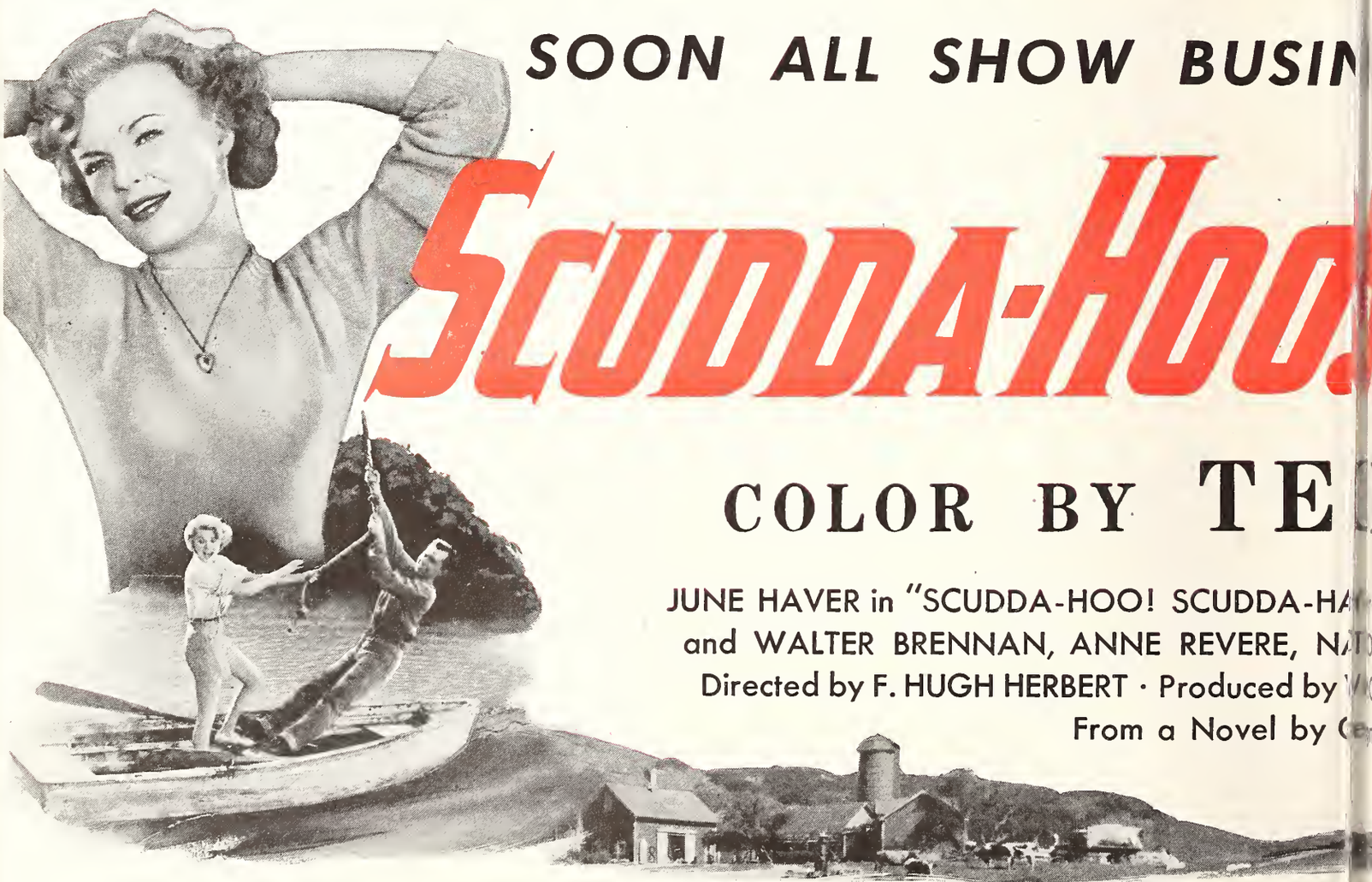
United Artists has three pictures scheduled or release through February, including the British film, "Man of Evil." A

(*Continued on page* 16, *column* 3)



329 THEATRI
WORLD PREMIE

SOON ALL SHOW BUSIN

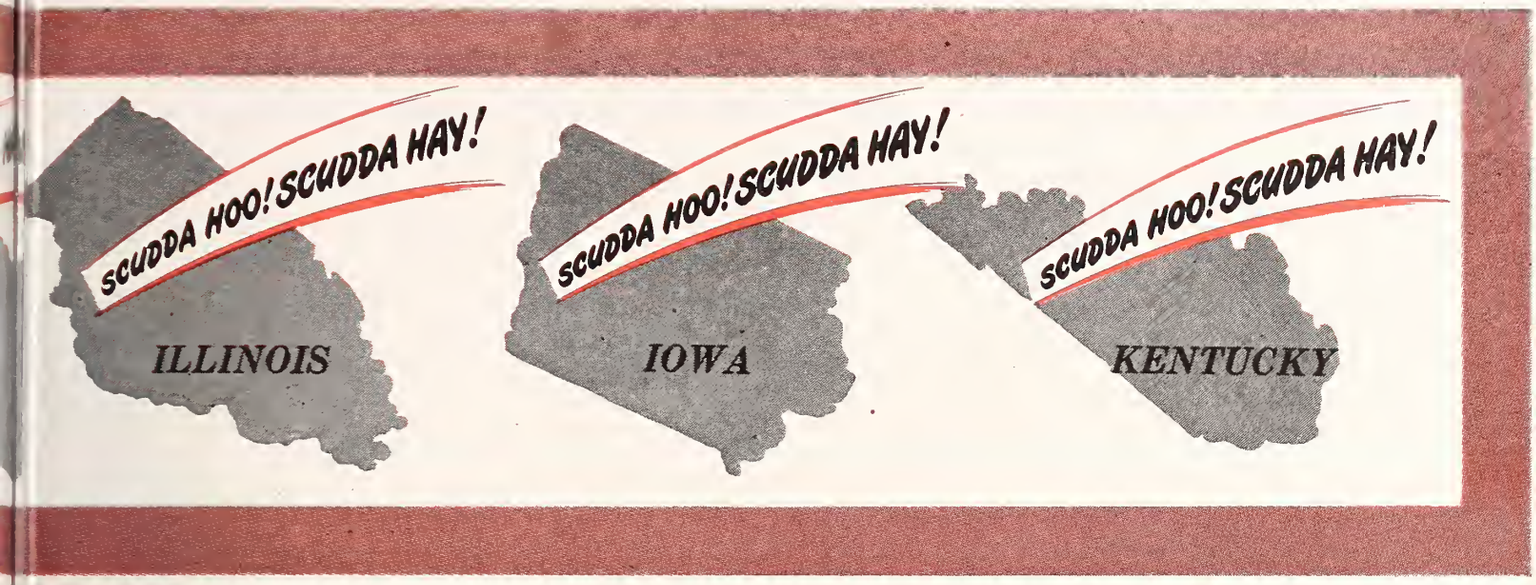


SCUDDA-HOO!

COLOR BY TE

JUNE HAVER in "SCUDDA-HOO! SCUDDA-HA
and WALTER BRENNAN, ANNE REVERE, NA
Directed by F. HUGH HERBERT · Produced by
From a Novel by

Produced in the Great Ticket-Selling Tradition of "Smoky", "H



-6 STATE
-MARCH 10!

WILL BE SHOUTING...

SCUDDA-HAY!

NICOLOR

or by TECHNICOLOR · with LON McCALLISTER
VOOD, Robert Karnes, Henry Hull, Tom Tully
MOROSCO · Screen Play by F. Hugh Herbert
gnew Chamberlain



n Indiana" and "My Friend Flicka" by 20th Century-Fox!

RED ISSUE FLARES IN STRIKE INQUIRY

Hartley Overrules Kearns As Leaders of IATSE Blame Communists

Washington Bureau

The hearings on the Hollywood jurisdictional strikes took a turn to the left Wednesday when the one-man House Labor subcommittee expanded to five and announced that the role of the Communists in the dispute would be investigated.

This announcement was a complete reversal of policy. Representative Carroll D. Kearns, during the past week while conducting the hearings alone, has stricken from the record any mention of Communist influence on the ground that he was not empowered to discuss that phase of the matter.

Suggested Conference

Wednesday morning, Matthew Levy, counsel for the International Alliance of Theatrical Stage Employees, took the stand and started talking about Communists. Mr. Kearns again struck his remarks from the record. At that juncture, Representative Jerald Landis, ranking member of the full House Education and Labor Committee, intervened and suggested a conference. He and Mr. Kearns withdrew into executive session, conferred by telephone with Fred A. Hartley, Jr., head of the full committee, then in New York, then came back into the committee room to make the announcement.

Mr. Levy, in his opening policy-changing statement, charged that there is a "subversive drive to bring all Hollywood labor under the influence of the Communist Party and those who follow the Communist Party line. This drive centers around the Conference of Studio Unions and Herbert K. Sorrell," CSU president.

Sees IA as Bulwark

Asserting that "there are at work in this conflict two separate and distinct forces . . . joined in a marriage of convenience for the purpose of destroying the dominant position which the IATSE holds in the industry," Mr. Levy identified these forces as the Communist influence and "the burning ambition" of William L. Hutcheson, head of the Carpenters Union, who wishes "to dominate studio labor."

Mr. Levy sees the IATSE as the "bulwark in the studio labor pictures" in opposition to Communism. Should the combined forces of Mr. Hutcheson and the Communist influence destroy the IATSE, Mr. Levy believes, another battle for supremacy would result, since "Mr. Hutcheson would not accept dictation from the Communist Party."

Mr. Kearns said that injection of the Communist issue would not change his opening statement of last week, which was to the effect that the hearing was to determine whether there was collusion between the studios and the IATSE leaders. He said also that all persons accused as Communists by the IATSE executives would be given an opportunity to defend themselves at the hearings.

The five-man committee, which will continue the hearings, consists of Mr. Kearns, chairman; Mr. Landis (R. Ind.); Thomas L. Owens (R. Ill.); John S. Wood (D. Ga.), and O. C. Fisher (D. Tex.).

Richard F. Walsh's advice to the committee was to forget it.

The president of the IATSE, testifying Tuesday, told the committee that if it put out any adverse reports on the jurisdictional strike it would "generate more trouble in Hollywood." He said: "Leave it alone and harmony will reign supreme."

The hearings were started February 17 with a presentation of the industry's side of the jurisdictional dispute by an array of company executives. They included Herbert J. Yates, president of Republic; Robert W. Perkins, vice-president and general counsel of Warner Brothers; Carrol Sax in charge of labor relations for Warners; John O'Connor, vice-president of Universal International, and Charles Boren, vice-president in charge of industrial relations for the Motion Picture Association of America.

PCCITO Trustees Back Lewis-Ascap Bill

The trustees of the Pacific Coast Conference of Independent Theatre Owners voted to support the Lewis Bill in Congress aiming at restricting Ascap to dealing with the producers only for theatre music licensing fees. The organization recommended that its units contact their various Congressmen on the issue. At the conclusion of the four-day trustees' meeting, held in Seattle over the weekend, Rotus Harvey was named general chairman of the group's convention to be held in San Francisco April 5-8.

At a board meeting of the Allied Rocky Mountain Independent Theatres in Denver Tuesday directors voted to support the Lewis Bill and also voted to support the national Allied stand against affiliating with the Motion Picture Foundation.

THE PRODUCT

(*Continued from page* 13)

total of 20 is expected for the year, or seven less than last year.

UNIVERSAL

Universal—International has set six through February, including the late Mark Hellinger's production, "The Naked City." For the year it is estimated that the company will have about 30 features compared with 27 and five reissues last year.

WARNER BROTHERS

Warner Brothers has six new pictures and one reissue scheduled through March, including "My Girl Tisa," and the British production, "I Became a Criminal." The company expects to deliver about 24 pictures this year compared with 23 new features and seven reissues last year.

Screen Guild to Have 28 Films

Chicago Bureau

A total of 28 pictures, including three Robert Lippert independent productions, four Edward Small reissues and 12 Hopalong Cassidys for 1948-49 release was announced at the Screen Guild Productions annual board of directors and franchise holders three-day meeting concluded Saturday at the Blackstone Hotel.

All board members were reelected for another year, and a considerably increased assessment from each franchise holder for the financing of future productions and purchase of outside product for the coming year was approved.

Mr. Lippert will produce "Return of Wildfire", "Last of the Wild Horses" and an untitled dog story.

Presiding at the meeting were John J. Jones, president; F. A. Bateman, western sales manager; Arthur Greenblatt, eastern sales manager, and Robert N. Lippert, vice-president.

Court Rules Georgia Sales To Other States Taxable

The Georgia State Court of Appeals ruled last week that motion pictures sold through Atlanta exchanges for exhibition in other states are taxable in Georgia. The ruling was handed down in a test case decision involving all film companies operating in the state. The court upheld Judge Bond Almand of Fulton Superior Court in dismissing affidavits of illegality filed by Twentieth Century-Fox against Glenn Phillips, Revenue Commissioner.

WHAT EVERY EXHIBITOR KNOWS ——

GOOD PICTURES ARE ADVERTISED; THE OTHERS ARE SNEAKED OUT

SOLUTION OF BRITISH TAX IMPASSE NEAR, LORDS TOLD

Quota Bill Passed; Official Says British Will Agree to Tax Modification

London Bureau

The long-debated Cinematograph Films Bill—the Quota Bill—was passed by the House of Lords February 19. Having already passed Commons, it will become law officially when King George VI affixes his signature. It will go into effect April 1 and remain the law of the land for 10 years.

Following the bill's passage, Lord Swinton, former president of the Board of Trade, assured the assembled peers that the solution to the Anglo-American impasse over the *ad valorem* tax would be reached shortly. That solution, he said, would be advantageous both to the U. S. and England.

[In Washington, Tuesday, the Motion Picture Association of America announced that Eric A. Johnston, president, would fly to London Friday "to see if there is any basis for negotiation on the British tax." He will be accompanied by Joyce O'Hara, his executive assistant. MPAA officials said Mr. Johnston would undoubtedly confer with key Labor Party officials in an attempt to get the negotiations off the "dead center" position where they are now bogged down.]

Shortly before Lord Swinton took the floor, Viscount Hall declared during the Quota discussions that the British government is prepared to agree to a modification of the tax if British films shown abroad achieved those dollar earnings required to better England's dollar shortage.

The new Quota Bill abolishes the present renters' quota and makes substantial innovations in the existing exhibitors' quota. Among other things, the bill provides that in lieu of the present categories of long and short films, separate quotas be established for "first features" and "supporting program features." "First features" are calculable by the number of days of exhibition and "supporting program features" are calculable by footage.

Future Uncertainty Is Basis of Resistance

During the preceding House of Commons debate, the Government made no fresh concessions, refusing to accept an amendment by Oliver Lyttelton in which he sought to write into the Bill the assurance given by the Parliamentary Secretary to the Board of Trade during the committee stage of the bill that the exhibition quota for British films, to be fixed next July, would be the minimum during the 10-year life of the bill.

This amendment was resisted on the ground that no one could foretell the future; that the mere writing into the bill of any figure would not mean the production of a single film.

This hesitance to name a figure can be directly attributable to the *ad valorem* tax, which is upsetting England's customary balance between production and exhibition.

The Cinematograph Exhibitors Association, recognizing this, envisages that by the end of the summer cinemas will be closing in considerable numbers and by September the production side of the industry will be in difficulties if the American embargo continues.

The CEA's General Purposes Committee Report, released here last week, states that if discussions on the *ad valorem* tax are allowed to continue to drift, as they are now, exhibitors will soon find themselves in a serious plight.

CEA Moves to Bring Matter To Public and Parliament

The CEA also decided to prepare a pamphlet for circulation to every member, to give a resume of the whole situation and to suggest means whereby the seriousness of the situation could best be emphasized to both Members of Parliament and the public.

Wednesday J. Arthur Rank called a meeting of the leading distributors at his headquarters to decide on joint action against the *ad valorem* tax.

Meanwhile, skilful left-wing propagandists slyly whisper that a Government theatre circuit with a complementary distribution organization would efficiently protect the independent showman from the alleged monopolist machinations.

Indeed, this goes further. Tom O'Brien, M. P., general secretary of the National Association of Theatrical and Kine Employees, declared in a recent speech in Manchester: "Although the Government has no mandate to nationalize the film industry, the inescapable consequences of the muddled tax position on imported films will compel it either to stand by and see the entire industry disappear or take it over and save it from its oncoming paralysis." And George Elvin, secretary of the Film Industry Employees' Council, representing technicians, actors, and labor, admits that it is the intention of his organization to recommend state ownership of all studios and production equipment.

Predicts Early Meeting Of Production Council

That there is more the matter with the British industry than a Quota Bill can cure was recognized by Harold Wilson, president of the Board of Trade, who took the floor in the House of Commons Quota debate to declare:

"The bill alone could not solve the problem of the industry. I assure members that, with the Chancellor of the Exchequer, I am looking into the matter of finance for films and that it was because of the need for full production that the Production Council has been set up. I hope to call an early meeting of the Council."

As Quota was passing the House of Lords, the Film Industry Employees' Council called an emergency meeting to consider the growing production crisis, later issuing a statement citing disturbing examples of unmasterly inactivity. This statement, later discussed by the producers, included the following counts:

No production is scheduled at MGM's studios and 91 employees have been dismissed. Only one production is on the floor at Pinewood and 103 have been dismissed. Pledges to reopen the Alliance Studios have not been implemented. Nettlefold Studio is closed and the staff in the craft grades laid off. British National Studios are reducing their program from seven to six pictures a year. Other smaller studios are idle.

Claim British 1948 Output To Top 1947 Production

The BFPA summed up its position by stating that "in spite of the difficulties and uncertainty. . . . British film production is being fully maintained and it is virtually certain . . . that the output of pictures by British producers in 1948 will show a substantial increase on 1947."

Meanwhile, England is still spending $48,000,000 annually for U. S. fiilms, Sir Stafford Cripps, Chancellor of the Exchequer, told the House of Commons Tuesday. His estimate, he said, was based on the amount of dollars remitted for American film hire during November, December and January.

CANADIAN MINISTER OPPOSES QUOTA

Ottawa Bureau

The special situation of the American industry in Canada "calls for a more imaginative and constructive approach" than application of quotas on film imports, C. D. Howe, Minister of Trade, informed Parliament Tuesday in revealing that official discussions being held with the industry on monetary exchange problems are progressing satisfactorily. Last year, the Minister reported, Canada paid $12,000,000 in rentals for American films, and American motion picture properties in Canada earned $17,000,000.

SKYROCKET BUSINESS FOR FIRST 10 OPENINGS

PROV

"One of those bright pieces of entertainment which comes along all too infrequently . . . provides nothing but amusement and laughs." —*M. P. Herald*

"Audiences looking for laughs will find them in abundance . . . entertainment that should result in popular and profitable boxoffice." —*Boxoffice*

"Should gaily make the big-money grade . . . loaded with everything the target demands." —*Film Daily*

"There can be no question of the picture's performance at the boxoffice . . . A fast-paced, volatile and highly amusing example of how to entertain the public." —*M. P. Daily*

"The family aura of this comedy should help . . . Should do okay at boxoffice." —*Variety*

"Howls interspersed with constant chuckles . . . Apparently headed for top-money brackets . . . good songs and strong exploitation possibilities." — *Showmen's Trade Review*

"Cantor-Davis team hits comedy stride . . . bright boxoffice prospects . . . one laugh sequence after the other." —*Hollywood Reporter*

"Chock full of the good old kind of comedy which audiences go for in droves . . . slick entertainment." —*Daily Variety*



✳ Cleveland, Boston, Cincinnati,
Kansas City, Chicago, Minneapolis,
San Francisco, Springfield (Mass.),
Des Moines, Cedar Rapids

RITICS' "BIG-MONEY" TIPOFF OKAY!



RKO PRESENTS

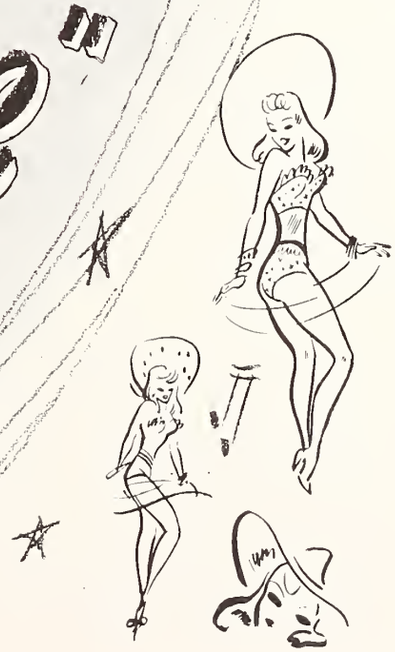
EDDIE CANTOR + JOAN DAVIS

in

"If You Knew Susie"

with ALLYN JOSLYN
CHARLES DINGLE
BOBBY DRISCOLL

Produced by EDDIE CANTOR
Directed by GORDON M. DOUGLAS
Original Screen Play by
Warren Wilson and Oscar Brodney



ON THE MARCH

by RED KANN

WE were remarking here a handful of weeks ago how the over-length feature plays havoc with theatre turnover, gums up normal operating schedules, gets the public in and out at inconvenient hours. Etc. Etc.

Emil Bernstecker of Wilby-Kincey Theatres, Atlanta, must have been singularly agitated by this phase of the argument. For, in a note to Bob Wilby, these positive views burst forth:

"Somebody should tell Red Kann that because of long holdouts [the over-length feature]: 1.—Incites all sorts of jealous busybodies with ideas because you appear to be coining money. 2.—Encourages the tax-collector to pounce on you as a source of additional revenue. 3.—Encourages people who know nothing about the business to build additional unnecessary houses. 4.—Arouses the fire department when you stand people in the lobby—even when you have a right to. 5.—Arouses the police department because people standing on the sidewalk obstruct traffic. 6.—Increases operating costs by requiring additional personnel when the turnover is small. 7.—Gives proof positive of the complete ignorance of, or indifference to, theatre operating problems of the average community by producers."

Any defenders of the Hollywood faith?

Which way will the Supreme Court go in the years'-old case of U. S. vs. Paramount, et al? No one knows, of course. And don't let anyone kid you otherwise. It's guesswork, not so pure and never so simple.

But, since one guess is as bad as another, here's a line on what a number of uncertain crystal-gazers think:

That the high court will skirt the issues recently appealed and return the headache to the statutory court which did all the deciding in the first place.

Ed Raftery, representing UA before the Nine Men, made an observation which has attracted considerable attention—and from distributors, the sympathetic brand. His version of the "biggest monopolist" in the industry is the man with a single theatre in a closed situation.

"He can leave the biggest distributor out entirely."

A couple of years ago Jimmy Nasser, one of the many and popular Nassers operating a circuit in San Francisco, its Bay District and Northern California, crossed the boundary and a good deal of tradition by settling in Hollywood. Production, the brothers' aim.

Clearing through Jimmy, the assorted Nassers must have liked the change. Earlier partnership deals have flowered now to fuller bloom. The General Service Studio has been acquired and James Nasser Prod. launched.

How much of entrenched Hollywood will prevail over entrenched exhibition remains to be seen. But, as an old resident of that one-time desert country, we would hesitate over selling Hollywood short.

Statistics are wanting, yet it is probably true that practically every exhibitor extant has been eager to take a crack a production at one time or another. Some have, too, only to prove Hollywood knows best.

At any rate, the Nassers, who are about to plunge bravely into the production pool, presumably have been advised to hold their breath while under water—and maybe above as well. Their first picture, starring Fred MacMurray under the veteran Lloyd Bacon's direction, is set.

The title: "Innocent Affair."

The undaunted exhibitors who correspond with the HERALD's "What the Picture Did *For* Me" department—sometimes referred to as "What the Picture Did *To* Me"—often come up with pearly words rarely cloaked in the politeness of diplomatic usage. That's that old curmudgeon, A. E. Hancock, who runs the Columbia at Columbia City, Ind. With lots of things on his mind, his recent run of "They Won't Believe Me" evidently did nothing to lighten the burden. This resulted:

"When are they coming through with some light entertainment and give the public some of the belly laughs that they are in need of today? Seventy per cent of the pictures deal either with murder or psychological studies. No wonder the business is going downgrade. . . . If any other business got into such a rut as this one, it would not last 60 days. This slackening of business is a little hard to take, but if that is what it will take for Hollywood to get some new ideas it may be all to the good. This easy money seems to have given them stagnation of brains out there."

Pretty rough. But that's what the man wrote.

HOW TO LOSE POPULARITY—Ken Englund's tale in *The Screen Writer,* official organ of the Screen Writers Guild:

"A clue to some Hollywood thinkers' thinking is manifest in a story making the rounds of studio scuttlebutt. The story: When Alfred Hitchcock admitted to a top executive that he didn't see many pictures, the executive, in all seriousness, said, 'Then where do you get your ideas?'"

On a note of whimsy: Nate J. Blumberg and J. Cheever Cowdin drew $188,785 apiece from Universal in the year ending Nov. 1, 1947. On the other hand, J. Arthur Rank's pay was $222. And no cents.

Majors Denying Any Contempt of Chicago Decree

Chicago Bureau

The Jackson Park anti-trust suit was back in the U. S. District Court here Tuesday and Wednesday with the defendant distributors and circuits, including the Balaban & Katz circuit, denying that they had acted in contempt of the decree.

The charge was pressed by Thomas McConnell, attorney for the Jackson Park, and Judge Michael Igoe, who handed down the decree, held the hearings.

Balaban and Katz asked the court for a waiver on the two-week playing time limit for downtown theatres, which has been imposed by the decree, claiming that the ruling injured their business "immeasureably."

It was indicated Wednesday that the hearing would continue several weeks.

Both Twentieth Century-Fox and RKO Radio have stepped up sales plans.

J. H. Lorentz, central division sales manager for 20th-Fox, announced that beginning March 19 "Call Northside 777" will be available for first run in a theatre in each of the 16 key zones which the company has established in the city. Each theatre is to be selected on the basis of competitive negotiation. A new key zone on the south side of Chicago, including the Jackson Park, Tower, Jeffrey, Shore, Ray, Hamilton and Kimbark theatres, has been established.

RKO is currently offering "Riff Raff" for immediate booking to all outlying theatres in Chicago wishing to license it at specified rentals. The company recently sold "Tycoon" to 17 theatres, day-and-date, following a Loop run and to 25 theatres the following week. "Night Song" and "If You Knew Susie" will be sold on the same basis as "Riff Raff."

Meanwhile, Richard Salkin, Jackson Park theatre manager, has complained that an "unreasonable and complicated system" of bidding and booking is violating the Jackson Park decree. "I don't have a chance when I have to pay the same price for films as a house with twice as much seating capacity," he told the trade press here last week.

Warter in New York

Sir Philip A. Warter, chairman and director of Associated British Pictures, Ltd., an associate corporation of Warner Brothers in Great Britain, arrived in New York Tuesday aboard the *Queen Elizabeth* from London. He will remain in New York until March 5, conferring with Warner executives, and will then visit the Warner studios at Burbank, Cal.

Wehrenberg Buys Property

Fred Wehrenberg, St. Louis theatre owner, has bought 50 acres near Highway 99 there for an indicated $80,500. Mr. Wehrenberg refused last week to predict in what manner he would develop the property.

RKO RADIO PICTURES INC. *Trade Showings* OF FOUR PRODUCTIONS

	FORT APACHE	I REMEMBER MAMA	ARIZONA RANGER	TARZAN AND THE MERMAIDS
ALBANY Delowore Theatre 290 Deloware Avenue	Tues. 3/9 2:00 P.M.	Wed. 3/17 2:00 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
ATLANTA RKO Projection Room 195 Luckie St., N.W.	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
BOSTON Uptown Theatre 239 Huntington Ave.	Tues. 3/9 10:30 A.M.	Wed. 3/17 10:30 A.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
BUFFALO Shea's Niogoro Thea. 426 Niagaro St.	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
CHARLOTTE Plaza Theatre 1610 Centrol Ave.	Tues. 3/9 10:30 A.M.	Wed. 3/17 10:30 A.M.	Tues. 3/23 2:00 P.M.	Tues. 3/23 3:30 P.M.
CHICAGO Esquire Theatre 58 E. Oak St.	Tues. 3/9 10:30 A.M.	Wed. 3/17 10:30 A.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
CINCINNATI Esquire Theotre 320 Ludlow Ave.	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues. 3/23 8:00 P.M.	Tues. 3/23 9:00 P.M.
CLEVELAND Shaker Theatre Kinsman & Lee Roads (Shaker Heights)	Tues. 3/9 2:00 P.M.	Thurs. 3/18 2:00 P.M.	Tues. 3/23 10:00 A.M.	Tues. 3/23 2:30 P.M.
DALLAS Fox Projection Room 1803 Wood St.	Tues. 3/9 2:30 P.M.	Wed. 3/17 10:30 A.M.	Tues 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
DENVER Esquire Theotre 590 Downing St.	Tues. 3/9 3:00 P.M.	Wed. 3/17 3:00 P.M.	Tues 3/23 2:00 P.M.	Tues. 3/23 3:00 P.M.
DES MOINES Uptown Theotre 4115 University Ave.	Wed. 3/10 2:00 P.M.	Wed. 3/17 2:00 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
DETROIT Midtown Theatre 711 West Canfield Ave.	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
INDIANAPOLIS Cinema Theatre 213 E. 16th Street	Tues. 3/9 1:30 P.M.	Wed. 3/17 1:30 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
KANSAS CITY Kimo Theotre 3319 Moin St.	Tues. 3/9 2:00 P.M.	Wed. 3/17 2:00 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
LOS ANGELES Ambassador Theatre Ambassador Hotel	Tues. 3/9 2:00 P.M.	Wed. 3/3 2:00 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
MEMPHIS Memphion Theotre 51 South Cooper St.	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
MILWAUKEE Varsity Theatre 1326 W. Wisconsin Ave.	Tues. 3/9 2:00 P.M.	Wed. 3/17 2:00 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
MINNEAPOLIS Granada Theatre 3022 Hennepin Ave.	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
NEW HAVEN Whitney Theatre 1226 Whitney Ave. Strond Theatre 1217 Dixwell Ave.	Tues. 3/9 10:30 A.M. ——— ———	——— Wed. 3/17 10:30 A.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
NEW ORLEANS Circle Theatre St. Bernard & N. Golvez	Tues. 3/9 11:00 A.M.	Wed. 3/17 11:00 A.M.	Tues 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
NEW YORK Normondie Theatre 53rd St. and Park Ave.	Tues. 3/9 10:30 A.M.	Wed. 3/3 10:30 A.M.	Tues. 3/23 11:00 A.M.	Tues. 3/23 2:30 P.M.
OKLAHOMA CITY Uptown Theatre 1212 North Hudson St.	Tues. 3/9 11:00 A.M.	Wed. 3/17 11:00 A.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
OMAHA Admiral Theatre 40th & Farham Street	Tues. 3/9 2:00 P.M.	Wed. 3/17 2:00 P.M.	Tues 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
PHILADELPHIA RKO Projection Room 250 N. 13th St.	Tues. 3/9 11:00 A.M.	Wed. 3/17 11:00 A.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
PITTSBURGH RKO Projection Room 1809-13 Blvd. of Allies	Tues. 3/9 1:30 P.M.	Wed. 3/17 1:30 P.M.	Tues. 3/23 3:00 P.M.	Tues. 3/23 1:30 P.M.
PORTLAND Twenty First Ave. Theo. 616 N.W. 21st Ave.	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
ST. LOUIS West End Theatre 4819 Delmar Ave.	Tues. 3/9 1:00 P.M.	Wed. 3/17 1:00 P.M.	Tues. 3/23 11:30 A.M.	Tues. 3/23 2:30 P.M.
SALT LAKE CITY Southeast Theotre 2121 South 11th St. E.	Tues. 3/9 2:15 P.M.	Wed. 3/17 2:15 P.M.	Tues 3/23 1:15 P.M.	Tues. 3/23 2:30 P.M.
SAN FRANCISCO Alhambra Theatre 2330 Polk Street	Tues. 3/9 1:30 P.M.	Wed. 3/17 1:30 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
SEATTLE Egyptian Theotre 4543 University Way	Tues. 3/9 2:30 P.M.	Wed. 3/17 2:30 P.M.	Tues. 3/23 10:30 A.M.	Tues. 3/23 2:30 P.M.
SIOUX FALLS Hollywood Theatre 212 No Phillips Avenue	Tues. 3/9 10:00 A.M.	Wed. 3/17 10:00 A.M.	Tues. 3/23 9:00 A.M.	Tues. 3/23 10:00 A.M.
WASHINGTON Fox Projection Room 932 New Jersey Ave.	Tues. 3/9 1:00 P.M.	Wed. 3/17 1:00 P.M.	Tues. 3/23 10:30 A.M.	Wed. 3/24 1:00 P.M.

NOTE: The dates announced above for "I Remember Mama" are corrections of the dates advertised in last week's issue.

BOOK REVIEW

THE PRE-HISTORY OF MOTION PICTURES

MAGIC SHADOWS—The story of the origin of Motion Pictures, by Martin Quigley, Jr. Foreword by Terry Ramsaye. 216 pages. Illustrated. Cloth. $3.50. Georgetown University Press.

by DR. ALFRED N. GOLDSMITH

The motion picture has a pre-history dating back thousands of years and of particular significance during the past three hundred years. Until the appearance of Mr. Quigley's "Magic Shadows," the pre-history of the motion picture has never been so comprehensively studied.

The motion picture field has long awaited such a necessary document. That it has not appeared previously is understandable.

Amazing Event

For one thing, the existence of Mr. Quigley's book is an unexpected and rather amazing event. To produce such a book required, on the part of the author, a vast enthusiasm for a difficult subject; extensive background knowledge in the field of motion pictures; willingness to devote years to research and study of sources and archives in Europe and America, and the readiness and ability to decipher musty tomes and ancient manuscripts in various languages, to disentangle historical truth from such manuscripts; and an orderly mind, and literary aptitude enabling the logical arrangement and attractive presentation of a complex saga of human accomplishment.

Truly such a book is a happy chance of fate, unlikely to recur. It preserves for the information and education of this generation, and the admiration of later people, the story of the basic progress which made possible the entertainment and educational motion picture.

In examining this volume, one is at once attracted by the bravery with which the author faced the difficult question: "Where does the pre-history of the motion picture begin?" Actually this pre-history is lost in the mists of antiquity. Men, now known and unknown, discovered one after another individual and rudimentary optical facts and instruments. This knowledge, far later, made possible the first still-picture projector which was the basic step toward cinematography.

Diverse National Origin

One is also struck by the wide diversity of the national origin of the early workers in this field. Arabs, Chaldeans, Chinese, Greeks and others took their places in the significant profession of scientists and inventors each of whom added a brick or two to a stately structure. Such names as Alhazen, Archimedes and Aristotle appear among the roster of early workers.

Then the scenes shifted almost entirely to continental Europe and England. Roger Bacon, an English monk, greatly contributed to this optical development. So did that eclectic genius, Leonardo da Vinci, in his work on the design and use of light-tight cameras.

Scientists Entered Field

Still later, scientists of the standing of the astronomer Kepler entered the field of optics. But it remained for Father Athanasius Kircher, a German priest, actually to project the first still pictures in Rome. Thus, more than three centuries ago, came that crucial moment when the motion picture became possible. For, after all, the motion picture is actually the rapid projection of a series of still pictures. It is interesting that, by good fortune, Kircher escaped condemnation as a practitioner of "black magic."

Passing over a notable group of men each of whom added something to still-picture showings, "Magic Shadows" traces the history of the next and inevitable task. It was to introduce the element of motion into the projected picture. Simple as this sounds today, it was actually a most difficult and challenging problem to the early workers.

Pioneer experiments, such as those of Musschenbroek, though painstaking, were too limited and rudimentary for the purpose. Such workers as John Paris, Joseph Antoine Plateau, von Stampfer, and von Uchatius came increasingly closer to the goal of meaningful projection of pictures in motion.

Struggles of Savants and Quacks

And the last half of the nineteenth century carried the story to essential completion. A brief summary of the book leaves to the reader the enjoyable opportunity of following in detail the struggles of savants and quacks, of scientists and rogues, and of the thoughtful and the crackpots who, in one way or another, contributed to the march of motion picture progress during its pre-history. Suffice it to say that the story is clearly and attractively presented.

The motion picture industry owes much to such a prehistory of its work. An account of this type adds dignity, and the standing of long tradition to the motion picture. It shows how many important and difficult human contributions were embodied in the present motion picture and how many technical achievements, now taken for granted, were painfully accomplished. It stimulates further work for the future, and it does justice to many little-known workers who, though unrecognized, built up the knowledge and methods of today. These workers are described in so smoothly-flowing a style and with such unusual clarity of expression that they literally "come alive" in the pages of this book. It may be added that the typographical work, paper and binding are in accord with the importance of this volume.

It is hoped that motion picture executives, studio officials, cameramen and technicians will find time to read so authentic and stimulating a story of the evolution of their own art—carrying it over the long road from Kircher at Rome in 1644 to Thomas Alva Edison, Thomas Armat and many others in the last decade of the nineteenth century. Such a reading will combine entertainment, instruction and a due appreciation of the evolution of a great field.

16mm Shorts Will Go to Libraries

Washington Bureau

Public libraries now may avail themselves of 16mm versions of 178 short subjects produced for theatrical showing. These films, distributed by Teaching Film Custodians, non-profit unit of the Motion Picture Association, will be loaned like books to adult education groups, Roger Albright, director of MPAA's educational services, announced this week.

The 178 films were chosen from a total of 400 short subjects under the direction of the Commission on Motion Pictures in Adult Education, sponsored by the American Association on Adult Education. A special catalogue lists information on the films. More than 30 libraries in as many cities will be the first to receive the shorts.

Representative of the best short subject material of MPAA members, pictures are classified by subjects, including such sections as biographies, citizenship and democracy, health and safety, juvenile and adult delinquency, literature and others.

MPEA Plans to Send 180 Shorts to Holland

Acting on a request from Arnold Childhouse, managing director of the Motion Picture Export Association in Holland, MPEA is planning to send 180 selected short subjects to that country, it was learned this week. Suitable shorts from all companies now are being screened for that purpose. Holland at this moment is just about the only country where it pays to ship in such a quantity of short subjects. Documentaries and color subjects especially are in demand. In the past shorts also have been sent to Hungary and Czechoslovakia. Arrangements now are being made to ship educational short subjects to Poland. The Dutch have no quota on the importation of shorts.

EXHIBITORS OF AMERICA PICK EVELYN KEYES AS NO. 1 STAR OF TOMORROW!

-FAME



Miss Keyes' next appearance will be as co-star with GLENN FORD *in* THE MATING OF MILLIE

COLUMBIA PICTURES presents

GLENN FORD · EVELYN KEYES

The Mating of Millie

with RON RANDELL · WILLARD PARKER

Screenplay by Lauella MacFarlane and St. Clair McKelway

Directed by HENRY LEVIN · A CASEY ROBINSON PRODUCTION



COLUMBIA PICTURES

ASK REHEARING OF GOLDMAN ACTION

Majors Petition Supreme Court to Review Verdict of $375,000 Damages

Washington Bureau

The Goldman anti-trust suit reached the U. S. Supreme Court Friday when the eight major distributors and various Warner Brothers subsidiaries filed a petition for a writ of certiorari with the high court.

The petitioners ask a review of the January, 1948, decision of the Third Circuit Court of Appeals in Philadelphia which granted $375,000 in triple damages plus $60,000 in costs, to William Goldman Theatres, Inc., a Philadelphia independent circuit.

House Dark for Some Time

The Goldman anti-trust action, begun in 1945, is based on Mr. Goldman's charge that the distributors discriminated against his Erlanger theatre in distributing first run product.

Mr. Goldman kept his Erlanger dark for some time.

The award was originally made in December, 1946. It was upheld by the Circuit Court and covers the period from November 9, 1940, to December 8, 1942.

Mr. Goldman has another anti-trust action pending in Philadelphia in which he asks triple damages covering the period from December 8, 1942, to December 18, 1946.

The appellants, which include the Warner theatre circuit, told the Supreme Court that if the lower court's decision were not reversed, it "might well spell the ruin of the motion picture industry."

Brief Supports Petition

All the distributors, combined, filed a brief in support of the petition for certiorari (a writ issued by a superior court calling up evidence from an inferior court) and another supporting brief was filed by the Warner defendants.

Stating that "there are now pending in the Federal court upwards of 50 anti-trust cases in which one or more of these petitioners is involved," the petition bluntly warned: "This decision, if it stands, will bring down on the motion picture industry a flood of litigation which it may not be able to survive."

After these warnings of disaster, Warner Brothers brief declares that as a result of Goldman Theatres having opened a new and better theatre than the Erlanger, the theatre involved in the suit, "the question of monopolization has become academic, and the only question that still remains is . . . whether plaintiff is entitled to recover millions of dollars because it did not have as good a theatre as the new Goldman theatre in the years past."

The Erlanger was termed "an established failure" by the distributors' brief. And then, elaborating:

"Here, respondent (Mr. Goldman) would be allowed to recover for the non-operation of this established failure—which it can be fairly inferred from the record never made a profit—a sum representing many times the original cost of the theatre, thus converting a theatre which earned no profits in a competitive market into a bonanza through the instrumentality of an inferred conspiracy based solely upon the refusals of these petitioners—severally—to decline to experiment with their pictures in a theatre which had never been successful.

"It is this type of litigation," the brief concludes, "which has encouraged plaintiffs all over the country to harass these petitioners and other parties with claims of damages to business or property, with no obligation to prove any actual damage, but using paid experts to testify to some theory that the plaintiffs would have made mode money than they actually made if they had played other pictures, or pictures on a different run, or pictures which played in a competitor's theatre."

William A. Schnader, Bernard G. Segal and J. Pennington Strauss signed as attorneys for the distributors, while Joseph M. Proskauer, Morris Wolf and Louis J. Goffman represented the Warner companies.

Louis Mayer Purchaser Of New York Rivoli

Louis B. Mayer, in charge of production for Metro-Goldwyn-Mayer, has identified himself in Hollywood as the purchaser of the Broadway Rivoli theatre, New York. Sale of the house was reported in the HERALD February 14. The purchase was a personal investment, he stated. The 2,100-seat, Greek-styled house fronts on Broadway and extends back to Seventh Avenue, between 49th and 50th Streets. It was built in 1917.

Samuelson Elected Manager Of Pennsylvania Allied

Sidney E. Samuelson was elected general manager of Eastern Pennsylvania Allied at a board of governors meeting in Philadelphia last week. Other officers elected were: Ben Fertel, treasurer; E. B. Gregory, secretary; Harry Chertcoff, national director; Morris Wax and George L. Ickes, alternate national directors, and Jack Greenberg, chairman of the finance committee. The board also approved the appointment of Sydney Heldon as field representative for the organization.

Tom Clark Will Address TOA Meet March 9

Tom Clark, U. S. Attorney General, will be one of the featured speakers at the board meeting of Theatre Owners of America in Los Angeles March 9-10, Robert Coyne, TOA executive secretary, said in New York last week. One director from each regional association affiliated with TOA and all TOA officers will be on hand.

A number of reports will be submitted and the board will be asked to set policy on several issues. Among them is the question of local taxes and the matter of reduction of the Federal admission tax. A. Julian Brylawski, TOA's legislative representative in Washington, will make several suggestions for a coordinated exhibitor program to be considered by the board.

The American Society of Composers, Authors and Publishers, which recently arrived at a rate compromise with TOA, will be discussed. The board will be asked to ratify the agreement, which involves no license fee increases for theatres with 500 seats or less. In addition, the group will clarify TOA's stand towards the Lewis bill, supported by Allied States, which would shift the load of Ascap rates onto the producers. Should the board, as is expected, express its opposition to the proposed measure, TOA then will officially oppose it before the Congressional committee.

Since exhibitors recently have shown considerable interest in television, the TOA board will be asked "to set the direction in which to move," Mr. Coyne said. Subsequently TOA may undertake to contact the television networks and the Federal Communications Commission and in general may explore theatre television. Exhibitor reaction to the recent TOA survey of television has been gratifying, Mr. Coyne said, adding that in his opinion exhibitors would do well to consider large screen television in the light of reality and to abandon set notions on the impracticability of the medium.

The TOA board also will hear a report on 16mm. Mr. Coyne stressed that TOA had no quarrel with 16mm "where it stands on its own feet as fair competition.

California Theatres Association of Northern California has voted to affiliate with TOA. Roy Cooper of San Francisco will represent CIA.

MGM Five-Day Meeting to Open on Coast Monday

William F. Rodgers, vice-president and general sales manager for MGM, has called a five-day conference of field sales managers, their territorial assistants and home office executives to be held in Hollywood beginning Monday. The primary purpose of the conference is to screen several pictures scheduled for release in the next six months.

U. S. Overseas Program May Get $30,000,000

Washington Bureau

The State Department's overseas information program appears likely to get more than $30,000,000 during the coming fiscal year —almost three times its current appropriation—but there still is considerable doubt of just how much good this will do private film companies.

The House Appropriations sub-committee has indicated that it will vote the program $30,000,000 of the $36,000,000 requested for operations during the fiscal year beginning July 1, and there's a possibility that the Senate may increase this total.

However, most of this appropriation has been committed for personnel services, equipment, expenses, exchange of students and similar "programmed" ideas. State Department officials admit there will be very little, if anything, left for paying out-of-pocket distribution expenses of motion picture companies and other information media.

Despite the poor outlook for the film industry generally, the prospect for the Department's International Motion Picture Division is fairly bright. The Division asked for $2,500,000 and if the entire program gets $30,000,000, the film section seems certain to get more than $2,000,000, compared with $100,000 to $150,000 during the current year.

If the appropriation is approved the State Department Film Section plans 60 films in 26 different languages, with slightly more than half these films to come from private companies, while the others will be produced by the Motion Picture Division itself. The Division has also asked for funds to operate 60 mobile film units overseas; the acquisition of 170 new 16mm projectors, and the naming of special motion picture officers in key spots throughout the world. The division anticipates showing its films to more than 10,000,000 people a month.

Massachusetts House Rejects Censor Plan

Deciding that the state has enough laws to protect public morals, the Massachusetts House of Representatives last week rejected a proposal to establish a six-man board of censors for motion pictures, radio and stage productions. At a hearing held earlier in the month the New England Co-ordinating Committee opposed the measure.

Form Major Productions

Major Productions, Inc., has been formed by John S. Yuhasz, J. L. Nickerson and Ira Nickerson, Jr., to produce independently for release through a major distributor. The first feature, "Mr. Fate," from a story by Mr. Yuhasz, is to go into production in May and is budgeted at $500,000.

HONOR RUBIN AT ANNUAL BROTHERHOOD LUNCHEON



Photos by the Herald



***GOODWILL** among all creeds was the topic. Scenes at the eighth annual luncheon of the amusements division of the National Conference of Christians and Jews, Tuesday, at the Hotel Astor, New York. Above, at the guest dais, Dr. Joshua Loth Liebman, noted rabbi and author, a guest speaker; J. Robert Rubin, vice-president of Loew's, Inc., the amusement division's national chairman; Dr. Daniel A. Poling, editor of The Christian Herald, and Jack Cohn, vice-president of Columbia. At the right, Martin Quigley presents to Mr. Rubin, right, a citation for his work in the furthering of cooperation among America's creeds.*

At the annual Brotherhood Week Luncheon at the Hotel Astor in New York Tuesday, J. Robert Rubin, chairman of the amusement division, was presented a citation of distinguished merit from the National Conference of Christians and Jews.

In the absence of Dr. Everett R. Clinchy, president of the Conference, Martin Quigley made the presentation to Mr. Rubin. The citation said:

"The National Conference of Christians and Jews awards this citation of distinguished merit to J. Robert Rubin for his effective and constructive leadership of the Amusement Division of the National Conference of Christians and Jews in interpretation and support of its program,

"For his profound faith in the power of education to keep the American Way free of prejudice,

"For his helpful aid and friendly guidance of the National Conference in its work for the establishment of justice and brotherhood among men of good will."

Principal speakers at the luncheon were Dr. Daniel A. Poling, editor of the *Christian Herald,* and Rabbi Joshua Loth Liebman, author of "Peace of Mind."

David Weinstock, Brotherhood campaign chairman, cited the five newsreel companies through whom "90,000,000 will receive the message of brotherhood," and also Robert Mochrie, Harry Brandt and S. F. Seadler for their efforts in distribution, exhibition and publicity, respectively.

The newsreels are including in this week's releases a special "Brotherhood Week" clip.

In his speech Rabbi Liebman referred to "the tremendous power of the motion picture industry" in that "it could make the people understand that bigotry is a crippling disease."

On the dais with Mr. Rubin and the speakers were: Robert Christenberry, Max A. Cohen, Jack Cohn, Robert W. Coyne, Emil Friedlander, William J. German, William J. Heineman, Edward Lachman, Arthur Mayer, Miss Lucy Monroe, Charles C. Moskowitz, John J. O'Connor, Walter Reade, Jr., Samuel Rosen, James E. Sauter, Sam Shain and Joseph R. Vogel.

Spyros Skouras is national chairman of the film division's "American Brotherhood Week," which started last Sunday and is to continue through this Sunday, and David O. Selznick is chairman of the production division.



Real

Proudly announc
through it

THE BLACK CAT

Alan Ladd, Basil Rathbone,
Hugh Herbert Gale Sondergeard

EX CHAMP

Victor McLaglen, Tom Brown
Nan Grey,

THE STORM

Chas. Bickford, Preston Foster,
Tom Brown, Barton MacLane, Nan Grey

GHOST OF FRANKENSTEIN

Lon Chaney, Evelyn Ankers,
Lionel Atwill

TIGHT SHOES

Brod. Crawford, Leo Carrillo,
Anne Gwynne Binnie Barnes,
Story by Damon Runyon

PITTSBURGH

John Wayne, Marlene Dietrich,
Randolph Scott, Louise Allbritton

Little Tough Guys In Society

Little Tough Guys, Mary Boland,
Edward E. Horton, Mischa Auer

ALIAS MARY DOW

Ray Milland, Sally Eilers,
Henry O'Neil, Lola Lane
Title Subject to Change

THE INVISIBLE MAN

Claude Rains, Clara Stuart,
Henry Travers, Una O'Conner

THE INVISIBLE MAN RETURNS

Vincent Price, Sir Cedric Hard-
wicke, Nan Grey, Cecil Kellaway

GIVE US WINGS

Little Tough Guys, Dead End
Wallace Ford, Victor Jory

MUMMY'S GHOST

Lon Chaney, Ramsey Ames,
John Carradine, Barton MacLane

When Tomorrow Comes

Irene Dunne, Charles Boyer

GREEN HELL

Doug. Fairbanks Jr., Joan Bennett,
George Sanders, Vincent Price,
Allan Hale, George Benkcroft

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Popular Pictures Co
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John Franconi
Screen Guild Productions of Texo
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DENVER • SALT LAKE CI
Jack W. Sonenshine
Embossy Pictures
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OMAHA,
Frank Childs
Selected Pictures, Inc.
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Independent Film Distributors
11 North 11th Street, Minneapolis, Minn.

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Screen Guild Productions of Louisiana
3 So Liberty Street New Orleans 13, La.

OKLAHOMA CITY
Carr Scott
...reen Guild Productions Inc., of Oklahoma
O Box No 1961, Oklahoma City 1, Okla.

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Nelson Wax
Box Office Pictures, Inc.
1301 Vine Street, Philadelphia, Pa.

PITTSBURGH
Miltan Brauman
...creen Guild Productions of Pittsburgh, Inc.
415 Von Broom Street, Pittsburgh, Pa

SEATTLE • PORTLAND
Gardan G. Wallinger
Favorite Films of Calif
2231 Second Avenue, Seattle, Wash.

ST. LOUIS
Andy Dietz
Screen Guild Productions of St Louis
3324 Olive Street, St Louis, Mo

SAN FRANCISCO
Harry Price
Favorite Films of Calif.
Golden Gate Avenue, San Francisco, Calif.

WASHINGTON
Bernie Mills
Equity Film Exchanges, Inc.
New Jersey Avenue, N.W. Washington, D. C.

SON OF DRACULA
Lon Chaney, Louise Allbrittan, Robert Paige

BLACK FRIDAY
Boris Karloff, Bela Lugosi, Anne Nagel James Craig

SIN TOWN
Constance Bennett, Brad Craw... ford Anne Gwynne, Leo Carrillo

MUMMY'S TOMB
Dick Foran, Lon Chaney, Elyse Knox, Wallace Ford, Turhan Bey

YOU'RE NOT SO TOUGH
Little Tough Guys, Dead End Kids, Nan Grey, Henry Armetta

LITTLE TOUGH GUY
Little Tough Guys, Dead End Kids Marjorie Main

LADY FROM CHEYENNE
Loretta Young, Robert Prestan, Edward Arnold, Gladys George

BUTCH MINDS THE BABY
Virginia Bruce, Brod. Crawford, Dick Foran
Story by Damon Runyon

THESE PROVEN HITS MEAN SMASH GROSSES

LADY IN A JAM
Irene Dunne Ralph Bellamy
Patric Knowles

MODEL WIFE
Joan Blondell, Dick Powell, Charles Ruggles, Lee Bowman



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Box Office Champions for The Month of January

CAPTAIN FROM CASTILE
(Twentieth Century-Fox)

Produced by Lamarr Trotti. Directed by Henry King. Screenplay by Mr. Trotti from the novel by Samuel Shellabarger. Technicolor director, Natalie Kalmus. Photographed by Charles Clarke and Arthur E. Arling. Cast: Tyrone Power, Jean Peters, Cesar Romero, Lee J. Cobb, John Sutton, Antonio Mareno , Thomas Gomez, Alan Mowbray. ***(Champion for the second month.)***

DAISY KENYON
(Twentieth Century-Fox)

Produced and directed by Otto Preminger. Screenplay by David Hertz. From a novel by Elizabeth Janeway. Photographed by Leon Shamroy. Cast: Joan Crawford, Dana Andrews, Henry Fonda, Ruth Warrick, Martha Stewart, Peggy Ann Garner, Connie Marshall, Nicholas Joy, Art Baker.

KILLER McCOY
(MGM)

Produced by Sam Zimbalist. Directed by Roy Rowland. Screenplay by Frederick Hazlitt Brennan. Photographed by Joseph Ruttenberg. Cast: Mickey Rooney, Brian Donlevy, Ann Blyth, James Dunn, Tom Tully, Sam Levene, Walter Sande, James Bell, Gloria Holden.

MY WILD IRISH ROSE
(Warner Brothers)

Produced by William Jacobs. Directed by David Butler. Screenplay by Peter Milne. From a book by Rita Olcott. Photographed by Arthur Edeson and William V. Skall. Cast: Dennis Morgan, Andrea King, Alan Hale, George Tobias, George O'Brien, Sara Allgood, Ben Blue, William Frawley, Don McGuire.

ROAD TO RIO
(Paramount)

Produced by Daniel Dare. Directed by Norman Z. McLeod. Original story and screenplay by Edmund Beloin and Jack Rose. Photographed by Ernest Laszlo. Cast: Bing Crosby, Bob Hope, Dorothy Lamour, Gale Sondergaard, Frank Faylen, Joseph Vitale, Frank Puglia, Nestor Paiva, Jerry Colonna, The Andrews Sisters. ***(Champion for the second month.)***

TYCOON
(RKO Radio)

Produced by Stephen Ames. Directed by Richard Wallace. Screenplay by Borden Chase and John Twist. Adapted from the novel by C. E. Scroggins. Photographed by Harry J. Wild and W. Howard Greene. Cast: John Wayne, Laraine Day, Sir Cedric Hardwicke, Judith Anderson, James Gleason, Anthony Quinn, Grant Withers.

Johnston Urges Board to Aid Private Loans Abroad

The establishment of a "Peace Production Board" within the framework of the Marshall Plan to facilitate private production loans abroad by American banks was proposed last week by Eric Johnston, president of the Motion Picture Association of America, speaking at a dinner of the Washington Chapter of the American Institute of Banking at the Mayflower Hotel, Washington.

Mr. Johnston's proposal was aimed at giving private business abroad a chance to revive. "A dozen Marshall plans without the aid of private business men will never solve the real problem of European recovery," he said, adding: "We want the Marshall Plan to be a springboard for Europe instead of a wheel chair."

Under Mr. Johnston's plan, the Peace Production Board would pass on worthy private investments abroad by American banks. The lending bank in America would assume five per cent of any loss and the borrowing bank another five per cent. The 90 per cent remainder of the loan would be guaranteed by the Government as in the days of war production.

First Month of New Chicago Tax Nets Only $125,567

To date Chicago has collected only $125,567 on its new three per cent amusement tax, which went into effect January 1, it was reported by Comptroller Robert B. Upham last Thursday. He stated the figure was considerably below the $250,000 a month the tax was expected to yield, but that many amusement organizations have not yet filed reports. Deadline for reporting on January taxes is March 1.

Women May Join Associates

Women will be invited to join the Motion Picture Associates if a change in the constitution, recommended by the board of directors, is ratified at the next business meeting to be held before April 1 in New York City.

Local Admission Taxes Reported Widely Adopted

Local admission taxes are being widely adopted, according to a report by the Municipal Finance Officers Association, released in Chicago Tuesday.

Spectacular example of the trend was the adoption of admission taxes by 79 Ohio cities almost simultaneously after the state abolished its admission tax October 1. As a result annual admission tax collections are expected to reach $660,000 in Cleveland; $300,000 in Cincinnati; $155,000 in Columbus, and $140,000 in Dayton. Most of the Ohio cities impose a tax of three per cent on theatre and other admissions.

Chicago imposed a three per cent tax on admissions late in 1947 and expects a yield of $2,250,000 this year, according to the Association. Bloomington, Ill., has levied a four per cent tax on gross receipts of theatres, while St. Louis recently adopted a five per cent tax, the report stated.

Meanwhile, the Montgomery County Court in Pennsylvania ruled last week that a proposed five per cent tax on gross business at Pottstown theatres is illegal, thus nullifying a similar tax under consideration at Hanover, Pa. The suit against Pottstown was brought last year by William Goldman Theatres, Inc., and the Warner theatre circuit.

Monday, Lock Haven, Pa., will institute its 10 per cent ticket tax, while the Harrisburg City Council has set March 11 as the starting date for its eight per cent amusement tax. In Lewistown, Pa., where a 10 per cent ticket tax has been passed, amusement interests have engaged counsel to seek an injunction against the levy.

Ontario Seeks Tax When Dominion Drops It

Although heavy opposition developed during a session of the Ontario Mayors in Toronto, the position of Mayor Saunders of Toronto, that the province of Ontario assume the Federal amusement tax when it is dropped was endorsed unanimously.

A brief, sponsored by Mr. Saunders, has now been placed before Ontario's Premier George Drew. It contains the suggestion that the tax revenue be allocated to the cities and towns of the province to be earmarked for hospitalization and relief. As an alternative, it was suggested that if the province did not want to make this move, it might clear the way for the municipalities themselves to impose such a tax, as soon as the field is cleared.

Bill Would Repeal Tax

W. E. McClure, Henderson, Ky., has introduced a bill into the Kentucky General Assembly which would repeal the excise tax on admissions.

ALBANY

The Palace played "Tycoon" and "Mary Lou," while the Strand presented "The Voice of the Turtle." . . . The Ritz has begun a policy of booking Universal first runs at 50 and 65 cent admissions. "The Wistful Widow of Wagon Gap" and "The Lost Moment" comprised the initial bill. The Grand pulled "The Wreck of the Hesperus" and "Campus Honeymoon" and put in "Arizona" and "Texas." Another house to cut short an engagement was the Colonial, playing "The Story of Tosca." "On Approval" and "Wanted for Murder" were moved in. . . . Mr. and Mrs. David Rosenbaum, of the Capitol in Elizabethtown, checked into Film Row en route to Florida. . . . The Variety Club presented "The Glass Menagerie," a stage play, at the Strand February 24.

ATLANTA

Visitors in the city booking: Paul Overstreet, with M. G. Weaver, Collinsville; J. H. Thompson, Hawkinsville; O. C. Lam, Rome; Col. T. E. Orr, Albertsville; W. H. Griffin, Cullman; P. L. Taylor, Columbus; Wallace Smith, with C. J. Carter, Brookhaven; R. C. Cobb, Fayette; and H. C. Hartman, Louisville and Hurtsboro, Ala. . . . Frank Jene, office manager, United Artists, resigned from the company, Charlie Touchon appointed to replace him. . . . Business in the theatres is way off due to 11 days of rain and cold. . . . Benton Bros., owners of the Benton Film Express, will take over the shipping department of Film Classics shortly. They have also taken over Eagle Lion's shipping department. . . . Morris Fieldin advised that he has sold his Dixie theatre, Sebring, Fla., to Jack Bockette, owner of several other theatres in Florida. . . .John Harrell, formerly in the booking department of Martin's theatres in Atlanta, has transferred to the home office in Columbus, Ga. . . . Linda Bryant, formerly with Eagle Lion, in the book department, has moved over to Film Classics in the same capacity, and Dick Reagan, former booker with Film Classics, is now office manager.

BALTIMORE

Good weather started off week beginning February 19 and business held to a good level. Seven new productions at six first run theatres. Century good with "Three Daring Daughters." Hippodrome very good with "Woman from Tangier," plus Sammy Kaye stage show. Keith's very nice with "Albuquerque." Stanley good with "My Girl Tisa." Town very fine with "Cary and the Bishop's Wife." They rearranged the title in Baltimore so the patrons would not think it was a serious drama. Roslyn and Times very good with "Case of the Baby Sitter," plus "Road to Utopia." Mayfair brought in the reissue, "Green Hell." New theatre held "Call Northside *777*" to very good business, and the Little held up well with the second week of "Barber of Seville." . . . City Council referred back to committee permit to build theatre in the 5400 block, Reisterstown Road.

BOSTON

A sudden break in the weather which swept away nearly all of the snow in the Hub and suburbs helped out grosses substantially. Although no particularly bright spots showed up at any of the first run houses, business was generally above average. "The Senator Was Indiscreet" held for four days on a second week to good business, being followed by "Night Song." . . . "Panic," the French film, started a second week to excellent business at the Kenmore. The Department of Public Safety censors who forbid the Sunday showing of the film still are sticking to their guns about the Sunday ban, although Boston censors okayed the picture with only a few minor changes. . . . New accounts at Affiliated Theatres bring the total to 55. Latest to be signed up are Oscar Goldberg of the Weymouth in Weymouth, Mass.; William Deitz, of the Palace and Gem in Artic, R. I., and the Thornton in Riverpoint, R. I.; Rose Fasano of the Cummings in Fitchburg, Mass. . . . Kenneth Robinson joined the sales staff at United Artists. He was formerly connected with Paramount here. . . . Ben Domingo of Keith Memorial and Keith Boston houses, represents the Hub industry for the 1948 Red Cross drive.



WHEN AND WHERE

March 9-10: Theatre Owners of America officers and directors meeting at the Hotel Ambassador, Los Angeles.

March 13: Associated Theatre Poster Exchanges meeting in Minneapolis.

March 22-23: North Central Allied annual convention at Minneapolis.

April 6-8: Annual convention of the Pacific Coast Conference of Independent Theatre Owners at the St. Francis Hotel in San Francisco.

April 12-17: International Variety Clubs 1948 convention at the Roney Plaza Hotel in Miami Beach, Fla.

May 7-8: Independent Theatre Owners of Iowa and Nebraska convention at Des Moines, Ia.

June 23-25: Associated Theatre Owners of Indiana annual convention cruise on Lake Erie.

June 28-30: Allied Theatre Owners of New Jersey annual convention at the Hollywood Hotel, West End, N. J.

CHARLOTTE

Frank Irvin, Salisburg, N. C., has been appointed manager of the Broadway here. He succeeds Ely Dreylinger, who has resigned to accept a position as manager of the Broadway Open Air theatre in Richmond, Va. . . . The Center theatre, operated by Martin Street, Charlotte, opened in Fort Mill, S. C., February 20. The house seats 700. . . . Bill White, manager of the Southeastern Theatre Supply Company, Charlotte, is ill with pneumonia in Memorial Hospital here. . . . Kenneth I. Tredwell, Jr., has been named assistant program director of radio station WBT.

CHICAGO

Beginning of Lent, coupled with several days of spring weather, hurt business here. "Desire Me" started a first run policy at the Monroe and opened big. House redecorated and recarpeted throughout for new policy. . . . "Shoe-Shine" at the small-seater World Playhouse doing exceptional business. . . . Opening of "Call Northside *777*" at the Chicago not up to expectations. . . . E. L. Walton, Republic division sales manager, came in from New York to pinch hit for branch manager Bill Baker, who has been ill. . . . Charlie Schoof, formerly with *Downtown Shopping News,* is now affiliated with the Monroe theatre as ad and publicity director. . . . Bernie McCarthy, formerly with UA and RKO sales departments, in town looking for a first run outlet for his independent film, "Killers All."

CINCINNATI

Among the activities on the agenda of the Cincinnati Variety Club, Ten No. 3, is a "Whopper Night," devoted to entertainment, food and the auctioning off of various articles donated by the members. . . . Stage shows recently inaugurated at the RKO Albee are meeting with a hearty public acceptance, this being the only local theatre offering this type of entertainment. . . . The Chakeres Theatres Co., with headquarters at Springfield, Ohio, announces plans for early reopening of the Shelby theatre, at Shelbyville, Ky., dark for several years. . . . The City Council, at Salem, Ohio, is preparing to pass a three per cent admission tax ordinance. . . . The Town theatre, at Minerva, Ohio, reopened early in the month, following a three-week shutdown due to a scarlet fever epidemic. . . . The Fairbanks theatre, Springfield, Ohio, unit of the Chakeres circuit, will play "Henry V," March 4 and 5, at roadshow prices. . . . The Lyric theatre, in Hamilton, is scheduled to be razed to provide part of a site for a new department store.

CLEVELAND

Fine weather, with temperature in the hight 50's, stimulated theatre attendance, especially in the neighborhoods. . . . Variety Club has installed large screen television equipment. . . . Members of the Cleveland Police Department who have rendered night service to downtown theatres when off regular duty have been ordered to discontinue this service as being contrary to the law which provides that policemen are on city duty 24 hours daily. This was a wartime

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service, which local theatres are glad to dispense with now. . . . Leroy Kendis, of Associated Circuit, is laid up at home with a recurrence of a back ailment. . . . C. E. Harvey of Greenfield, O., who operates the Pam theatre at New Boston, O., is remodeling the Oakland theatre, Marion, shuttered the past ten years. He plans to open in April as the Joy theatre. . . . H. L. Tracy, Temple theatre, Willard, is at Lakeside Hospital, Cleveland. . . . Mollye Davis, MGM contract department head for the past 10 years, has been promoted to cashier, with Rosemary Lavelle as her successor. . . . Temple theatre, Orwell, has been remodeled by the owner, L. M. Hendershott. . . . Ed Roth has been named assistant to Loew theatre publicity director Ted Barker.

COLUMBUS

"Cass Timberlane," playing Loew's Ohio as a single feature, was the big noise of the week in local box offices. . . . "Night Song," at the Palace, played four days at the Palace. . . . The Broad did good business with "If Winter Comes," and the Grand had a fair week with "Out of the Blue." . . . Return of good weather, which pushed the mercury into the 60's, helped business generally. The World, with its reserved seat showing of "Henry V," reported good business. . . . John Stokes McCune, 61, director of the Players' Club for the past 21 years, was found dead in his garage last week. . . . The Variety Club is sponsoring the sale of first night tickets for the "Skating Vanities of 1948," to be held starting April 27 at the Coliseum. Part of the proceeds will go to the Club's Heart Fund. . . . The Oak neighborhood has inaugurated "Family Night" with reduced admissions each Wednesday. . . . Loew's Ohio will celebrate its twentieth anniversary, March 17.

DENVER

With Lynn Fetz as manager, the Denver Shipping and Inspection Center is now in operation. It will store and ship laboratory prints for RKO and inspect and ship for Film Classics, SRO, Eagle Lion, Clasa Mohme and PAC roadshow films. . . . Sam Reed, long time with RCA, later in Visual Aids Service, has gone with Western Service & Supply as theatre equipment salesman. . . . Frank Childs, selected Pictures exchange owner, injured knee badly in fall at home. Operated on at Presbyterian Hospital. . . . Chet Bell, Paramount branch manager on leave of absence, has left California Hosptial. . . . Albert Coppell, former distributor of Mexican films here, now doing that from San Antonio, Tex., died as result of injuries received in hit-run accident. Formerly owned Mexico and Kiva here.

DES MOINES

A Cedar Rapids woman, 24, has admitted setting five fires in two theatres there over a period of six months. She was arrested after setting the fifth fire in the lounge of one of the theatres. . . . The Valley, Missouri Valley, has been closed indefinitely because of lack of business. The house was opened last November after $12,000 worth of improvements had been made by the owners, Nathan Sandler Theatre Enterprises. . . . Harry Pace, operator of the Sumner, Sumner, is planning to build a new theatre there. . . . The Rialto, Boone, was closed last week while preparations for a $20,000 remodeling project were made. . . . Fire caused serious damage to the interior of the Dayton, Dayton. . . . Bill Dippert, Universal booker, is taking a job as booker and office manager at Republic. He replaces Jimmy Ricketts. . . . Theatre business was slow here as the weather hit unseasonal highs of 60 degrees. Only "To the Ends of the Earth" at the RKO-Orpheum managed to hold its own.

PICTURE PIONEER

Al Lichtman has been for 37 years a vital figure of the industry he helped to mold. Mr. Lichtman currently is a Loew's, Inc., vice-president, his headquarters Hollywood—but there is behind that a wider background. He began with the Exhibitors' Advertising Company of Chicago, opening its New York branch, then shortly shifted to the Powers Motion Picture Company. For the record, that company produced two pictures per week.



Al Lichtman

Came 1912, and he shifted to Famous Players Film Company as its first sales manager. In 1914 he formed the Alco Film Company, predecessor to Metro. He returned to his other company, now known as Famous Players Lasky Company, a year later, as general manager. As such, he organized its subsidiary, Artcraft Pictures, and then merged it with Paramount.

His next big move was in 1921, when he formed the Al Lichtman Company for distribution, and Preferred Pictures for production. In 1924 he was briefly general manager for Universal, and produced "Oh, Baby." In 1926 he was appointed vice-president and general manager of United Artists, later becoming president. In 1935 he resigned to join MGM.

HARTFORD

"You Were Meant for Me" was among the holdovers in downtown first run theatres in Hartford this week. . . . Jim McCarthy, Warner Strand, Hartford, manager, has been named theatres' representative on the publicity-public relations committee of the Hartford area Red Cross 1948 campaign. . . . The M and P Theatre circuit, operating in the New England states, is observing its 15th anniversary. Martin Mullin and Sam Pinanski are heads of the circuit. . . . Hearing on arbitration complaint of Ted and Joe Markoff against major distributors was slated for February 25 at the AAA offices in New Haven. Complaint, filed last June, claims Markoff's East Hampton and Moodus, Conn., theatres suffered hardships because of lateness in booking-buying of the Middletown, Conn., theatres.

INDIANAPOLIS

The prolonged cold wave moderated toward the end of last week and first run film business rallied to average figures. "Relentless" did best in a $12,000 week at Loew's. "T-Men" took $11,000 at the Circle. "Captain from Castile" fell off to $9,000 in its second week at the Indiana, down from an opening $18,000. . . . Earl Cunningham has named Don Wright assistant general manager of the Fountain Square group. Wright resigned recently as manager of the Rodeo for the Cantor circuit. . . . Harry Markun completed installation of new sound, screen and projection equipment at his westside Belmont this week. . . . A stage show scheduled to open at the Circle next Thursday was cancelled because of a dispute with the American Federation of Musicians over the hiring of standbys. The AFM local denied having anything to do with it.

KANSAS CITY

With the return of mild weather, audiences are surging back to the theatres. Some first runs reported capacity business over the weekend. . . . The newly organized Allied Independent Theatre Owners of Kansas and Missouri held a board meeting February 24. . . . Thomas McCormick has resigned as salesman for Selected Pictures at Kansas City to manage a theatre in Illinois. . . . "Doc" Hitchler, well known theatre manager here, has returned from California to manage J. T. Ghosen's new Go-Show theatre Clinton, Mo. . . . The board of the Kansas Missouri Theatre Association has suggested that a sub-center for film distribution might be advantageous for the Kansas area.

LOS ANGELES

Harry Vinnicoff, head of the Vinnicoff circuit, is on the sick list. . . . Lester Tobias, franchise holder of "Citizen Saint" for the West Coast, has opened offices in Hollywood. . . . Bob Poole, George Diamos, Stanley Steck and Hugh Bruen have returned from Seattle, where they attended the mid-winter trustees meeting of the PCCITO. . . . Sam Russo, Casino theatre, San Diego, was here booking and buying. . . . Seen on Film Row: Jask Feder, Long Beach; Larry Olander, East Los Angeles, and Don Swickard, East Los Angeles.

LOUISVILLE

Rewiring of the Shelby, Louisville, has been completed and new airconditioning will be installed. . . . H. A. Fitch, who formerly operated the Fitch-Provo circuit in Kentucky, is now operating the Erin theatre in Erin, Tenn. . . . W. H. Blank is the city manager of the Switow Amusement theatres in Seymour, Ind. . . . The Rialto, Marengo, Ind., which has been operating only six days a week, is now running seven days with regular matinees. . . . Film Row visitors: Mr. and Mrs. T. N. Luckett, French

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Lick; Don Steinkamp, French Lick; Elmer Hoehn, New Washington; Robert Enoch, Elizabethtown; E. L. Ornstein, Marengo; James Howe, Carrollton; Paul Sanders, Campbellsville; M. H. Sparks, Edmonton; Louis Chowning, New Washington; Lewis Baker, West Point; Oscar Hopper, Lebanon. . . . Vaughn Monroe's stage show, which played recently at the Louisville Memorial Auditorium, set a new admissions record for two shows. . . . "Henry V" has been booked for a return to the Scoop. . . . "Voice of the Turtle" opened at the Mary Anderson. Loew's brought in "Cass Timberlane." The Rialto had "Magic Town." The Strand showed "So Well Remembered."

MEMPHIS

A week of warm, clear weather has proven a shot in the arm for the theatre business in Memphis. First run attendance was the best in five weeks. Scores of theatres in the Memphis trade territory reopened after being closed two and three weeks because of the severe weather and bad roads. Mid-south exhibitors came to Memphis to book for the first time in weeks. . . . Good attendance was reported by all Memphis first runs. Loew's State showed "You Were Meant for Me." Loew's Palace had "Cass Timberlane." Malco showed "Relentless." Warner had "My Girl Tisa." Ritz and Strand showed double features. . . . Louise Mask, Bolivar, Tenn., exhibitor, was in Memphis with news that her theatre, the Luez, would open at Bolivar March 3. . . . Other mid-south exhibitors visiting on Film Row: C. W. Tipton, Manila; Bruce Young, Hayti; Burris Smith, Pocahontas; H. W. Pickens, Carlisle; N. B. Fair, Somerville; Mrs. J. C. Noble, Leland; G. H. Goff, Parsons; Roy Cochran, North Little Rock; K. H. Kinney, Hughes; J. K. Jameson, Bald Knob; Gordon Hutchins, Corning; Al J. Denning, Bemis; John Staples, Piggott; J. F. Adams, Coldwater; J. C. Fisher, Hoxie; J. W. Wofford, Eupora; R. R. Clemmons, Adamsville; C. H. McAllister, Grand Junction; and Merle Goodart, Hickory Ridge.

MIAMI

The Olympia has its anniversary show next week with Connee Boswell on stage. . . . "Dick Tracy's Dilemma" is a first showing at the State. . . . The Paramount's midnight show was "The Voice of the Turtle." "The Paradine Case" is showing at the Cameo at advanced admissions, and "Arch of Triumph" is at the Colony at advanced admissions. . . . The Sheridan, Paramount and Beach theatres are playing "Treasure of Sierra Madre." "The Elephant Boy" has returned to the Embassy and Variety theatres. . . . Hot weather continues, with patrons flocking to downtown theatres.

MINNEAPOLIS

Business picked up somewhat as the weather warmed up, but none of the Loop theatre offerings could claim standout



grosses. "The Senator Was Indiscreet" had a good second week, and "Albuquerque" was strong enough to rate a holdover. . . . Visitors to Minneapolis film exchanges during the week included S. R. Holman, Buffalo, Minn.; Don Buckley, Redwood Falls; Tony Paulsen, Amery, Wis.; A. A. Bulleyment, Ulen, Minn., and Melvin Ehlers, Arlington, Minn. . . . Oscar M. Williams, veteran projectionist at the neighborhood house, died at the age of 67. . . . Roy Secrest, operator of the neighborhood Princess, was turned down in his application for a permit to open a new theatre in the auditorium of an abandoned high school. . . . Mike Guttman, Maco city manager at Aberdeen, has been named South Dakota chairman of the exhibitor committee for National Brotherhood week.

NEW ORLEANS

John L. Caldwell, owner and manager of the Strand, Farmersville, has completed redecoration of his house. . . . Roland Hoffman, Paramount Richards Theatres, has been on the sick list for several days. . . . The Hut theatre, Marrero, recently destroyed by fire, has been rebuilt and will reopen next week. . . . Film Row visitors: A. L. Randall, Centerville and Woodville; A. L. Royal, Meridian, and Ed Solomon, Columbia and Tylertown. . . . Business was off during the past week because of Lent. "You Were Meant for Me" was at the Saenger. "Three Daring Daughters" was the Loew's feature. The Joy celebrated its first birthday with a special anniversary show, playing "Fabulous Joe." "Golden Earrings" completed its downtown run at the Globe, while the Tudor showed "The Tender Years." . . . The Liberty theatre, Walnut Grove, has been reopened.

OKLAHOMA CITY

Ed Carpenter and LeRoy Ramsey, GI operators of a theatre at Will Rogers, veterans' center here, won a 60 per cent rent reduction from the city council last week by showing the business has slowed down. The two operators were granted a contract for the city building on their bid of $125 monthly rental several months ago. . . . Jack L. Warner, Jr., was in the city last week to study the local distribution scene. . . . A new stadium-type theatre has been completed and opened by Fanchon & Marco in Granite City, on the Illinois side of Greater St. Louis. The new house, the City theatre, seats 700.

OMAHA

"Louisiana" on the screen, and the Hoosier Hot Shots on the stage gave the Orpheum better than $23,000. Box office grosses thawed at all first runs as temperatures here rose from zero to the 60's. . . . Norman Nielsen, RKO office manager, is being upped to salesman. . . . Raymond Johnson, former exhibitor at Republican City, Neb., is new manager of the Island, Grand Island, Neb. . . . Glen Van Wey has reopened the Sun theatre, Gothenburg, Neb., following complete remodeling. . . . The Epstein Circuit announces two new managers here: Dewey Hert, at the Roseland, and Dave Katz, at the Benson. . . . Fox Intermountain has purchased land at Sidney, Neb., for a new theatre. . . . Fred Teller is the new assistant manager at the Orpheum theatre.

PHILADELPHIA

A break in the weather and a number of new openings gave some lift to the box office at the downtown houses with "Gentleman's Agreement" at the Fox getting off to a big start. . . . Si Perlsweig, formerly with U-I, is now selling for Republic. . . . Fred Leopold returned to his post, after a long illness, as manager of Warners' Ambler, with Hilton Francis, who had been filling in, returning to the Arcadia, Wilmington, Del. . . . Edmond Gaziwsky is now operating his 280-seat Community in Morgantown, Pa., two days a week. . . . A new marquee has been erected at the Ritz, Croydon, Pa. . . . Merrill Young was elected president of the Motion Picture Operators' Association, Local 661, in Reading, Pa. . . . Dr. H. J. Schad, head of Schad Theatres, Inc., Reading, Pa., was reappointed trustee of the Reading Police Pension Fund. . . . Samuel Frank, owner of the Rivoli in Hammonton, N. J., purchased new projection machinery in time to reopen the theatre for the Sunday matinee following a fire in the projection booth the night before. . . . Oscar Neufeld, Clark Film manager, was discharged from Jewish Hospital. . . . Frank Henry, general manager of the Hildinger Circuit, Trenton, N. J., was a patient in University Hospital here last week.

PITTSBURGH

"The Bishop's Wife" has set a new record here. Playing to queue lines in the Fulton, it's the first film in almost two decades to gross more on its second week than its first. It opened with $13,500 for seven days and then soared to more than $16,000 for its second week. The management of the Fulton plans to close the house in the summer to

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WHAT EVERY EXHIBITOR KNOWS ——

GOOD PICTURES ARE ADVERTISED; THE OTHERS ARE SNEAKED OUT

(Continued from preceding page)
install an airconditioning system. There will also be a new seating arrangement and interior decorating at an estimated cost of more than $200,000. . . . Tom Fordham, Warners' Erie district manager, is back in the hospital again after a long spell at his home. . . . "Women's Vengeance" was withdrawn after four days despite good reviews by the critics. . . . Moe Silver, zone manager for Warners, was away from his office for a week because of virus X. . . . "Cass Timberlane" went into its fourth week. . . . Other holdovers were "The Voice of the Turtle," which lasted three weeks on a moveover from the Stanley to the Warner, and "You Were Meant for Me" did enough business in the Harris to warrant a second week in the Senator. . . . Business picked up greatly during the past two weeks.

SAN ANTONIO

Theatres in the territory now playing Spanish language films on a regular schedule have increased to 80. . . . A midweek style show held on the Majestic stage attracted almost 2,000. . . . Film Row visitors: Bob Duncan, Texas-Consolidated city manager; Jose Carabaza, Laredo; Frank Starz, Dallas, and Sam Schwartz, Eagle Pass. . . . J. A. Allerman, formerly of Dallas, has taken over the management of the Guild and Alemeda, Crystal City. Outgoing manager is Melvin Sparks, who will attend college. . . . Lorraine Barnes is the new amusement critic on the Austin *American-Statesman*. At the theatres: Aztec, "If Winter Comes"; Majestic, "Captain from Castile," and Texas, "Wild Horse Mesa."

SAN FRANCISCO

Daylight Saving, which the industry recently spent approximately $60,000 to defeat on a State referendum ballot, may become an eventuality because of the power shortage due to lack of rain in California. Another major problem is Governor Warren's plea for a curtailment of power usage by theatres. If theatres are unwilling to cooperate, the result will be a brownout, or possibly a blackout. Engineers claim the power shortage will be acute until next winter. . . . Hal Honore will take over the reins as manager of Westside Theatres circuit. . . . Houses will include the Park and Menlo theatres, Menlo Park, the California in Palo Alto, and the Victoria in Gustine. . . . Herbert Harris, who has operated the Cortland theatre for many years, sold that house in January to Robert Gingerich, owner of the Sunset theatre here. . . . Another theatre purchase was recently made by Walter Preddy and Richard Nasser when they acquired the Shastona theatre, Mount Shasta.

SEATTLE

The PCCITO has officially endorsed HR Bill 5014, regulating the activities of AS CAP, and has recommended to its units that they contact their respective Congressmen requesting their support of this measure. . . . The trustees announced that the 1948 Annual Convention of PCCITO will be held in San Francisco on April 5-8. Rotus Harvey was appointed general chairman of the forthcoming convention. Others named to the convention committee were: William Graeper, Hugh Bruen, L. O. Lukan, Jack Suckstorff, Harold Chessler, and R. H. Poole. . . . In Seattle theatres: "Cass Timberlane," completing its fourth week at the Music Hall, and "To the Ends of the Earth," in its second week at the Liberty, topped the city's holdover list. "Shoe-Shine" had a double opening at the Uptown and the Roosevelt. . . . The Roxy theatre in Enulclaw, newest unit in the Jensen & von Herberg circuit, opened February 20. . . . The University of Washington has inaugurated a nine-program film series featuring silent-film comedies.

ST. LOUIS

"Cass Timberlaine" and "Voice of the Turtle" showed at Loew's State and the Ambassador, respectively. Instead of running "Intrigue" on a moveover from State, Loew's Orpheum joined the Shubert in the revival list. . . . Old Timers Day at the Variety Club, Tuesday. Barney Rosenthal and Fred Wehrenberg represented distributors and exhibitors as co-guests of honor. The luncheon climaxed the congratulations tendered Mr. Wehrenberg on his 42nd anniversary in show business. . . . The toll of the February 15 weekend, when ice stopped traffic, is still being tallied. It cut weekly grosses a good 20 per cent. . . . The George L. Cousins Contracting Company has been let the general contract for the Army Motion Picture Depot.

TORONTO

A special inaugural performance gave a big start to the Toronto premier of "Whispering City," the Canadian-made production released by Eagle Lion, at the Fairlawn theatre. . . . "My Wild Irish Rose" held for a fourth week at the Imperial, while "Treasuer of Sierra Madre" continued at the Tivoli and Eglinton theatres for a third week. . . . "Tawny Pipit," from England, remained for a third week at the International Cinema. . . . Noteworthy among the new pictures were "If Winter Comes" at Loew's, "Captain from Castile" at Shea's and "The Senator Was Indiscreet" at the Upton theatre. . . . Confusion continued throughout Toronto and in other places in Ontario as the Hydro-Electric authorities disrupted service from two to four times daily, except Saturday and Sunday, for periods up to 45 minutes to conserve a dwindling power supply. Theatre patrons are being caught in darkened houses and the problem has been increased by demands for admission refunds, while performance schedules have been thrown out of gear with operating costs being increased through overtime pay for delayed closings. Protests have been strong but Hydro officials say the breaks will be necessary for two months. . . . Last year the National Film Board sold 102,673 stills for $43,814, but the cost of the pictures was $93,270, it was reported in Parliament. . . . Three theatres in Ottawa, the Nelson, Rexy and Nola, have announced the giving away of premiums with a five-cent service charge.

VANCOUVER

British Columbia's unusual weather was the answer to the chill being put on B. C. box offices. Even the best offerings had an uphill climb in the face of cold, snow, and heavy rains which ruined theatre grosses completely. "My Wild Irish Rose," at Capitol, and "I Walk Alone," at Orpheum, were the leaders in a poor week. . . . Odeon Circuit lost two suburban theatres in Calgary, the Plaza and Cresent. Both are small and were taken over by Harry Cohen, former Calgary manager for Warners and now president of Rosedale Theatres, Ltd. . . . Another Vancouver downtown theatre will be built along theatre row between the Famous Player Dominion and the Odeon-Plaza. It will seat around 425. Eastern interests will operate the new theatre. . . . Max Belkin, Warner's Calgary salesman, has resigned and will enter the hotel business in the Crow's Nest Pass district of Alberta. . . . The new Odeon theatre, Canada's most modern suburban house, was opened this week across the inlet from Vancouver, in the West Vancouver residental section, Theatre seats 750. Elliot Brown is the house manager.

WASHINGTON

A bevy of new pictures hit the Washington scene together with balmy weather. New pictures included: "The Bishop's Wife," at RKO Keith's; "My Girl Tisa," at the Warner; "Call Northside 777," at Loew's Palace; "High Wall," at Loew's Capitol; "The Smugglers," at Warner's Metropolitan. Carryover for the week was "Cass Timberlane," at Loew's Columbia. . . . Mrs. Peter Rathvon, wife of the president of RKO Pictures, gave a birthday luncheon for Margaret Truman on the 17th. . . . Frank Boucher, chief barker of Tent No. 11, Variety Club of Washington, and Charles Walker, chairman of the fight committee of Tent 11, entertained at a luncheon for sports writers and radio editors in order to acquaint them with Variety Club's desire to sponsor a boxing match sometime in August for local children's charities. This boxing match will be in addition to the Annual Charity Football Game, which will be held in Baltimore on September 19.

Tower Pictures Sue On Print Orders

Charging faulty delivery of print orders, Tower Pictures Co., Dallas, last week filed suit in Federal Court, Dallas, against six defendants and asked $129,000 in damages. Defendants are Jacques Grinieff, Magnus Films, Inc., Paul Broder, Broder Releasing Corp., Herman Greenfeld, and Masterpiece Productions. Harold Schwartz, head of Tower Pictures, claimed that five prints each of 40 reissues should have been delivered to him under terms of his contract with Mr. Grinieff. Some prints delivered, Mr. Schwartz charged, were unsafe, while other prints ordered were not delivered.

American Eagle Films Suing on Reissues

American Eagle Films, owned by Sam Howard and Louis Berkhoff, has filed a suit in Los Angeles Superior Court seeking $6,000,000 damages from Jack Broder, Detroit and Los Angeles exhibitor, for alleged breach of contract entered into a year ago under which Mr. Broder was to obtain distribution rights to 40 United Artists and 400 Universal reissues. Complainants reportedly pledged an advance of $250,000 on the deal.

THE HOLLYWOOD SCENE

Nasser Optimistic, But Urges Harder Work

by WILLIAM R. WEAVER
Hollywood Editor

If conditions pertaining to the commercial status of the industry continue as they are today it will be all right with James Edward Nasser, circuit operator, studio owner and independent producer, who speaks with the authority of 31 years in show business. His voice is a sharp dissenter from the clamour of calamity rife in the production community, and his views bear the stamp of a conviction reflected in the budgeting of an independent production at $1,500,000 in the face of circumstances which make that item conspicuously big money.

The Nasser appraisal rests on three foundations. His opinions about box office prospects stem from his operation, with his brothers, of 100 theatres in northern California, into which branch of the business he stepped in 1917 after a boyhood spent in learning all the jobs around a cinema. His opinions about the prospects of the independent producer are based on his intimate dealings with a large number of them as their landlord since his acquisition of the General Service Studios in 1947. His opinions about product derive from all those years of studying pictures and the audiences they play to.

Sees No Letdown in Small Town Gross

Exhibitor Nasser says there's no letdown of attendance in the towns and subsequents, where business is perhaps even a little better than a year ago. He explains the drop-off in the metropolitan first runs by pointing out that the 5,000,000 or so of war workers and service men who used to roam the cities oversupplied with money and time have drifted back to the towns they came from.

He detects no diminution of the public's appetite for entertainment, but he does think a lot of the pictures it's been getting are not entertainment. "If producers would stop trying to win Academy Awards, with drab stories, weeping heroines, distasteful subjects — such as those psychological things that send the customers out wondering if may be they, too, aren't a little crazy—people who come into the theatre to be amused could go away feeling better than when they came in, instead of worse, and would come back again sooner."

The damage done to the box office by the somber stories, the esoteric themes and the psychiatric demonstrations, according to Showman Nasser, is equalled only by that inflicted upon the business at large by the off-color type of picture which gets the whole institution of the motion picture unfavorable headline attention.

Says Reissues May Force Drop in Admissions

By striving for the artistic and the rare, at sacrifice of subjects in the solid tradition of "The Covered Wagon," "The Sea Hawk," "Stagecoach," "Birth of a Nation" Hollywood has made it more difficult than necessary for theatre men to hold their customers. But there is grave danger now, he says, that Hollywood is doing even greater damage by reducing its output, numerically, to a point requiring exhibitors to run more and more reissues. If that reduction continues, Exhibitor Nasser believes, it is but a question of time, and not very long, until the public forces a reduction in admission prices.

Producer Nasser is going to do what he can to come to the rescue of Exhibitor Nasser in this regard. He is going to produce three and possibly four pictures in 1948. The first, which will go into production in two or three weeks, is "An Innocent Affair," co-starring Fred MacMurray and Madeleine Carroll and will be directed by Lloyd Bacon. It is budgeted at $1,500,000, which is extremely high for these days, on the strength of the Nasser conviction that, "A picture made at that figure can click as a hit, and get plenty of return out of the domestic market. If you make an 'A' picture, as so many are trying to do, under $800,000, you know before you start that you're going to have just another ordinary picture and get just an ordinary return."

Producer Nasser is by no means unaware of the seriousness of the situation abroad, and is perhaps a little more hopeful of improvement than most, but he sees in the loss of foreign revenues no commonsense reason for letting the domestic market down. "Everybody's got to work harder than before," he says. "Hard work is what made this industry great in the first place."

Production Index Down; 30 in Work

The production index declined from 34 to 30 during the week, with 10 pictures going to cutting rooms and six starting.

Twentieth Century-Fox started "Unfaithfully Yours," with Preston Sturges as producer-director and Rex Harrison, Linda Darnell and Kurt Krueger in the cast.

RKO Radio turned cameras on two. Herman Mankiewicz is producing "The Long Denial," directed by Nicholas Ray, with Maureen O'Hara, Melvyn Douglas, Bill Williams and Gloria Grahame in top roles. Theron Warth is producing and Robert Wise directing "Blood on the Moon," with Robert Mitchum, Barbara Bel Geddes, Robert Preston and Walter Brennan.

Republic also started two. "Daredevils of the Sky" presents Robert Livingstone, Mae Clark, James Cardwell and Grant Withers, and is being produced by Stephen Auer, with George Blair directing. Lou Brock is producing "Alcatraz Prison Train" with William Phipps, Don Barry and Janet Martin; Phil Ford directing.

Eagle Lion started "Shed No Tears," which Robert Frost is producing.

STARTED

EAGLE LION
Shed No Tears (Equity)

REPUBLIC
Daredevils of the Sky
Alcatraz Prison Train

RKO RADIO
Blood on the Moon
The Long Denial

20TH CENTURY-FOX
Unfaithfully Yours

COMPLETED

COLUMBIA
Thunderhoof (formerly "Wild Fury")
Loves of Carmen

FILM CLASSICS
Blonde Ice (Mooney)

MGM
A Southern Yankee

MONOGRAM
Murder by Alphabet

PARAMOUNT
A Foreign Affair
Disaster (Pine-Thomas)

REPUBLIC
Carson City Raiders

UNITED ARTISTS
The Pitfall (Regal)
Texas, Brooklyn and Heaven (Golden)

SHOOTING

COLUMBIA
I Surrender Dear
Let's Fall in Love

EAGLE LION
Hollow Triumph
Let's Live a Little

MGM
The Three Musketeers
Julia Misbehaves

PARAMOUNT
Sorry, Wrong Number (Wallis)
Abigail, Dear Heart

RKO RADIO
The Boy With Green Hair

20TH CENTURY-FOX
For Fear of Little Men
The Street With No Name
Apartment for Peggy
The Chair for Martin Rome

UNIVERSAL-INTERNATIONAL
The Judge's Wife
Mr. Peabody and the Mermaid
The Saxon Charm
Brain of Frankenstein
One Touch of Venus

WARNER BROTHERS
One Sunday Afternoon
Key Largo
John Loves Mary
Rope (Transatlantic)
One Last Fling
Dames Don't Talk

Italy's Free Screen—quoted in Rome

Una cinematografia libera fiorisce in Italia

Il sig. Martin Quigley jr. è figlio del Martin Quigley, Direttore della rivista settimanale « Motion Picture Herald » di New York, la più nota e diffusa del mondo nel suo genere. Martin Quigley jr. che è uno dei principali redattori della rivista, è stato più volte in Italia ed è un ammiratore della nostra nazione.

SECONDO GLI AMERICANI I FILM ITALIANI SONO I MIGLIORI DEL MONDO, DOPO QUELLI DI LINGUA INGLESE - AVVENIRE RADIOSO

Durante i tre anni successivi alla liberazione, i film italiani hanno saputo conquistare assai più consensi internazionali di quelli che aveva ogmato il governo di Mussolini nei suoi venti anni di tentativi per fare della cinematografia uno strumento efficiente del fascismo.

Questo successo dei produttori italiani nel periodo postbellico è tanto più notevole in quanto essi hanno dovuto lavorare con mezzi insufficienti. E i risultati sono una prova inconfutabile del controllo governativo con l'industria cinematografica.

Agli albori della cinematografia, la produzione italiana era senza dubbio eccellente. « Quo Vadis » (1912) e « Cabiria » (1913), furono film che conquistarono un alto posto nell'industria cinematografica italiana, sul mercato internazionale. Sotto Mussolini, posta nelle mani di pochi protetti e asservita agli interessi della propaganda politica, una gran parte delle tradizioni artistiche italiane andò perduta per lo schermo.

Mussolini credette come Lenin, che il film fosse lo strumento di propaganda più importante per un governo totalitario. Con ciò, la produzione del tempo fascista si ridolse in un fallimento dopo l'altro, nonostante le notevolissime risorse finanziarie e i mezzi tecnici adeguati che comprendevano il complesso di Cinecittà, a quei tempo gli stabilimenti migliori del continente. Ma, anche per rendere meno facili i confronti, Mussolini prima limitò e poi impedì la distribuzione di film americani. Altri dittatori prima e dopo di lui hanno adottato e adottano la stessa formula.

Quando gli alleati raggiunsero Roma nel 1944, l'industria italiana era « a terra e tutto distrutto », come essi dicevano. Buona parte dell'attrezzatura era stata portata via dai tedeschi e dagli ultimi fascisti, quelli duri a morire. Molti industriali del cinema che restarono al di qua della linea gotica temevano per la loro libertà e persino per la loro vita, sotto il nuovo governo. E quando fu evidente che l'epurazione non avrebbe colpito le figure di secondo piano dei fascismo, i produttori di film di tutte le opinioni politiche, compresi quindi i comunisti, i democristiani, i liberali e i monarchici, al misero al lavoro. Un po' di materiale fu tirato fuori dai nascondigli, mentre la pellicola di dubbia qualità veniva acquistata sul mercato nero.

Il primo film notevole del periodo post-fascista, e in un certo senso il più importante fino ad oggi, fu « Roma, città aperta ». Il film fu prodotto con pochissimi mezzi finanziari e non fu neppure valutato eccessivamente dalla casa produttrice.

A dimostrazione peraltro che « Roma, città aperta » non era un esempio isolato, altri due ottimi film italiani raggiunsero gli schermi internazionali nel 1947: « Sciuscià » e « Vivere in pace ». Dei tre film, « Vivere in pace » è certo il più attraente. Per quanto tutta la produzione in lingua estera sia assai svantaggiata nelle regioni di lingua inglese, tuttavia questi tre film e le notizie di altri film che debbono essere ancora proveniti all'estero hanno sbalzato l'Italia al primo posto fra i produttori di lingua non inglese. L'attenzione che la critica degli Stati Uniti d'America presta ai film italiani è seconda soltanto a quella data ai film di lingua inglese.

Non è probabile che i film italiani avranno molta influenza su Hollywood e su Londra. Gli attuali film italiani, migliori di essi, debbono essere riguardati come ottimi film europei, rivolti principalmente agli europei. E' inevitabile che i problemi e le difficoltà della guerra e dei tempi attuali finiscano per accentuare la già marcata differenza tra la mentalità degli americani e quella degli europei. Di sotto i film americani concentrano l'attenzione su un ristretto numero di persone che trionfano sulle circostanze e sugli altri uomini per giungere ad una conclusione felice. I film italiani invece, esaminano, in genere, un gruppo di tipi dominati dalle circostanze.

L'avvenire del cinema italiano sarà deciso indubbiamente dalla piega degli avvenimenti politici. Se il governo resterà in partiti di centro o comunque moderati, che rappresentano indubbiamente la maggioranza, e nello stesso tempo l'economia italiana si sarà stabilizzata, gli anni prossimi dovrebbero essere radiosi per una libera cinematografia italiana che doppia evitare l'influenza politica sulla produzione, le restrizioni sulla importazione, sulla distribuzione e sulla programmazione dei film. Poichè tali vincoli come dimostra l'esperienza fascista, portano al fallimento e non al successo della industria cinematografica di una nazione.

Un ristretto numero di produttori italiani, con mezzi tecnici insufficienti e con ancor meno mezzi finanziari, senza alcuna assistenza governativa, ha saputo portare il nostro dell'industria cinematografica italiana ad un punto uguale ed anche più elevato di quello che essa godeva trentacinque anni or sono. La lezione evidente è che nel campo cinematografico, il successo non si raggiunge con un « fiat » governativo. E questa è una lezione che dovrebbe essere appresa da tutto il mondo.

(Traduzione per il « Motion Picture Herald » di New York e per il « Giornale d'Italia »)

An article by Martin Quigley, Jr., in the January 24 issue of Motion Picture Herald titled, "A Liberated Screen Flourishes in Italy", was translated and published February 4 by *Il Giornale d'Italia,* a leading Roman daily newspaper.

Senate Passes Building Control

Washington Bureau

The Senate this week unexpectedly voted to restore to the pending long term rent control bill a provision giving the administration the right to require permits for theatre and other amusement construction as long as there is a shortage of building materials.

The move is not considered significant since the House voted this week to extend the present rent control law for 30 days and the Senate is expected to agree in an effort to give the House more time to study the long-term rent control bill.

The provision written into the bill passed by the Senate would give the Administration the power to curb theatre construction through April 30, 1949. Only 25 senators voted in all. Those in opposition said they were confident that the House would end that power when it gets around to considering the bill. Backers of the measure declared that, with the continuing housing shortage, nothing should be permitted which might interfere with housing construction.

Jockey Sues Over Reference in Film

A $750,000 suit was filed in Circuit Court, Chicago, last week by John Mooney against Allied Artists Productions, Anthony Quinn, Elyse Knox, Katherine De Mille, writers Caryl Coleman and Agnes Johnston, Monogram Pictures, Warner Brothers Distributing Corp., Balaban & Katz, the Monroe, Tiffin and Olympic theaters, claiming "defamation of character" in the film "Black Gold." Mr. Mooney was the jockey who rode Black Gold to victory in the Kentucky Derby race.

Contempt Trials for Ten Postponed Two Weeks

Washington Bureau

The trials of the 10 Hollywood figures charged with contempt of Congress for refusing to state whether or not they are Communists have been postponed about two weeks so that defense attorneys can summon J. Parnell Thomas, chairman of the House Un-American Committee, as a witness. Mr. Thomas is ill in Walter Reed Hospital here. Under the new schedule, the first trial, that of John Howard Lawson, will open March 8, instead of February 24, as previously scheduled. All other trials have been pushed back accordingly.

"Sitting Pretty" Premiere Held in Miami Beach

The world premiere of Twentieth Century-Fox's "Sitting Pretty," was held Tuesday night at Wometco's Lincoln theatre, Miami Beach. For the event Sonny Shepherd, managing director, presented a stage show introducing Lucille Ball, The Ritz Brothers, The Three Stooges, Joe E. Lewis, Harry Richmond and others, the proceeds of which were contributed to the Miami Variety Club for children's charities. Prior to the premiere there was an extensive advertising, promotion and exploitation campaign. The picture stars Robert Young, Maureen O'Hara and Clifton Webb.

Texas Owners Subscribe to Theatre Owners of America

Texas Theatre Owners, Inc., held a regional meeting in Austin February 17 attended by 38 exhibitors from southwestern Texas. More than 10,000 seats were subscribed to Theatre Owners of America after policies and plans of TOA, discussed at the February 3 general meeting, were explained and discussed. Henry Reeve, president, presided at the meeting.

Republic Shows A Net Profit for Year $570,200

The net profit of Republic Pictures Corporation for the fiscal year ended October 25, 1947, totaled $570,200, after all charges, including Federal income taxes, Herbert J. Yates, president, announced Tuesday in the company's annual report to stockholders. This compares with the $1,097,940 for the 48-week period ended October 26, 1946.

The 1947 profit is equal to 9 3-10 cents per share on the 1,817,860 shares of common stock outstanding, compared with 38 cents per share in the previous year on the same number of shares of common stock.

The company's profit and loss statement:

Net sales and net income from film rentals and royalties...		$29,581,911.45
Deduct:		
Share to other producers and participants	$ 920,141.16	
Amortization of film production costs .	11,587,311.59	
Laboratory, molded products and accessory costs	9,503,685.56	
Depreciation other than $148,105.47 added to production costs and written off as amortization of such costs	202,452.98	
Taxes other than Federal taxes on income and taxes of $294,450.37 added to production costs and written off as amortization of such costs	5,897,008.50	
Selling, administrative and general expenses, including advertising and publicity expenses of $1,195,442.73..	5,897,008.50	
Total cost of sales and operating expenses		28,441,608.93
Operating profit		1,140,302.52
Other income, including interest, rents, discounts, recoveries, etc., and profit on sale of real estate of $50,713.51		237,718.71
		1,378,021.23
Deductions from income:		
Interest on 4% Cumulative Income Debentures (1965)..	208,000.00	
Interest on bank loans, etc.	219,821.14	427,821.14
Net income for the period from Oct. 26, 1946 to Oct. 25, 1947 (52 weeks) before Federal taxes on income		950,200.09
Less provision for estimated Federal taxes on income		380,000.00
Consolidated net income, after Federal taxes on income, for the 52 weeks ended October 25, 1947...		570,200.09
Consolidated earned surplus as at Oct. 26, 1946		697,940.41
		1,268,140.50
Deduct cash dividends declared and paid on 400,000 shares $1.00 cumulative convertible preferred stock, issued and outstanding		400,000.00
Consolidated earned surplus as at Oct. 25, 1947.....		$ 868,140.50

Atlas Drops 3 Film Holdings

The Atlas Corporation has disposed of its holdings of Loew's, Twentieth Century-Fox and Warner securities in the past year, reducing its film holdings from $20,034,371 to $10,110,889, it was announced last Friday by Floyd B. Odlum, president, in the company's annual financial report.

The Atlas portfolio now includes the following film securities: $231,375 of Walt Disney Productions bonds; 70,500 common shares of Paramount, listed at $1,515,750; 929,020 common shares of Radio-Keith-Orpheum, at $7,664,415; 327,812 option warrants at $655,624, and 91,700 common shares of Walt Disney Productions at $275,100.

In the report Mr. Odlum said: "The decrease during the year under review of the market value of your company's holdings of securities of motion picture companies, including particularly the large special holdings of stock of Radio-Keith-Orpheum Corporation, accounted for practically the entire decrease in asset value of the stock of your company, after taking into account dividends paid."

Mr. Odlum attributed the decline in the market value of film stock to Britain's 75 per cent tax and to high production costs.

Net assets amounted to $60,294,157, and the indicated asset value of Atlas common stock was $30.01 a share, compared with $36.06 a share as recorded in the previous year's period.

Short Product in First Run Houses

NEW YORK—Week of February 23

CAPITOL: It Can't Be Done ..... ***MGM***
Milky - Way ..... ***MGM***
Feature: Three Daring Daughters ..... MGM

CRITERION: Band Master ..... ***United Artists***
Feature: Sleep, My Love ..... United Artists

GLOBE: Now That Summer Is Gone ..... ***WB***
Feature: Body and Soul ..... United Artists

MUSIC HALL: Pluto's Blue Note .. ***RKO Radio***
The Chosen Village ..... ***RKO Radio***
Clock Cleaners ..... ***RKO Radio***
Feature: A Double Life ..... Universal

PALACE: The Chosen Village ..... ***RKO Radio***
Clock Cleaners ..... ***RKO Radio***
Feature: If You Knew Susie ..... RKO Radio

PARAMOUNT: Cat O'Nine Ails .... ***Paramount***
All-American Swing Stars ..... ***Paramount***
Popular Science, No. 3 ..... ***Paramount***
Feature: Road to Rio ..... Paramount

RIVOLI: Topsy Turkey ..... ***Columbia***
Out of This World Series ..... ***Columbia***
Feature: To the Ends of the Earth ..... Columbia

ROXY: Lazy Little Beavers .... ***20th Cent.-Fox***
Olympic Class ..... ***20th Cent.-Fox***
Feature: Call Northside 777 ..... 20th Cent.-Fox

STRAND: What Makes Daffy Duck? ..... ***WB***
Celebration Days ..... ***Warner Bros.***
So You Want an Apartment .... ***Warner Bros.***
Feature: My Girl Tisa ..... Warner Bros.

WARNER: Built for Speed ..... ***Warner Bros.***
Feature: A Miracle Can Happen .... United Artists

WINTER GARDEN: Tex Beneke and Orch. ***Universal***
Feature: Jassy ..... Universal

CHICAGO—Week of February 23

CHICAGO: Hitch Hikers ..... ***20th Cent.-Fox***
Stop, Look, Guess 'Em ..... ***Paramount***
Feature: Call Northside 777 ..... 20th Cent.-Fox

GRAND: Bet Your Life ..... ***RKO Radio***
Feature: I Know Where I'm Going ..... Univ.-Intl.

MONROE: Goodbye, Miss Turlock ..... ***MGM***
I Love My Wife, But ..... ***MGM***
Uncle Tom's Cabana ..... ***MGM***
Feature: Desire Me ..... MGM

ORIENTAL: Band Masters ..... ***United Artists***
Feature: Sleep, My Love ..... United Artists

PALACE: Teddy, the Rough Rider ..... ***WB***
Animal Cracker Circus ..... ***Columbia***
Feature: If You Knew Susie ..... RKO Radio

ROOSEVELT: Two Gophers from Texas .... ***WB***
Feature: Voice of the Turtle ..... Warner Bros.

UNITED ARTISTS: Swiss Cheese Family Robinson ..... ***20th Cent.-Fox***
Bundle from Brazil ..... ***Paramount***
Feature: How Green Was My Valley . 20th Cent.-Fox

Washington Theatre Opens

The Roxy, 800-seat theatre at Enumclaw, Wash., the newest unit in the Jensen & Von Herberg circuit, opened February 20.

PARAMOUNT TRADE SHOW
Friday, March 5th

VERONICA LAKE
JOAN CAULFIELD
BARRY FITZGERALD
in
"THE SAINTED SISTERS"
with
William Demarest
George Reeves · Beulah Bondi
Produced by RICHARD MAIBAUM
Directed by WILLIAM D. RUSSELL
Screenplay by Harry Clork and N. Richard Nash
Adapted by Mindret Lord

CITY	PLACE	TIME
ALBANY	FOX PROJ. ROOM, 1052 Broadwoy	2 P.M.
ATLANTA	PARAMOUNT PROJ. ROOM, 154 Wolton St., N.W.	2:30 P.M.
BOSTON	PARAMOUNT PROJ. ROOM, 58 Berkeley Street	2:30 P.M.
BUFFALO	PARAMOUNT PROJ. ROOM, 464 Franklin Street	2 P.M.
CHARLOTTE	PARAMOUNT PROJ. ROOM, 305 So. Church Street	10 A.M.
CHICAGO	PARAMOUNT PROJ. ROOM, 1306 So. Michigan Ave.	1:30 P.M.
CINCINNATI	PARAMOUNT PROJ. ROOM, 1214 Central Parkway	2:30 P.M.
CLEVELAND	PARAMOUNT PROJ. ROOM, 1735 E. 23rd Street	2 P.M.
DALLAS	PARAMOUNT PROJ. ROOM, 412 So. Harwood Street	2:30 P.M.
DENVER	PARAMOUNT PROJ. ROOM, 2100 Stout Street	2 P.M.
DES MOINES	PARAMOUNT PROJ. ROOM, 1125 High Street	12:45 P.M.
DETROIT	PARAMOUNT PROJ. ROOM, 479 Ledyard Avenue	2 P M.
INDIANAPOLIS	PARAMOUNT PROJ. ROOM, 116 W. Michigan Street	1:30 P.M.
JACKSONVILLE	FLORIDA THEATRES SCREEN ROOM, 128 Forsyth St.	8 P.M.
KANSAS CITY	PARAMOUNT PROJ. ROOM, 1800 Wyandotte St.	2 P.M.
LOS ANGELES	BOULEVARD THEATRE, Washington & Vermont Sts.	1:30 P.M.
MEMPHIS	PARAMOUNT PROJ. ROOM, 362 So. Second Street	2:30 P.M.
MILWAUKEE	PARAMOUNT PROJ. ROOM, 1121 N. Eighth Street	2 P.M.
MINNEAPOLIS	PARAMOUNT PROJ. ROOM, 1201 Currie Avenue	1:30 P.M.
NEW HAVEN	PARAMOUNT PROJ. ROOM, 82 State Street	2 P.M.
NEW ORLEANS	PARAMOUNT PROJ. ROOM, 215 So. Liberty St.	10 A.M.
NEW YORK CITY	FOX PROJ. ROOM, 345 West 44th Street	2:30 P.M.
OKLAHOMA CITY	PARAMOUNT PROJ. ROOM; 701 W. Grand Ave.	1 P.M.
OMAHA	PARAMOUNT PROJ. ROOM, 1704 Davenport St.	2 P.M.
PHILADELPHIA	PARAMOUNT PROJ. ROOM, 248 No. 12th Street	2 P.M.
PITTSBURGH	PARAMOUNT PROJ. ROOM, 1727 Blvd. of Allies	2 P.M.
PORTLAND	PARAMOUNT PROJ. ROOM, 909 No. West 19th Ave.	2 P.M.
ST. LOUIS	PARAMOUNT PROJ. ROOM, 2949 Olive St.	1:30 P.M.
SALT LAKE CITY	PARAMOUNT PROJ. ROOM, 270 E. 1st South St.	1:30 P.M.
SAN FRANCISCO	PARAMOUNT PROJ. ROOM, 205 Golden Gate Ave.	1:30 P.M.
SEATTLE	PARAMOUNT PROJ. ROOM, 2330 First Avenue	2 P.M.
WASHINGTON	PARAMOUNT PROJ. ROOM, 306 H Street, N.W.	2:30 P.M.

MPEA Reports U. S. Film Gains In 10 Countries

Films distributed by the Motion Picture Export Association have shown greatly increased box office appeal and a marked increase in business volume in 10 of the 11 areas served by Association, the MPEA home office in New York reported last week.

Irving Maas, vice-president and general manager of MPEA, emphatically denied a charge by the Polish Film Monopoly that it was "forced to import American films earmarked by the U. S. State Department." Political interference also is evident in Roumania where, as a result, business was not up to par during the past half year.

The State Department "has nothing whatever to do with setting up the basic schedule from which Film Polski has been selecting its releases," Mr. Maas stated. The MPEA does not make available for export a picture presenting "a distorted view of American life," Mr. Maas said, pointing out that "selections are based primarily on normal commercial considerations and on their suitability to the tastes and preferences of native fans."

With record runs and high attendance reported from Europe and the Far East, the MPEA report attributed the increase in business to broadened distribution, greater number of Technicolor prints shipped, the large pool of product available and American showmanship. In most areas the Hollywood product outdoes local offerings in drawing power and box office earnings.

Montague Resigns as Editor Of Metro News; Field in

W. P. Montague, Jr., has resigned as editor of Metro News, MGM's overseas newsreel. He has been replaced by Arthur L. Field, who is also supervisor of the company's synchronization studios in Europe. Mr. Montague, now in New York City, had been with Metro News since its inception two years ago. He left Paramount News five years ago to specialize in the organization and development of newsreels in the foreign field.

MEMO TO FOREIGN FILM OWNERS, PRODUCERS, DISTRIBUTORS

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IN NEWSREELS

MOVIETONE NEWS—Vol. 31, No. 15—New Chinese Army. . . . De Valera out as Irish Prime Minister. . . . Pennsylvania "quads." . . . Alien baby deported. . . . American "Brotherhood Week." . . . Golden Gloves. . . . Housewife fasts in fight against high cost of living

MOVIETONE NEWS—Vol. 31, No. 16—President decries reactionaries. . . . U. S. flour for China. . . . Featherweight helicopter. . . . Carnival time in Rio. . . . Films of Tokyo Rose. . . . Birthday party for dogs. . . . Navy wrestling. . . . Ski jumping.

NEWS OF THE DAY—Vol. 19, No. 249—Chiang army moves against Reds. . . . Post-war twin record. . . . Baby "deported" to Denmark. . . . America hails spirit of brotherhood. . . . Daredevils on ice. . . . Golden Gloves.

NEWS OF THE DAY—Vol. 19, No. 250—Democrats open presidential battle for 1948. . . . In starving China today. . . . Quintuplets for the "Leo's." . . . Baseball's in the air. . . . One-man helicopter. . . . The South American way: Carnival in Rio.

PARAMOUNT NEWS— No. 52 — Basketball. . . . Gandhi ashes scattered on sacred waters. . . . "Brotherhood Week." . . . Ice-choked Ohio River menaces shipping. . . . "Quads" take bow. . . . Golden Gloves finals. . . . Hockey. . . . Young deportee leaves for Denmark.

PARAMOUNT NEWS—No. 53—Gloves across the sea. . . . Selassi attends Epithany rites. . . . Mountbattan calls on the Maharajah. . . . Fashions: Spring and summer. . . . Political fireworks begin.

UNIVERSAL NEWS—Vol. 30, No. 119—U. S. marks "Brotherhood Week." . . . Ice-choked Ohio River menaces shipping. . . . "Quads" take bow. . . . Golden Gloves finals. . . . Hockey. . . . Young deportee leaves for Denmark.

UNIVERSAL NEWS—Vol. 30, No. 120—1948 campaign begins. . . . U. S. food arrives in China. . . . Spring rains flood Seville and other Spanish towns. . . . Colorful Carnival in Rio de Janeiro. . . . Hill-climbing machine demonstrated at Seattle. . . . Billiard champ. . . . Gregory Peck appeals for Red Cross.

WARNER PATHE NEWS—No. 54—Gandhi ashes in final resting place. . . . Barbara Scott wins figure-skating championship. . . . Fresh troops in North China. . . . Golden Gloves. . . . Ceylon wins independence. . . . Margaret Rose becomes godmother.

WARNER PATHE NEWS—No. 55—Democratic planes for Turks. . . . Mountbattan honored by Maharajah. . . . Democrats at Jackson Day dinner. . . . Feeding China's needy. . . . This was Tokyo Rose. . . . Canaries in melodrama. . . . London art show.

Bessie Mack Dies

Miss Bessie Mack, 56, associated with the stage, radio and motion pictures since 1909, died Monday, February 23, in the Samaritan Hospital in Brooklyn, N. Y. She was a publicist for the Shubert theatre interest until 1919 when she became publicity director of the Capitol theatre on Broadway. Later she became assistant to the late Major Edward Bowes, then managing director of the Capitol and remained with him while he conducted his radio amateur shows. At the time of her death she was with CBS.

Robert P. Fairbanks

Robert P. Fairbanks, 67, uncle of Douglas Fairbanks, Jr., and brother of the late Douglas Fairbanks, died in Hollywood February 22. He had been ill for several years. Before his retirement nine years ago he served as a partner with his brother in all his film ventures and handled production matters. He supervised construction of the United Artists studio, now the Samuel Goldwyn studio and was president of the United Artists Studio Corporation until 1935.

Alberto Coppel

Alberto Coppel, 48, branch manager for Azteca Films, San Antonio, Tex., was killed by a hit-and-run driver in that city February 13.

Czech Deal with MPEA on Films Now Expected

With the Czechs realizing the impossibility of their demands and now willing to compromise, an agreement between the Czechoslovak Film Corporation and the Motion Picture Export Association is a certainty, it was learned this week.

Tuesday's Communist coup is not expected to change matters since MPEA always has dealt with the Communist-dominated monopoly in Prague.

Negotiations were broken off two months ago when the Czechs demanded from Irving Maas, vice-president and general manager of MPEA, that any film deal be put on a picture-for-picture basis with as many American films sent to Czechoslovakia as Czech films are sent to the U. S. Last year MPEA sent 80 features to Czechoslovakia. Only about 14 of these are left unreleased and, with some 1,800 theatres to operate, the Czech monopoly is getting worried about the impending product shortage.

Both sides have expressed a desire to compromise, it is understood. The Czechs still want MPEA to get distribution for two or three Czech features a year in the U.S., pointing out that they are planning to make films especially suited for the American market from both a language and a subject point of view. They also want more reasonable terms from the MPEA which up to now has been selling its pictures on a 65—35 basis to the monopoly. The Czechs would like a 50-50 deal, but propose to continue full dollar remittances.

In return MPEA would be permitted to bring in a minimum of 50 features a year. At the present there is always a certain misgiving about making any definite commitments in view of the fluid political situation in Czechoslovakia. The Czechs also are open for bids from the independents, but insist that all pictures must be shipped to Prague for inspection at the cost of the producers.

For the year 1948 Czch studios will turn out 30 feature pictures, two of them in color. In addition they will make 100 documentaries, from eight to 10 puppetoons in color and an equal number of cartoons.

Wir in Mexico

Paul M. Wir is Mexican manager for Eagle Lion and not Samuel L. Seidleman as reported in the HERALD last week. Mr. Seidleman is Eagle Lion's general manager for foreign distribution.

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Columbia

BLONDIE'S HOLIDAY: Penny Singleton, Arthur Lake—A bad print and also a bad picture and the people here just don't go for Blondie. Played Monday, Tuesday, Jan. 5, 6.—M. E. Ginn, Mavon Theatre, Pickens, Miss.

SPORT OF KINGS: Paul Campbell, Gloria Henry—This is a far from big show. Thought it would draw but business was very disappointing. Played Sunday, Monday, Jan. 18, 19.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

WEST OF DODGE CITY: Charles Starrett, Smiley Burnette—Competition is so stiff in this town we have to give them two Westerns and a serial on Saturday to assure us of having a profitable week. Saturday's the big day. They like the "Durango Kid" and we doubled him with Sunset Carson and the colored people couldn't get to town fast enough. Played Saturday, Jan. 10.—J. R. Revell, New Ren Theatre, Yazoo City, Miss.

Eagle Lion

BEDELIA: Margaret Lockwood, Ian Hunter—Pretty fair mystery. These English pictures take quite a bit of selling, but if you pick the right ones, they do good business. Played Wednesday, Thursday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

BRUTE MAN, THE: Rondo Hatton, Jane Adams—I personally didn't think much of this but my dark skinned customers came out mumbling about the "creeper" so I guess they liked it. Doubled with "Fugitive from Sonora." That's the combination it takes here. A good Western and a good mystery thriller. Business good. Played Thursday, Friday, Jan. 22, 23.—J. R. Revell, New Ren Theatre, Yazoo City, Miss.

COLORADO SERENADE: Eddie Dean, Roscoe Ates—Coloring very good as well as the scenery, but the acting was poor. Why don't projectionists spend more time when splicing Cinecolor prints? Played Thursday, Friday, Jan. 1, 2.—M. Roy Learol, Alberton Theatre, Alberton, P. E. I., Can.

ENCHANTED FOREST, THE: Edmund Lowe, Brenda Joyce—Simple but enjoyable show. Good business and fine color. Played Friday, Saturday, Jan. 2, 3.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

GREEN FOR DANGER: Sally Gray, Trevor Howard—If you can get them in they will enjoy it. Fair business. Played Monday, Tuesday, Jan. 5, 6.—Coombes, Hudson, Coombes, Empress Theatres, Lloydminster, Sask., Can.

OUT OF THE BLUE: George Brent, Virginia Mayo—This was a good picture that brought many laughs. The patrons liked it. Played Wednesday, Thursday, Jan. 21, 22.—M. E. Ginn, Mavon Theatre, Pickens, Miss.

RED STALLION: Robert Paige, Ted Donaldson—If you don't play this, you will be s-o-r-r-y. It's a natural anywhere.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

WIFE OF MONTE CRISTO: John Loder, Lenore Aubert—Not much to this. O.K. for a double bill, if you can use it. Otherwise you can leave it.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

WILD WEST: Eddie Dean, Al LaRue—Played Saturday only to nice business. Played Feb. 14.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

GREEN DOLPHIN STREET: Lana Turner, Van Heflin—A very good film from a historical as well as a romantic standpoint. I had a large attendance at every showing and overheard many favorable comments. We were also handicapped by bad weather. Played Sunday-Wednesday, Jan. 18-21.—Virgil B. Long, Vondee Theatre, Seymour, Ind.

IT HAPPENED IN BROOKLYN: Peter Lawford, Kathryn Grayson—Fair. This drew a much below average crowd who weren't very much impressed. Sinatra doesn't draw at all at this point. Comments on both his acting and singing are not flattering. Lawford and Miss Grayson fared better. This is definitely run-of-the-mill. Played Friday, Jan. 30.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

YEARLING, THE: Gregory Peck, Jane Wyman—A wonderful picture. Every comment favorable. Leo has every reason to roar plenty loud.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

Paramount

DESERT FURY: John Hodiak, Lizabeth Scott—This did extra midweek business. It was the first picture that was classified "adult entertainment" that we did extra business on.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PERILS OF PAULINE: Betty Hutton, John Lund—Nothing wrong with this picture, but it didn't take in Bothwell as in the other theatres. The roads were pretty well blocked.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THIS GUN FOR HIRE: Veronica Lake, Robert Preston—These reissues do the business and please the patrons. Played Tuesday, Wednesday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

VARIETY GIRL: Mary Hatcher, DeForest Kelley—Usually these pictures having a parade of stars are not so good. However, this had a good story that held up fairly well and pleased. Played Monday, Tuesday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—Good picture which played to fair crowds during extremely bad weather.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

WELCOME STRANGER: Bing Crosby, Barry Fitzgerald—Fine show and good business.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

WILD HARVEST: Alan Ladd, Dorothy Lamour—The film came to us too late to run the first night, and the second night the roads were all frozen and a great percentage didn't come back. But it was a great picture, enjoyed by all who saw it. Played Thursday, Jan. 29.—M. E. Ginn, Mavon Theatre, Pickens, Miss.

RKO Radio

BACHELOR AND THE BOBBY SOXER, THE: Cary Grant, Myrna Loy, Shirley Temple—As usual, Shirley drew 'em in. Comments and crowds were very satisfactory.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

CODE OF THE WEST: James Warren, Debra Alden—Used this good little Western with the fight pictures, which drew a good crowd and pleased everyone. Played Saturday, Jan. 17.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

FARMER'S DAUGHTER, THE: Loretta Young, Joseph Cotten—Excellent show. Good business and thoroughly enjoyed by all. Played Friday, Saturday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

HONEYMOON: Shirley Temple, Guy Madison—Double billed this with "Tarzan and the Huntress" to exceptionally good business. The people really enjoyed this double feature. Played Sunday, Monday, Jan. 11, 12.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

IT'S A WONDERFUL LIFE: James Stewart, Donna Reed—I consider this a good show, but it did very poorly at the box office. Played Tuesday-Thursday, Jan. 6-8.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

SAN QUENTIN: Lawrence Tierney, Marion Carr Owing to the weather and the roads, we had many empty seats, but the patrons enjoyed this more than the Louis-Walcott fight shown on the same program. Played Monday, Tuesday, Jan. 19, 20.—M. Roy Learol, Alberton Theatre, Alberton, P. E. I., Can.

WOMAN ON THE BEACH: Joan Bennett, Robert Ryan, Charles Bickford—Double billed this one with "Bowery Buckaroos" and it was a good thing I did. Those who came, came to see "Bowery Buckaroos." Played Wednesday, Thursday, Jan. 28, 29.—Louis Perretta, Crescent Theatre, Mahonngtown, Pa.

Republic

THAT'S MY MAN: Don Ameche, Catherine McLeod—My customers liked the racing scenes in this picture, but they had to sit hrough too many uninteresting scenes before seeing them. Fair draw. Picture too long. Played Monday, Tuesday, Dec. 29, 30.—J. R. Revell, New Ren Theatre, Yazoo City, Miss.

UNDER COLORADO SKIES: Monte Hale, Adrian Booth—One of the nicest little Westerns we have played in some time. A good print. Played double bill to rural patronage. Played Thursday-Saturday, Dec. 11-13.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

WYOMING: William Elliott, Vera Ralston—All you have to do is say "Wild Bill is at the New Ren," and they come in droves. Republic does all right with this type picture. They should stick to them. The weather was bad and business was average. Played Monday, Tuesday, Feb. 2, 3.—J. R. Revell, New Ren Theatre, Yazoo City, Miss.

AFFAIRS OF GERALDINE, THE: Jane Withers, James Lydon—Used on weekend double bill to fair business. Good for quite a few laughs. Played Friday, Saturday, Feb. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOMESTEADERS OF PARADISE VALLEY: Allan Lane, Bobby Blake—Used on weekend double bill. Went over well with Western fans and kids. Played Friday, Saturday, Feb. 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IN OLD SACRAMENTO: William Elliott, Constance Moore—Good double bill program that did average business. Doubled with "Mr. Muggs Rides." The East Side Kids are a big favorite here. They draw more comment than a lot of the so-called big pictures. Played Saturday, Jan. 24.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

SPRINGTIME IN THE SIERRAS: Roy Rogers, Jane Frazee—One of Roy's best. Rogers is the favorite Western star here. This picture certainly had a fine lesson for the young folks, especially those who hunt wild game. A picture worth being seen by everyone. Weather cold and lots of snow. Played Friday, Saturday, Jan. 23, 24.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

Screen Guild

IN OLD SANTA FE: Ken Maynard—This one was old, but there is still good action. One of Gene Autry's first pictures, also Smiley Burnette. George "Gabby" Hayes is in it too. They are all good. Good for midweek business. Sound fair, as for the recording it was done a good while ago. No walkouts. Played Wednesday, Jan. 7.—Frank D. Fowler & Jack LaGrande, Princess Theatre, Mocksville, N. C. Small town and rural patronage.

Twentieth Century-Fox

BOOMERANG: Dana Andrews, Jane Wyatt—Here is an excellent show. Most entertaining and thoroughly enjoyed by all. Played Monday, Tuesday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

BRASHER DOUBLOON, THE: George Montgomery, Nancy Guild—Nothing wrong with this. Entertaining and pleased our patrons.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

(Continued on following page)

(*Continued from preceding page*)

BULLFIGHTERS, THE: Laurel & Hardy—Fair on a double bill. Played with "Green Light." Did average business. No kicks. No raves. Played Saturday, Jan. 31.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

CLAUDIA AND DAVID: Dorothy McGuire, Robert Young—This was one of the biggest surprises we've ever had. Excellent show and pleased everyoue.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

FOREVER AMBER: Linda Darnell, Cornel Wilde—Take a new exhibitor's advice, lay off. Nothing wrong with the picture. It's beautiful and well acted, but definitely too high in price and not for small towns. If it hadn't been for "One Note Tony," a short; well, just don't buy it. Played Thursday, Jan. 22.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

GHOST AND MRS. MUIR, THE: Gene Tierney, Rex Harrison—No way of judging its drawing power as we had deep snow and cold to contend with, but it was delightfully entertaining, and several hardy souls expressed their satisfaction for braving the storm and coming out to see it. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

I WONDER WHO'S KISSING HER NOW?: June Haver, Mark Stevens—This picture has everything it takes to please the audience in general. Everyone liked it, and they told us so. Played Wednesday, Thursday, Feb. 4, 5.—M. E. Ginn, Mavon Theatre, Pickens, Miss.

I WONDER WHO'S KISSING HER NOW?: June Haver, Mark Stevens—Beautiful, tuneful, gorgeous color and everything to make a happy evening of ententainment. And then the weather was so bad that the people just couldn't get out to see it. Lost money on it, but it is a grand picture. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

MARGIE: Jeanne Crain, Alan Young—Fine show. Good color. Excellent family picture. Played Friday, Saturday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—This picture was enjoyed hy both young and old. Adults told me that it almost convinced them that there is a real Santa Claus. Played Wednesday, Thursday, Jan. 7, 8.—M. E. Ginn, Mavon Theatre, Pickens, Miss.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—This was our Christmas picture, and it was perfect. Everyone who saw it enjoyed it thoroughly and it drew nice business. Put it on your list and use it next Christmas if you have not played it. Your patrons will thank you. Played Tuesday-Thursday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

MIRACLE ON 34TH STREET: John Payne, Maureen O'Hara—This didn't do as well as it should have. No fault of the picture. Too much snow.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MOTHER WORE TIGHTS: Betty Grable, Dan Dailey, Jr.—This is a real show. I played it a little late, but they liked it. I guess my patrons are no different from any other small town. They like good entertainment and that is how I would classify "Mother Wore Tights."—Posie Williams, Roxy Theatre, Munday, Texas.

MOTHER WORE TIGHTS: Betty Grahle, Dan Daily, Jr.—Oh! If we could get more clean down-to-earth pictures like this one. Dan Dailey won the hearts of everyone and Betty Grahle was tops as usual. Played Thursday, Jan. 22.—A. C. Jewkes, Kenilworth Theatre, Kenilworth, Utah.

RAZOR'S EDGE, THE: Tyrone Power, Gene Tierney—This definitely is not a small town picture, hut only one couple walked out on it the first night. The acting was splendid, and half an hour cut from the running time would have worked out to an advantage. Business light. Played Sunday, Monday, Feh. 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SHOCKING MISS PILGRIM, THE: Betty Grable, Dick Haymes—In spite of costumes and too much singing we did very well with this picture. Miss Grable is still very pleasing to the eye. Played Wednesday, Thursday, Jan. 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE LITTLE GIRLS IN BLUE: June Haver, Vivian Blaine—Pretty fair musical and wonderful color. Didn't think it was up to 20th-Fox's standard for musicals, but people enjoyed it. Played Friday, Saturday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

United Artists

ABIE'S IRISH ROSE: Michael Chekhov, Joanna Dru—This is a swell picture that did above average business in spite of had weather and roads. Played Saturday, Feh. 7.—Walter R. Pyle, Dreamland Theatre, Rockglen, Sask., Can.

DISHONORED LADY: Hedy Lamarr, Dennis O'Keefe—This picture was well received by those who managed to get out, but it was played too near Christmas and had opposition from almost every quarter. Played Friday, Saturday.—M. Roy Learol, Alberton Theatre, Alberton, P. E. I., Can.

FUN ON A WEEKEND: Eddie Bracken, Priscilla Lane—We had a special tieup with the merchants on this show and did extra business. Played Friday, Saturday, Feb. 12, 13.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—Sure was liked. Did above average Sunday husiness at the box office. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

NEW ORLEANS: Arturo de Cordova, Dorothy Patrick—A very poor piece of entertainment; might do all right in some southern states theatres. Business poor. Played Sunday, Monday, Jan. 11, 12.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

Universal

BRUTE FORCE: Burt Lancaster, Hume Cronyn—Very good and liked by all, even the 10 or 15 women who came liked it. Didn't have the drawing power of "The Killers." It's a man's show. Depends upon your type of audience. Played Sunday, Monday, Dec. 28, 29.—Ralph Raspa, State Theatre, Rivesville, W. Va.

DARK MIRROR: Olivia DeHavilland, Lew Ayers—This drew a below average crowd. This is no fault of the picture, as it is excellent of its type. Acting is above standard and the film holds high interest throughout. Priced rather high for this type of film. Played Monday, Feb. 2.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

SLAVE GIRL: Yvonne DeCarlo, George Brent—Very poor entertainment. Except for the comical witticisms of "Humpy," the camel, it was devoid of any entertaining qualities. Played Sunday-Tuesday, Feb. 8-10.—Virgil B. Long, Vondee Theatre, Seymour, Ind.

SLAVE GIRL: Yvonne DeCarlo, George Brent—Best midweek draw since October. Something different. Clever comedy laced into a good enough story and wonderful scenery. Lots of action and some super gorgeous shots of Miss DeCarlo. A pleaser. Played Wednesday, Thursday, Jan. 28, 29.—Charlie Jones, Elma Theatre, Elma, Iowa.

STAIRWAY TO HEAVEN: David Niven, Kim Hunter—This set an all-time high for Monday night receipts. This is a marvelous picture that you either like intensely or dislike as much. Our crowd was pretty well divided. Acting, production and color are all on a high level. It will take something out of the heaten track to top this for high profits. Definitely worth playing. Played Monday, Jan. 26.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

WEB, THE: Edmund O'Brien, Ella Raines—Tops in suspense. If your patrons go for tense, keep 'em-on-the-edge-of-seats pictures, get this. It's good to the last flicker. Played Sunday, Monday.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Warner Bros.

BEAST WITH FIVE FINGERS, THE: Robert Alda, Andrea King—Much better business than I expected. The first horror show that has drawn a crowd for years. All the high school kids came out to see it.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

BIG SLEEP, THE: Humphrey Bogart, Lauren Bacall—After seeing other exhibitor reports we were afraid of this, but both stars are well liked and the patrons' comments were all favorable. Played Friday.—M. Roy Learol, Alberton Theatre, Alberton, P. E. I., Can.

CHEYENNE: Dennis Morgan, Jane Wyman—This picture was well liked by all, even those who were against Westerns, and had a fair house in spite of blocked roads. Played Friday, Saturday, Jan. 30, 31.—M. Roy Learol, Alberton Theatre, P. E. I., Can.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—Paid a big price. Poor business and no adjustment. Will I ever learn to pick out the good grossers from these kind and pay accordingly. Played Tuesday-Thursday, Jan. 13-15.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

CLOAK AND DAGGER: Gary Cooper, Lilli Palmer—Contrary to many reports, could find nothing wrong with this. Pleased our patrons, and good business. Played Wednesday, Thursday.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

ESCAPE IN THE DESERT: Helmut Dantine, Philip Dorn—A perfect picture which I kicked around and finally booked for one day only. Should have packed the house the second day hecause, when they see a good show, they go out and talk about it and everyone is here the second day. Played Wednesday, Jan. 21.—J. R. Revel, New Ren Theatre, Yazoo City, Miss.

HUMORESQUE: Joan Crawford, John Garfield—Warner top features generally make less money for us than other films. This was no exception. Well produced, brilliantly acted, but the story was terribly thin and definitely too much highbrow music for the average small town. Our audience was pretty thin. Played Friday, Feb. 6.—Fred J. Hutchings, Community Theatre, Leader, Sask., Can.

LIFE WITH FATHER: William Powell, Irene Dunne—Too much price. Not enough show. It was too old-timey. If this picture had represented five years ago, it would have been lots better. $1.25 is entirely too high a price for a picture of this type. Rich people may see it. Poor people will not. Played Thursday, Jan. 29.—Thurston Cooper, Myers Theatre, Nashville, N. C.

LIFE WITH FATHER: William Powell, Irene Dunne—We contracted for this at raised admission prices. The story was good and the acting excellent, but there still was no justification for the increased admission, as we have shown many pictures at regular prices many pictures just as good or hetter. Played Wednesday, Thursday, Feb. 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MY WILD IRISH ROSE: Dennis Morgan, Andrea King—This is truly tops among musicals. I had a full house every night for every performance. I showed this picture to better than four thousand patrons and there was not one complaint or walkout in this total. This film truly belongs among the classics. Seymour is a small industrial town. Played Sunday-Tuesday, Feh. 1-3.—Virgil B. Long, Vondee Theatre, Seymour, Ind.

NORA PRENTISS: Ann Sheridan, Kent Smith—This was a good picture. My patrons liked it and it held their interest from beginning to end. However, they said it didn't end right. It left them in doubt as to what happened to the doctor. Played Monday, Tuesday, Jan. 19, 20.—M. E. Ginn, Mavon Theatre, Pickens, Miss.

PURSUED: Teresa Wright, Robert Mitchum—Another one of these pictures that was supposed to be big that did not do average business. However, it was a fairly entertaining show. Played Sunday, Monday, Jan. 25, 26.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

STALLION ROAD: Zachary Scott, Alexis Smith—Fine show for everyone. Good business and pleased. —Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

TWO MRS. CARROLLS, THE: Humphrey Bogart, Barbara Stanwyck—Very disappointing. Certainly not Bogart's type. Many adverse comments.—Coombes, Hudson, Coombes, Empress Theatre, Lloydminster, Sask., Can.

Short Features

Metro-Goldwyn-Mayer

CAT CONCERTO: Tom and Jerry Cartoons—Give it as many dates as you like. It's a fine cartoon. Good for laughs. Tom and Jerry are favorites here. —L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

Paramount

RUNNING THE HOUNDS: Sportlights—A dog training short is always a good bet. This is good.—A. N. Miles, Eminence Theatre, Eminence, Ky.

RKO Radio

AFRICAN DIARY: Walt Disney Cartoons—No good. Disney must be slipping. His cartoon short subjects are not up to par. Buy something else.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

Twentieth Century-Fox

ONE NOTE TONY: Terrytoons—A nice cartoon. Lots of laughs. Won't go wrong on it, ever.—L. M. Blakeman, Cimarron Theatre, Cimarron, Kan.

United Artists

THE FATAL KISS: Daffy Ditties—One of the cutest, cleverest cartoons I've seen lately.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Warner-Vitaphone

EASTER YEGGS: "Bugs Bunny" Specials—Shame on you, Warners. There's no excuse for this horrible idea being made into a "Bugs Bunny" cartoon. You will kill Bugs.—A. N. Miles, Eminence Theatre, Eminence, Ky.

Film Classics Moves

The Boston exchange of Film Classics was to move February 14 from 54-58 Piedmont Street to 14 Piedmont Street.

Majors May Lift Lid on Italian, French Shipment

Indications are that the major companies will not renew their voluntary restriction on the shipment of films to France and Italy, it was learned this week.

The matter was discussed at a recent meeting of the heads of the companies' international departments at the headquarters of the Motion Picture Association of America in New York.

The executives are reported to feel that the purpose of their self-regulatory measures has backfired both in Italy and in France with the shipment of large numbers of independent productions into both countries. The voluntary agreement on Italy ran only for the calendar year of 1947. It has not been renewed. The ceiling on shipments to Italy was 25 pictures a year for each MPAA member. The Italian situation is different from the French in that the Italian trade pact called for unlimited imports and there have been no representations from the Rome government.

The voluntary agreement on France ran for two years and is due to expire on June 30, 1948. It involves a ceiling of 15 pictures per company or 124 a year from all MPAA members. This full total was never reached, but the French market was flooded with independent films and this resulted in complaints from the French, who are said to have used the excuse to ask renegotiation of the Blum-Byrnes accord to increase playing time allotted to French pictures. The French now are said to be seeking a way to cut down on the import from the independents without hurting the majors. In view of the fact, however, that all American revenue in France is frozen, little likelihood is seen for the success of such an endeavour.

UA to Release Feature On 1936 Olympics

United Artists has acquired the domestic distribution rights to Westport International Films' "Kings of the Olympics," Gradwell L. Sears, UA president, announced last week. The picture is a feature-length version of the 1936 Olympic Games. Now being edited, it will carry narration by Bill Slater and will be released in March. The subject concentrates on the feats of Americans. Athletes from Germany, Japan, England and New Zealand also are shown in action.

Crack Motion Picture Salesman Wanted

To Handle Outstanding Exploitation Show for Atlanta, Charlotte, Memphis and New Orleans Exchange Areas. Show now playing all Circuits. Salesman should make himself big money in short period as well as make valuable connections. Only the best please apply. Address: Motion Picture Herald, Box 409, Rockefeller Center 20, N. Y. C.



(Film Daily said it first—
about Paramount's new hit)

RKO RADIO PICTURES, INC.

TRADE SHOWINGS of "THE MIRACLE OF THE BELLS"

ALBANY
Delaware Theatre, 290 Delaware Ave.
Mon., Mar. 1, 2:00 P.M.

ATLANTA
RKO Projection Room, 195 Luckie St., N.W.
Mon., Mar. 1, 2:30 P.M.

BOSTON
Uptown Theatre, 239 Huntington Avenue
Mon., Mar. 1, 10:30 A.M.

BUFFALO
Shea's Niagara Theatre, 426 Niagara St.
Man., Mar. 1, 2:30 P.M.

CHARLOTTE
Plaza Theatre, 1610 Central Ave.
Man., Mar. 1, 10:30 A.M.

CHICAGO
Esquire Theatre, 58 East Oak Street
Mon., Mar. 1, 10:30 A.M.

CINCINNATI
Esquire Theatre, 320 Ludlow Ave.
Mon., Mar. 1, 2:30 P.M.

CLEVELAND
Shaker Theatre, Kinsman and Lee Rds.
Shaker Heights
Tues., Mar. 2, 2:00 P.M.

DALLAS
Fox Projection Room, 1803 Wood St.
Mon., Mar. 1, 2:30 P.M.

DENVER
Esquire Theatre, 590 Downing St.
Man., Mar. 1, 3.00 P.M.

DES MOINES
Uptown Theatre, 4115 University Ave.
Mon., Mar. 1, 2:00 P.M.

DETROIT
Midtown Theatre, 711 West Canfield Ave.
Mon., Mar. 1, 2:30 P.M.

INDIANAPOLIS
Cinema Theatre, 213 East 16th Street
Mon., Mar. 1, 1:30 P.M.

KANSAS CITY
Kimo Theatre, 3319 Main St.
Mon., Mar. 1, 2:00 P.M.

LOS ANGELES
Ambassador Hotel Theatre, Ambassador Hotel
Mon., Mar. 1, 2:00 P.M.

MEMPHIS
Memphian Hotel Theatre, 51 S. Cooper St.
Mon., Mar. 1, 2:30 P.M

MILWAUKEE
Varsity Hotel Theatre, 1326 W. Wisconsin Ave.
Tues., Mar. 2, 2:00 P.M.

MINNEAPOLIS
Granada Hotel Theatre, 3022 Hennepin Ave.
Mon., Mar. 1, 2:30 P.M.

NEW HAVEN
Dixwell Playhouse, 820 Dixwell Avenue
Mon., Mar. 1, 10:30 A.M.

NEW ORLEANS
Circle Playhouse, St. Bernard & N. Galvez Ave.
Mon., Mar. 1, 11:00 A.M.

NEW YORK
Normandie Theatre, 53rd St. & Park Ave.
Mon., Mar. 1, 10:30 A.M.

OKLAHOMA CITY
Uptown Theatre, 1212 N. Hudson St.
Mon., Mar. 1, 11:00 A.M.

OMAHA
Admiral Theatre, 40th and Farham St.
Mon., Mar. 1, 2:00 P.M.

PHILADELPHIA
RKO Projection Room, 250 N. 13th Street
Mon., Mar. 1, 11:00 A.M.

PITTSBURGH
RKO Projection Room, 1809 Blvd. of Allies
Mon., Mar. 1, 1:30 P.M.

PORTLAND
21st Avenue Theatre, 616 N.W. 21st Ave.
Mon., Mar. 1, 2:30 P.M.

ST. LOUIS
West End Theatre, 4819 Delmar Ave.
Mon., Mar. 1, 1:00 P.M.

SALT LAKE CITY
Southeast Theatre, 2121 So. Eleventh St. E.
Mon., Mar. 1, 2:15 P.M.

SAN FRANCISCO
Alhambra Theatre, 2330 Polk Street
Mon., Mar. 1, 1:30 P.M.

SEATTLE
Egyptian Theatre, 4543 University Way
Mon., Mar. 1, 2:30 P.M.

SIOUX FALLS
Hollywood Theatre, 212 No. Phillips Ave.
Mon., Mar. 1, 10:00 A.M.

WASHINGTON
Paramount Projection Rm., 306 H. St., N.W.
Mon., Mar. 1, 11:00 A.M.

PICTURE GROSSES

A statistical compilation and comparison of Box Office Performance in first run theatres

Figures directly below picture title compare estimated dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1948.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE FUGITIVE (RKO)

First Report:

Total Gross Tabulated	$350,500
Comparative Average Gross	299,500
Over-all Performance	117.0%

BALTIMORE—Town, 1st week	102.2%
BALTIMORE—Town, 2nd week	79.5%
BALTIMORE—Little, MO 1st week	132.1%
BALTIMORE—Little, MO 2nd week	96.4%
BUFFALO—20th Century	130.0%
(DB) Louisiana (Mono.)	
CHICAGO—Grand, 1st week	149.2%
CHICAGO—Grand, 2nd week	104.4%
CINCINNATI—RKO Grand, 1st week	141.4%
CINCINNATI—RKO Grand, 2nd week	80.8%
CLEVELAND—RKO Allen, 1st week	100.6%
CLEVELAND—RKO Allen, 2nd week	77.1%
KANSAS CITY—Orpheum	88.7%
NEW YORK—Victoria, 1st week	236.6%
NEW YORK—Victoria, 2nd week	200.0%
NEW YORK—Victoria, 3rd week	153.3%
NEW YORK—Victoria, 4th week	140.0%
NEW YORK—Victoria, 5th week	113.3%
NEW YORK—Victoria, 6th week	80.0%
NEW YORK—Victoria, 7th week	65.6%
NEW YORK—Victoria, 8th week	62.5%
OMAHA—RKO Brandeis	99.9%
(DB) Crime Doctor's Gamble (Col.)	
PITTSBURGH—Warner, 1st week	138.8%
PITTSBURGH—Warner, 2nd week	83.3%

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GOOD NEWS (MGM)

Final Report:

Total Gross Tabulated	$1,288,400
Comparative Average Gross	1,233,400
Over-all Performance	104.4%

ATLANTA—Loew's Grand	125.0%
BALTIMORE—Century	107.7%
BOSTON—Orpheum	96.5%
(DB) Blondie's Anniversary (Col.)	
BOSTON—State	89.7%
(DB) Blondie's Anniversary (Col.)	
BUFFALO—Great Lakes	100.5%
CINCINNATI—RKO Capitol, 1st week	89.4%
CINCINNATI—RKO Capitol, 2nd week	77.2%
CLEVELAND—Loew's State	120.6%
CLEVELAND—Loew's Ohio, MO 1st week	101.4%
DENVER—Orpheum, 1st week	116.6%
(DB) The Adventuress (EL)	
DENVER—Orpheum, 2nd week	61.6%
(DB) The Adventuress (EL)	
INDIANAPOLIS—Loew's, 1st week	134.4%
(DB) The Lone Wolf in London (Col.)	
INDIANAPOLIS—Loew's, 2nd week	75.6%
(DB) The Lone Wolf in London (Col.)	
KANSAS CITY—Midland	119.7%
(DB) The Lone Wolf in London (Col.)	
LOS ANGELES—Egyptian, 1st week	111.9%
LOS ANGELES—Egyptian, 2nd week	93.2%
LOS ANGELES—Fox-Wilshire, 1st week	121.0%
LOS ANGELES—Fox-Wilshire, 2nd week	93.7%
LOS ANGELES—Los Angeles, 1st week	106.2%
LOS ANGELES—Los Angeles, 2nd week	72.4%
MINNEAPOLIS—Radio City	92.3%
NEW YORK—Music Hall, 1st week	100.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 2nd week	100.8%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 3rd week	102.3%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 4th week	115.9%
(SA) Radio City Music Hall Stage Presentation	
NEW YORK—Music Hall, 5th week	100.8%
(SA) Radio City Music Hall Stage Presentation	
OMAHA—Paramount	103.4%
PHILADELPHIA—Goldman, 1st week	134.6%
PHILADELPHIA—Goldman, 2nd week	117.7%
PHILADELPHIA—Goldman, 3rd week	96.1%
PHILADELPHIA—Goldman, 4th week	67.3%
PITTSBURGH—Penn	133.6%
PITTSBURGH—Ritz, MO 1st week	96.7%
SAN FRANCISCO—Warfield, 1st week	129.5%
(DB) Stork Bites Man (UA)	
SAN FRANCISCO—Warfield, 2nd week	101.0%
(DB) Stork Bites Man (UA)	
ST. LOUIS—Loew's State, 1st week	145.0%
(DB) The Lone Wolf in London (Col.)	
ST. LOUIS—Loew's State, 2nd week	105.0%
(DB) The Lone Wolf in London (Col.)	
ST. LOUIS—Loew's Orpheum, MO 1st week	103.2%
(DB) The Lone Wolf in London (Col.)	
TORONTO—Loew's, 1st week	110.2%
TORONTO—Loew's, 2nd week	96.6%
TORONTO—Loew's, 3rd week	93.2%

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GENTLEMAN'S AGREEMENT (20th-Fox)

First Report:

Total Gross Tabulated	$475,000
Comparative Average Gross	411,100
Over-all Performance	115.5%

BOSTON—Memorial, 1st week	141.2%
BOSTON—Memorial, 2nd week	107.8%
BOSTON—Memorial, 3rd week	94.7%
BOSTON—Memorial, 4th week	79.5%
CHICAGO—Apollo (AA), 1st week	213.4%
CHICAGO—Apollo (AA), 2nd week	170.7%
CHICAGO—Apollo (AA), 3rd week	152.3%
CHICAGO—Apollo (AA), 4th week	121.9%
CHICAGO—Apollo (AA), 5th week	91.4%
CHICAGO—Apollo (AA), 6th week	60.9%
CHICAGO—Apollo (AA), 7th week	121.9%
CHICAGO—Apollo (AA), 8th week	97.5%
CHICAGO—Apollo (AA), 9th week	85.3%
CHICAGO—Apollo (AA), 10th week	67.0%
CHICAGO—Apollo (AA), 11th week	67.0%
CHICAGO—Apollo (AA), 12th week	73.4%
CHICAGO—Apollo (AA), 13th week	62.1%
CHICAGO—Apollo (AA), 14th week	56.5%
CINCINNATI—RKO Albee	127.1%
PITTSBURGH—J. P. Harris (AA), 1st week	212.6%
PITTSBURGH—J. P. Harris (AA), 2nd week	110.2%
PITTSBURGH—Senator (AA), MO 1st week	128.2%
SAN FRANCISCO— United Nations (AA), 1st week	327.8%
SAN FRANCISCO— United Nations (AA), 2nd week	221.3%
SAN FRANCISCO— United Nations (AA), 3rd week	188.5%
SAN FRANCISCO— United Nations (AA), 4th week	163.9%

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THE HIGH WALL (MGM)

First Report:

Total Gross Tabulated	$406,100
Comparative Average Gross	398,900
Over-all Performance	101.8%

ATLANTA—Loew's Grand	71.8%
CINCINNATI—RKO Capitol	76.6%
KANSAS CITY—Midland	107.1%
NEW YORK—Capitol, 1st week	129.2%
(SA) Tommy Dorsey Orchestra	
NEW YORK—Capitol, 2nd week	110.7%
(SA) Tommy Dorsey Orchestra	
NEW YORK—Capitol, 3rd week	100.0%
(SA) Tommy Dorsey Orchestra	
NEW YORK—Capitol, 4th week	76.9%
(SA) Tommy Dorsey Orchestra	
PHILADELPHIA—Earle	122.1%
PITTSBURGH—Penn	76.0%
SAN FRANCISCO—Fox	94.3%
ST. LOUIS—Loew's State	115.9%
(DB) Mary Lou (Col.)	
ST. LOUIS—Loew's Orpheum, MO 1st week	97.8%
(DB) Mary Lou (Col.)	

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

WALTER BROOKS, Director

LAFFMOVIE Theatres, in New York, Boston and Baltimore, will conduct contests this winter and spring, with $5,000 in prizes to go to children submitting the best 100 words on "What I Like to See in the Movies and Why." The first contest will be held in Baltimore, and will be advertised extensively in newspapers, with out-of-door posters and throw-aways. The other cities will follow and each contest will last 30 days.

The purpose of the promotion, according to James J. Mage, president of the Laff movie company, is to obtain basic information by children as to what they want in movie theatres. It is felt that regular film interests have paid insufficient attention to children's preferences, although youngsters comprise an extremely high percentage of the audience in the theatres.

It seems like a lot of money to pay for an answer to an elementary question, but it leaves you wondering if it may not be worth that amount to jolt the matter out of the rut of things taken for granted. Perhaps Mr. Mage figures he can stimulate better production for children if he puts up hard cash to prove what children like and thus obtain better pictures by setting an example.

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"It takes more than money to make a press agent tick," says *Tide*, the advertising trade journal, and if you doubt it, they ask you to consider the great flack mystery, or who pulled the switcheroo at this year's Rose Bowl game. What happened was quite startling, at the time. The rooting section of the University of Southern California had a card stunt all arranged that was to flash the profile of a gridiron star. But when the cards flashed up, it was a plug for "The Paradine Case."

Everybody was flabbergasted, including the cheer leaders. University officials fumed and are still stewing. Spokesmen for David O. Selznick knew little, when called to account. Some anonymous character had proposed the stunt for $2,500 but was turned down because it was too much. Evidently, the chap went ahead and did it anyhow, just for the thrill. There simply isn't enough legitimate employment for press agents, and some of the gentry so love their trade that they work at it anyway, client or no client.

MANAGEMENT SCHOOL

Loew's school for managers in the metropolitan area is well along, having completed several four-week periods, each devoted to a different kind of management skill. Eddie Dowden pleases us with the news that the Managers' Round Table is part of the curriculum, for every Loew manager reads the HERALD, and is encouraged to look for practical showmanship experience in our Round Table pages. Some 68 in-town managers, assistants and student managers are taking this course.

Interesting to us is the manner in which the managers are "rotated" through the hands of several Loew's theatre executives, getting from each the particular detail that comes naturally. Thus, Eddie Dowden is "teacher" in exploitation, while Ernie Emerling is dean of the school of advertising. Right now, the boys are listening to lectures on accounting and four weeks hence they will be taking up theatre housekeeping under still another "professor."

If big time operations find it desirable to go through a refresher course in basic theatre management, not only for students but for old hands, then independent and smaller situations should take note. Maybe that's the reason they are big time operators, because they keep up to the mark. There's nothing left to sheer chance in any proper kind of theatre management.

Jack Kirsch, president of the Allied Theatres of Illinois, has a way with the ladies. He knows public relations, and sets a good example for managers by making a deal with the Illinois Federation of Women's Clubs, sponsoring a poster contest in public and parochial schools. The object is to promote better behavior in theatres, which is smart; but the long-range objective is to work with the clubs, rather than have them work against you. All told, the National Federation of Women's Clubs has several million members, and the best way has always been to cooperate, before they start crusading against films. Too often, sheer neglect of women's club activities, on the part of managers, leaves the door open for a bright idea to "do something" about the theatre, when as a matter of fact, the local movie has no better friends than the ladies of the neighborhood. We've always been sure that the ladies liked the movies. It's only necessary that they also like the manager. You can't win with any other policy than careful attention—to the ladies.

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Here is an opportunity to do a fine public relations job in practically every community. In connection with their 36th anniversary on March 12th, the Girl Scouts of America solicit the cooperation of theatre owners to display the special trailer and to cooperate in a recruiting drive to organize new troops. No appeal is to be made for funds, but the cooperation can mean much to the Girl Scout organization in your community, and to more than a million Girl Scouts already enrolled throughout the country. You will be solicited by your local Scouts. Be ready and willing, but better still, pick up the telephone or drop a line to offer them the best of your cooperative efforts.

— *Walter Brooks*

Inside, Outside, All Around Town, To Advertise A New Attraction



Good window idea, from the Argentine. Note the low, foreground display of merchandise, with a regular stage-setting above, to advertise "Song of the South" at the Cine Gran Splendide, Bahia Blanca.



Double Tarzan Treat, promoted by Lester Pollock, at Loew's Rochester theatre, where plenty of kids who remember and plenty more who have never seen the Jungle Hero, will be giving that Tarzan yell. Unusual lobby display, above, for a double return date in a first-string theatre.



Walking "T-Men" display, dodging snow flakes as street ballyhoo for manager Harry Burnett, of the Palace theatre, Milwaukee.



Attractive set-piece, utilizing green tinfoil for background and red roses for festooning, was created by Bud Heck, manager of Walter Reade's Mayfair theatre, Asbury Park, N. J., as lobby display for "My Wild Irish Rose", two weeks in advance of playdates. Colorful display, approximately eight feet high, had favorable comment from potential patrons.



Walt Jancke, of Nebraska Theatres, Lincoln, used this flying marquee cut-out to advertise "Mitty" at his State theatre (left).

Irving Schwartz posted this display board to sell-out a sponsored Washington's Birthday Laff Carnival at the Allerton theatre, Bronx, N. Y.



QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of outstanding showmen. Due to the unusual number of new contenders from England, an additional list of British entries will be printed next week.

ELMER ADAMS, JR.
Hornbeck
Shawnee, Okla.

ADOLPH H. BAKER
Malco Theatres
Owensboro, Ky.

JACK E. BIZZEL
Rodgers
Caruthersville, Mo.

HUGH S. BORLAND
Louis, Chicago, Ill.

JOSEPH BOYLE
Poli-Broadway
Norwich, Conn.

BILL BROWN
Poli-Bijou
New Haven, Conn.

JOSEPH BURNS
Van Wert, Van Wert, O.

IRVING CANTOR
Eckel, Syracuse, N. Y.

TED CONKLIN
Ravenna, Ravenna, O.

SIDNEY DEAN
Rex, Tacoma, Wash.

JOHN DI BENEDETTO
Poli, Bridgeport, Conn.

D. M. DILLENBECK
Rialto
Bushnell, Ill.

DICK FELDMAN
Paramount
Syracuse, N. Y.

M. FITZGIBBONS
Roosevelt
Flushing, N. Y.

FREDERICK GAMBLE
Rex, Tacoma, Wash.

ARNOLD GATES
Stillman
Cleveland, O.

ELAINE S. GEORGE
Star, Heppner, Ore.

SAM GILMAN
Loew's
Harrisburg, Pa.

W. RAY GINGELL
Hiser
Bethesda, Md.

ALICE GORHAM
United Detroit Theatres
Detroit, Mich.

LEO HANEY
Lido, Maywood, Ill.

HANK HAROLD
Palace
Cleveland, O.

BUD HECK
Mayfair
Asbury Park, N. J.

EARLE M. HOLDEN
Center
Hickory, N. C.

CLAUDE HUNTER
Odeon
Peterborough, Can.

ROBERT A. HYNES
Missouri
St. Joseph, Mo.

WALTER JANCKE
State, Lincoln, Neb.

SID KLEPER
College
New Haven, Conn.

JOHN KOHLER
Paramount
Plainfield, N. J.

GEORGE KRASKA
Kenmore, Boston, Mass.

LARRY LEVY
Colonial
Reading, Pa.

N. W. LOFTHUS
California
Santa Barbara, Cal.

ABE LUDACER
Valentine
Toledo, O.

ROY A. McLEOD
Vogue
Vancouver, Can.

LOUIS E. MAYER
RKO Theatres
Chicago, Ill.

MURRAY MEINBERG
Strand
Plainfield, N. J.

JOHN MISAVICE
Forest, Forest Park, Ill.

NESTOR NOVAK
Royal
Fort William, Can.

LOUIS NYE
Hoosier, Whiting, Ind.

JIMMIE O'SHEA
Oswego, Oswego, N. Y.

PEARCE PARKHURST
Tri Theatres
Alliance, Ohio

A. B. PAINTER
Center
Oak Ridge, Tenn.

L. J. PEPPER
Center
Kingsport, Tenn.

FRED PERRY
Liberty
Cumberland, Md.

MIKE PICCIRILLO
Dyckman
New York, N. Y.

ALBERT M. PICKENS
Stratford
Stratford, Conn.

LESTER POLLOCK
Loew's, Rochester, N. Y.

JIM PREDDY
Telenews, Dallas, Texas

G. E. RATHMAN
New Marion
Marion, Iowa

ROBT. B. REEVES
Aero, Phoenix, Ariz.

H. W. REISINGER
Loew's, Dayton, O.

TED C. RODIS
Pilgrim
New York, N. Y.

HARRY A. ROSE
Poli, Bridgeport, Conn.

J. G. SAMARTANO
State, Providence, R. I.

M. L. SAUNDERS
Poli, Bridgeport, Conn.

LOUIS A. SCHAEFER
Victory
Holyoke, Mass.

IRVING SCHWARTZ
Allerton
New York, N. Y.

DWIGHT SEYMOUR
Arbor
Nebraska City, Neb.

DELMAR SHERRILL
Playhouse
Statesville, N. C.

CHARLES E. SHUTT
Telenews
San Francisco, Cal.

JACK SIDNEY
Century, Baltimore, Md.

BOYD SPARROW
Loew's
Indianapolis, Ind.

D. T. STALCUP
Martin, Opelika, Ala.

M. STICKLES
Palace, Meriden, Conn.

CHICK TOMPKINS
Bucklen, Elkhart, Ind.

ARTHUR TURNER
Heilig, Eugene, Ore.

LEONARD UTECHT
Lake, Oak Park, Ill.

HELEN WABBE
Golden Gate
San Francisco, Cal.

GERALD G. WAGNER
Little
Washington, D. C.

HARRY A. WIENER
Smalley's
Johnstown, N. Y.

ANSEL WINSTON
Coliseum
New York, N. Y.

NATE WISE
Grand, Cincinnati, O.

Round Table

JACK MERCER, manager of Loew's Orpheum, Boston, rewarded the first 25 persons who "braved" the traditional Friday the 13th jinx, with free guest tickets. . . . PAUL E. GLASE, of the Embassy theatre, Reading, Pa., shows his love for theatre people by his publication of "Lest We Forget." . . . PEARCE PARKHURST in stride with new stuff from Tri-Theatres, Alliance, Ohio. . . . WALT. JANCKE, manager of the Nebraska theatres at Lincoln, Neb., uses a cut-out from a 24-sheet on his marquee at the State. . . . BOYD SPARROW running a ten-day radio contest on "Relentless" with a $250 mink scarf as a prize. . . . HARRY WIENER of Smalley's theatre, Johnstown, escorting small-fry Lion Patrol behind the scenes in his theatre. . . . CLAUDE HUNTER sends in a good co-op newspaper ad from his new address, the Peterborough theatre, Peterborough, Ontario. . . . The United States Treasury Department is working nights promoting Moving Pictures. . . . MIKE PICCIRILLO made a record tieup for "My Wild Irish Rose" and had the neighborhood singing Irish songs. . . . JOE BURNS, manager of the Ven Wert theatre, Van Wert, Ohio, had a fine co-op page in the *Times-Bulletin* with eleven merchants paying the advertising bill. GEORGE KRASKA doing a special campaign for the Italian picture "Shoe Shine" at the Kenmore theatre, Boston.

▼ ▼ ▼

BILL REISINGER has a good friend in the Milk Dealers Association who sponsor co-op ads for "Good News" at Loew's Dayton theatre. . . . WALTER HINKS, of the Seymour Cinema, Glasgow, has won eleven prizes for managerial efforts. . . . S. R. McMANUS has succeeded Claude Hunter as manager of the Odeon theatre, Kingston, Ontario, since Claude took over the new Peterborough. . . . BILL CANNING, of the Empire theatre, Fall River, Mass., had a special screening of "T-Men" for the Internal Revenue staff. . . . LOU COHEN, manager and SAM HORWITZ, assistant, are already up and coming with a "Springtime Parade of Hits" at Loew's Poli, Hartford, Conn. . . . Manager J. McCARTHY, of the Roger Sherman theatre, New Haven, Conn., circulated guest tickets for a sneak preview of "Voice of the Turtle" through outlying towns and villages. . . . DENNIS BOWDEN, manager of the Regal, Bridlington, England, put out 5,000 advertising bookmarks for "A Stolen Life." . . . GEORGE BERNARD, manager of the Odeon theatre, Bury, Lancs., posts a sign "To Avoid QQQQQQ's—we are screening 4 times daily." . . . ABE LUDACER, manager of Loew's Valentine theatre, Toledo, Ohio, had a big lobby display and good newspaper breaks for "Cass Timberlane." . . . EARLE M. HOLDEN sends out a special postcard to notify local business places of something especially interesting at Hickory, N. C., theatres.

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HERMAN BERLIN, manager of the Cambria theatre, St. Albans, L. I., built a display of desert cactus to advertise "Desert Fury." . . . . CHARLES PHILLIPS, formerly of the Garden Theatre, Richmond Hill, L. I., is now at the Winter Garden, on Broadway. . . . More schools asking for "Occupational Briefs" on motion picture management opportunities. . . . DELMAR SHERRILL, assistant manager of the Playhouse theatre, Statesville, N. C., reports big doings with the personal appearance of Al "Fuzzy" St. John and Al "Lash" La Rue to advertise "Cheyenne Takes Over." . . . ALFRED A. ALLEN writes from Radion Cinema, Newport, Lincoln, that he is now manager and licensee of this theatre, having taken over since he left Blackpool. . . . Ross McCAUSLAND doing a special job with the appearance of Rin Tin Tin III in Texas theatres; shows tear sheets from Amarillo papers. . . . AL MARGOLIN turning in a cooperative ad for "The Bishop's Wife" at the Astor theatre, Boston, with a local hat shop turning out the bishop's wife's Spring bonnet. . . . HANK HAROLD explains that his middle name is really Cleveland, and not after the city, but after Grover Cleveland, who was a relative, with both his sister and brother named for the former President. . . . ANSEL WINSTON, manager of the RKO Coliseum theatre, New York, is a Round Table member who is hot on the trail of theatre television. . . . SID RECHETNIK giving out blue and white tickets, numbered and distributed to boys and girls to encourage the "blind date" idea for "The Voice of the Turtle."

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LEON W. KORR, manager of the Earle theatre, Allentown, Pa., a regular political campaign advocating "The Senator Was Indiscreet" with such lines as "what this country needs is a good five-cent nickel" and "vote for two families in every garage." . . . BOB HYNES "Mitty" placards printed for the St. Joseph Safety Council by the Durwood Missouri Theatre in the interest of public safety. . . . ADOLPH H. BAKER, city manager of Malco theatres, Owensboro, Ky., uses a publicity mat on every picture with his newspaper readers. . . . JOHN MISAVICE, manager of the Forest theatre, Forest theatre Park, Ill., had a Valentine Party for the kids, sponsored by two merchants. . . . SAM GILMAN, of Loew's Harrisburg theatre, another who's plugging that Springtime Parade of Hits. . . . So many contenders for Quigley Awards from England that we have to run an extra list next week. . . . ELMER ADAMS, JR. displaying a cut-out from a 24-sheet in his marquee billing for "This Time For Keeps" at the Hornbeck theatre, Shawnee, Okla. . . . HAROLD C. MURPHY and FRANCES KENNEDY, managers of Basil's Strand and Colvin theatres, Buffalo, promoted a party for the orphans of Immaculate Heart of Mary home, for "Make Mine Music". . .

"We Can't Coast Along," Says Denver Manager

William T. Hastings, of the RKO Orpheum theatre, Denver, Colorado, is one of our favorite correspondents and a constant contender for the Quigley Awards. His campaign books are a familiar and fascinating addition to our mail. We are sure to find something novel, something new in his suggestions, and, better still, something that can be borrowed by others in need of showmanship, from his exploitation effort.

We liked, the other day, a quaint and heart-tugging note of thanks, resulting when Bill escorted visiting troops of Boy and Girl Scouts through the Orpheum theatre, showing them all over the place and leaving them, at a tender age, completely sold as patrons of the place, permanently, into the future. But that was only a slight indication of Bill's public relations skill—he really does it, over and over again, the year around. He is permanent in activities of the National Conference of Christians and Jews, of the YMCA, the Kiwanis Club, the Advertising Club and the Rocky Mountain Screen Club. He is chairman of the Motion Picture Foundation in the Rocky Mountain region.

Caters to Audience Groups

Special courtesy is shown to groups who express an interest in finding out more about the function of the theatre in community affairs. In fact, building on that premise, and making it a reciprocal two-way street, is the foundation of his permanent sales policy, aimed towards the continuous sale of those little pasteboards that pop out at the cashier's wicket. And it is something that pays off in better upkeep and greater comfort for patrons. The class in *department* at Denver University visited the theatre for a first-hand investigation of theatre etiquette as part of their course of study.

Screenings of pictures for newspapers is common enough but Bill goes that policy one better by holding special screenings for newspaper carriers, thus building good-will for the theatre with both high and low of the fourth estate. Editors note that their employees speak well of the Orpheum, and they note, also, that the Orpheum entertains



The Orpheum seats 2596 and is one of the top-bracket theatres of downtown Denver.



W. T. HASTINGS

delegations from the hospitals and from the orphanages, giving this the exact flavor in a news story to make the best impression. The Red Cross, the Infantile Paralysis Foundation, the Children's Hospital are strong in their praise of cooperation they have found at the Orpheum theatre.

It isn't all on the side of charity, as a selection from Bill Hasting's numerous campaign books, piled up here for the annual Quigley Awards, will testify. His "Children's Playhouse" might have been a non-profit venture, but it created something new in Denver, the "Piper Players" offering plays for children and by children, as a promotional stunt for the theatre. Mary Coyle Chase, author of the Broadway play "Harvey," and a native of Denver, contributed strongly to the success of the Playhouse. Bill's own presentation of a "Miss Denver" Contest, aimed at a somewhat older age level, was sufficient to sell Denver to us as a year-round resort. The winner attracted attention all through the Mountain states to the great credit of the Denver Junior Chamber of Commerce, who sponsored the contest, and for undying good-will to the theatre. The Orpheum specializes in building civic pride.

Programs Won't Sell Themselves

In explaining his showmanship practice, Bill has his own words for it. He says, "We can't coast along any more under the illusion that our programs sell themselves. High living costs mean that people shop carefully in spending their entertainment dollars. That means we must tailor each advertising and exploitation campaign to fit the salient features of each promotion. It means paying more attention than ever before to staff training so entertainment buyers will find our theatre comfortable, attractive, smoothly operated, so their satisfaction may be complete. It means we must be good community citizens in the most active sense, and that job is never done. Every booking is a new challenge in meeting the public with good entertainment value."

The Quigley Awards Rules

A Silver Grand Awards Plaque and a Bronze Grand Awards Plaque are awarded annually to the two theatre managers or theatre publicity men whose exploitation and promotion campaigns are adjudged best throughout the year. Finalists for Grand Awards honors shall qualify by gaining special recognition in the Quarterly Competitions.

△

Every three months, a committee of judges will appraise the campaigns submitted by contestants during the preceding quarter period and select one showman to receive the Quarterly Award for outstanding achievement. The next seven best will receive a Scroll of Honor. Citations of Merit will be awarded to other theatremen whose work is outstanding.

△

Consistency of effort is of paramount importance. One-shot campaigns are not eligible for Awards, which are made on the premise of sustained effort.

△

Single ideas or promotions are acceptable only when the entrant has been a consistent contributor.

△

No fancy entries are necessary. Costly and time-wasting "gingerbread" decorations are not encouraged. Showmanship only counts.

△

In addition to exploitation on feature pictures, entries may be made on short subjects, serials, stage shows, or institutional and civic promotions.

△

Evidence proving authenticity of each entry should be submitted, such as photos, tear-sheets, programs, heralds, etc.

△

The Quigley Awards makes no distinction for size of theatre, community or the availability of pictures. The Judges make full allowance for individual showmanship displayed by comparing budgets, newspaper facilities and assistance from distributing companies. Everyone starts from scratch and has equal opportunity.

△

In addition to the Awards mentioned, special Certificates of Merit will be awarded quarterly and annually to showmen from outside the United States and Canada. The campaigns submitted by theatremen from abroad, however, shall not be excluded from consideration in the regular competitions.

△

Address all entries to:
QUIGLEY AWARDS COMMITTEE
MANAGERS' ROUND TABLE
1270 Sixth Avenue
New York 20, New York.

Wise Angles His "Voice" Contest In Cincinnati

Nathan Wise, the "compleat angler" in Cincinnati, who does everything with moving picture advertising in that Ohio river town, turns in a typically complete campaign on "The Voice of the Turtle" where there has been some concern about the question of the title. It seems that folks couldn't translate it quickly enough to understand it.

Nate starts right off with the "I Married My Blind Date" contest, for which a free trip to New York was offered for the best letter of 100 words. Response, via the Cincinnati *Times-Star,* was good, and a couple who met in the Battle of the Bulge were prize-winners, landing first page position through days of building up the idea. Five other couples, winners of similar contests in other cities, joined the Cincinnati couple for the New York holiday.

It was apparent, from tear sheets in the *Times-Star,* that both the newspaper and its readers were taken with the idea of the contest and that it sold "The Voice" as romantic comedy. Nate swings into large display space prior to the opening of the picture at the RKO Albee theatre, and made the most of Valentine's Day as a seasonal approach. Following good reviews from friendly critics, he dropped down to small ads, skilfully spotted on other than amusement pages. "Voice" ads stood out on women's pages, with other than surrounding film advertising.

Changes in Florida Theatres

Bob Anderson, former manager of Florida State Theatres at St. Petersburg, Fla., has been named manager of the chain's four theatres in Daytona Beach.



George Balkin, manager of Warner's Stanley theatre, Philadelphia, promoted 20,000 number cards distributed through fifty Sun Ray drug stores, which brought hundreds of people daily to the lobby of the theatre, looking for lucky numbers good for guest tickets.

Rathman Cooperates With REA

Linn County REA
RURAL ELECTRIC COOPERATIVE ASSOCIATION
NEWS LINES ON THE LINE
Volume IV JANUARY, 1948 Number 1

Official Notice - - - Annual REA Membership Meeting!



Marion Theatre, Tuesday, Feb. 3, 1948, 10:30 A. M.

Gilbert Rathman, manager of the New Marion theatre, Marion, Iowa, believes in practical public relations, therefore he knows the value in offering the use of his theatre to 3,000 members of the Linn County Rural Electrical Cooperative Association. Anyone who has ever lived in a county-seat town knows that a meeting of this kind brings in all the farmers for miles around, including many who are far from being regular patrons of the motion picture theatre. Catering to them, as visitors, and cooperating with their cooperative, is just one sure way to win friends and influence people. They come to the REA meeting and remain to see "the picture show" or perhaps learn of something that maybe Mom and the kids would like to do next Saturday. This is one kind of cooperation that pays off better than cash.

Opening of Center Theatre In Kingsport, Tennessee

L. J. "Jimmy" Pepper announces the opening of the new Center theatre, Kingsport, Tenn., operated by the Tennessee Amusement Co., of which he is president. A special issue of the Kingsport *Times-News* is filled with complimentary cooperative advertising from merchants and features an entire page ad for "Magic Town" as the opening attraction. A unique souvenir program was distributed, each copy numbered for prizes to be given at the dedication ceremonies. In the program a solid page of names lists the craftsmen who built the theatre. This appreciation to local workmen is a nice gesture to build good will in the community.

Plug for Billiards Short

Sid Baker, manager of Century's Town theatre in Flushing, L. I., prepared special lobby display for "Cue Tricks," a short film, plugging the appearance of a local boy billiard champ in the picture.

QUALIFICATIONS FOR A THEATRE MANAGER

The Personality of a Prime Minister
The Business Acumen of a Store Manager
The Dignity of an Archbishop
The Geniality of a Super-Comedian
The Tact of a Schoolmaster
The Hope of a Company Promoter
The Benevolence of a Charitable Institution
The Eloquence of a Cabinet Minister
The Cheek of a Parliamentary Candidate
The Elastic Conscience of a Member of Parliament
The Knowledge of an Encyclopedia
The Legal Knowledge of a Lawyer
The Sporting Knowledge of the Racing Form
The Smile of a Film Star
The Voice of a Sergeant Major
The Skin of a Rhinoceros

W. F. Foster, Manager, Dalston Picture House, London.

Pollock's Party Gets Capacity Advance Sale

Lester Pollock's big "Tom Mix Ralston Straight Shooters Theatre Party" at Loew's Rochester theatre on Jan. 31st, was notable for a variety of reasons, but mostly, in our opinion, because he sold 4,000 tickets in advance; only 100 on the day of the party. That's a complete sell-out of theatre capacity and guarantee of a good performance.

Showing was arranged in conjunction with the radio program of the same name, on the air daily at 5:45 p. m. over the Mutual network. Three hundred dollars in prizes were offered through the cooperation of local food stores in addition to prizes for every child at the door. Rochester's "Royal Champion" professional basketball team provided a stage exhibition.

Station WVET announced the party over the regular Tom Mix radio show every day for two weeks, in addition to twenty free spots each day, plugging the show. Window cards and cooperative advertising in chain food stores completed the special stunt.



A New Selling Approach

REVIEW OF CURRENT PRESSBOOKS

BAMBI—Walt Disney Re-Issue. Here is a picture that can play back again and again. It has been Broadway's holiday attraction, and for eight weeks since, and it does this year after year. If for no other reason, showmen should re-play BAMBI to make sure that the new crop of youngsters get their chance to see it, and because it offers the best advertising opportunity of the year, for the man who can make this pressbook work. Here is the nicest assortment of prepared newspaper ads you'll find this season or any season. If you haven't advertised BAMBI as it is advertised here, then you've missed a showmanship experience and an advertising opportunity that will be a revelation in your town. Disney never put Disney across so well as he does with this advertising, nor will your patrons ever get the reaction from other ad forms that they do with these cute and clever drawings. There is a variety of publicity pictures, too, in addition to teaser ads and display forms, all in Disney style. If we rave about this press book it's merely because there isn't another one equal to it, so be sure it's part of your experience as a showman. And don't ask us to explain it, just sit down with the pressbook and see for yourself. Apparently, the 6-sheet is the largest poster size but everything is in the same desirable key, play it for a harmonious result. The coloring contest is a honey, six illustrations sold as one mat. Children's books are available and many other licensed products using the BAMBI title.

KILLER McCOY—Metro-Goldwyn-Mayer. Roaring with action! Packed with dynamite! It's Mickey's new sensational role. A new Mickey that pulls no punches. He fights as he loves—for keeps. That gives you a rough idea. Lot of movie patrons have liked Mickey Rooney in various roles and a lot more are going to find out with this different picture. Newspaper ads are rough and tough, but it's hard to believe that Rooney is the McCoy. Simple solution is to avoid most of the large ads and use only the smaller sizes, which do a better sales job. The posters are okay—the 25-sheet and the 6-sheet are the best and will display and make cut-outs, for lobby or marquee. Two color herald also has mugging pose that won't make friends or influence people to buy any pasteboards at your box office. Poster art stills in MGM's "Photographic Package" provide an antidote; you can go for the stills that are available here and make your selection from numbered set reproduced in miniature. Mickey reveals his boxing form in this picture and so may be suggestive of boxing tieups, more convincing than tough guy pose. Have "Killer McCoy" paged at local sports events; offer $500 to anyone who can last 7 rounds with the "Killer," advertise in personal column for daring girls who will phone "Killer" leaving theatre number. Have a creepy character posted up and down the street from the theatre handing out little slips of paper "Keep Walking Until you Meet—"Killer McCoy."

Owensboro, Ky., Puts Stress On Newspaper Ads

Adolph H. Baker, city manager for Malco Theatres in Owensboro, Ky., sends in tearsheets of his excellent newspaper advertising for the Malco, Strand, Seville and Bleich theatres, as samples of the layout he is using in a small situation. Owensboro has 35,000 population and two daily papers and we can notify Mr. Baker right now that he has just about the best advertising result we've seen, working from mats and with limited newspaper art work available.

We wish the total page space, which runs fifteen inches deep across five columns, could be reduced and shown here, but it would take up too much room in these crowded pages. Mr. Baker gets excellent cooperation from his newspaper composing room. They really turn out an art job, with pressbook mats as the base. Rules and styling are a definite contribution to the whole effect. Too often, added ruling and lock-up makes for a "scattered" result. This has cohesion. It holds together, and sells four theatres in proper relationship.

The largest ad mat used is four columns wide, and most are smaller, but the complete layout places and displays these to make the Malco stand out, the Strand and Seville follow as double-feature houses, and the Bleich trail the others as the final subsequent run outlet, two features and a serial. We compliment Mr. Baker and the Malco theatres in Owensboro, Ky.

Conklin Transferred To Ravenna Theatres

Ted Conklin acknowledges receipt of his new wallet-size membership card in the Round Table and informs us that he has been transferred from Schine's Ashland theatre in Ashland, Ohio, to the circuit's Ravenna and Ohio theatres in Ravenna, Ohio. Ted worked up a campaign for "It Had to Be You" as the first to be submitted since this promotion, and it is complete from juke-box tieups to a photo studio deal whereby newlyweds received free pictures.

FILMACK OPENS IN NEW YORK

NEW YORK PHONE PLAZA 7-3809

Here we are at 245 W. 55TH ST. Ready to serve you with finest special announcement trailers.

If you haven't tried Filmack's quality and rapid service, send us your next order and be agreeably surprised.

NEW YORK 245 WEST 55 STREET | FILMACK 1327 S. Wabash, Chicago | Los Angeles 1574 W. Washington st

High and Handsome



Bob Hynes has a shallow marquee at the Missouri theatre, St. Joseph, Mo., and he has to condense his attention-getting marquee lettering to a few words, but fast. Here he gets the idea across quickly. His use of a lighted six-sheet, high above the marquee, has pictorial value and full credits, easily read from the sidewalk level. That 6-sheet is always a handy poster to have around.

Radio Jackpot Selling Seats

D. C. Menzies, hustling young assistant to Bill Novak at the Capitol theatre, Winnipeg, hit the jackpot when he developed his "Dial for Dollars" stunt with station CJOB. This in the form of a contest sponsored by 12 business firms with total cost to the theatre being $12.50 per week. The resulting publicity couldn't be bought for several times that amount.

Starting with $25 in the pot, CJOB dials a listener selected at random from the Winnipeg telephone book, once every hour. If the person phoned is at home and can answer a simple question, including the name of the sponsor, he or she wins the "pot." If there is no reply, or the listener fails to give a correct answer, the amount is increased by one dollar, each hour.

The contest has created a lot of local interest, in view of the fact that the first winner drew a purse of $168.00, a tidy sum indeed. The radio station went overboard with ads in both Winnipeg dailies and citizens are apt to be thinking of the Capitol theatre, every hour on the hour.

THEATRE SALES



It Pays to Be Beautiful

Some Sales Observations

—BY NATHAN YAMINS,
NEW ENGLAND SHOWMAN



How the lobby of famous Roxy Theatre in New York is set up for selling Coca-Cola

ROXY THEATRE ADDS PROFITS BY LOBBY SALES OF COKE

MOTION picture houses across the country have found ways to increase profits by using their lobby space for selling space. Even the largest houses have found this practice very profitable.

Coca-Cola is a perfect item for this purpose. It is known to all, sells in big volume and offers a particularly handsome gross profit. Sales of Coca-Cola in lobbies generally correspond to theatre attendance.

There are installations for selling Coca-Cola adapted to any size theatre from the most elaborate to the simplest. In many theatres, an automatic vending machine, requiring only occasional service, does the whole job, collecting nickels and dispensing Coca-Cola.

Take advantage of this proved new means for added profits. Case records of theatres of different size will show you how you too can cash in on this extra business. Write National Sales Dept., The Coca-Cola Company, 515 Madison Avenue, New York 22, N. Y., or get in touch with your local Coca-Cola bottler.

Coca-Cola
REG. U.S. PAT. OFF.
"Coke"
REG. U.S. PAT. OFF.

Ask for it either way . . . both trade-marks mean the same thing.

COPYRIGHT 1948, THE COCA-COLA COMPANY



It Pays to Be Beautiful

THEATRE operators in Chicago these days are talking interior decoration. They've found that the more attractive arrangement of glass, chromium and pine-wood panelling they can put together the more candy, popcorn and soft drinks they can sell, as an adjunct to the merchandise of entertainment on the screen.

The theatre men have found from recent experience that It Pays to be Beautiful.

Since most of the theatres in the Chicago area were built before the merchandising of foodstuffs became an integral part of the theatre scene, managers have been increasingly concerned with redecoration problems.

They've been outdoing each other to redesign their lobbies into attractive sales centers, doing away with the make-shift stands and scattered vendors of former years.

New equipment, modern layout, brightly-colored and illuminated stands are now in general use—and used successfully—to make the package more attractive to the potential sweets buyers.

Take one example: James Jovan's Monroe theatre has increased sales 25 per cent on candy, popcorn and drinks since the recent installation of a modern candy-popcorn unit. He calls it the "Monroe Sweet Shop."

Centrally located between the theatre's two main aisles, the installation is a fine example of how limited foyer space can be utilized to the maximum. The customer is promptly tempted to spend as soon as he sights the unit's attractive pine-wood front.

While the accent in Chicago vending is on candy, theatres are generally pushing popcorn sales, because of the rsing cost and scarcity of chocolate. There have, however, also ben sharp rises n the cost of popcorn and its attendant ingredients.

The local trend in popcorn sales has been towards the installation of warmers, with the corn, already popped and seasoned, delivered to the theatres in air-tight, moisture-proof bags.

The recent acquisition of warmers has meant a larger volume of business during rush hours.

The RKO Grand in the Loop recently installed an up-to-date flex glass front candy counter, with combination popcorn warmer, which has increased sales for that house by almost 20 per cent. The stand has been strategically placed in the center of the foyer, while to its right is a twin-cup drink vending machine.

The soft drink business is also on the increase in Chicago. According to latest reports, more than 150 theatres have installed the concession-owned twin-cup vending machines which produce, at the drop of a coin, Coca Cola and Hires Root Beer.

[*Continued on page 52*]



TWO new lobby stands in Chicago theatres combine convenience and utility with beauty. Above is the candy and popcorn display at the RKO Grand in the Loop. At right is the combination stand in the Monroe theatre, directly behind the ticket taker.

"It's Service—A Drink When

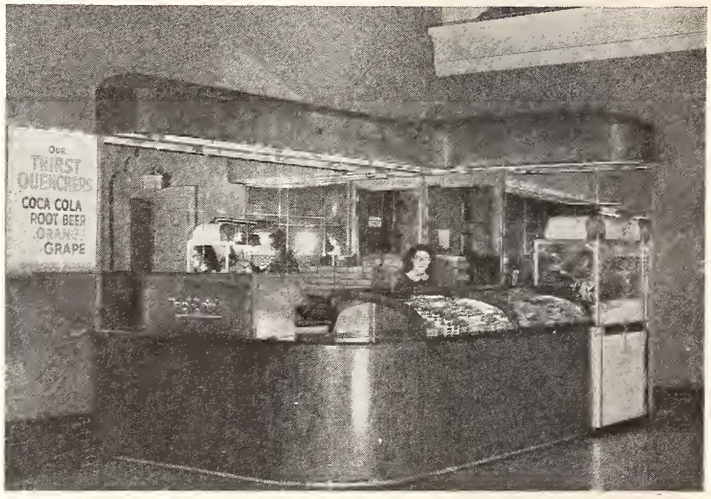


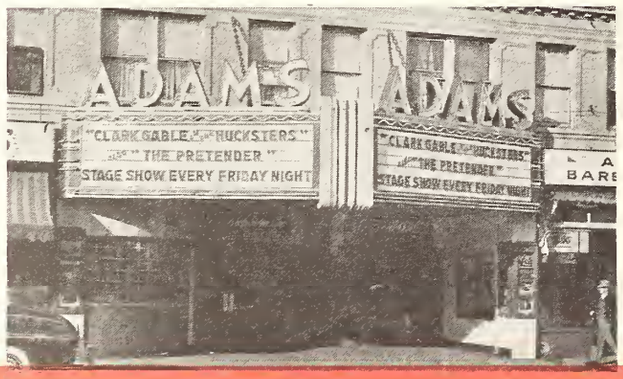
NATHAN YAMINS, at his desk in Fall River.

Nathan Yamins and Leonard Goldberg both have the same idea. "Selling candy is Service. You give it to your customer when he's hungry. You give him a soft drink when he's thirsty." And the idea is not new to the circuit owner, Mr. Yamins, nor to the independent with one house, Mr. Goldberg. Both have been selling candy and drinks many years. Mr. Goldberg, at his completely modern and only house, the Adams, in Quincy, Mass., has sold candy as long as he's sold tickets. That's seven years. His enterprise, which includes a lounge room and soda fountain, are pictured at the bottom of these two pages. Mr. Yamins, who owns six theatres in Fall River, says of selling candy, that it is "one of the redeeming features of this business." He adds: "We actually make more money in two neighborhood houses in candy than we do in the operating end." Mr. Yamins' candy stands are operated by his candy subsidiary, the Dale Candy Company, buying headquarters of which are in Boston, and hiring headquarters of which are in Fall River. Its stands are modern and



THE DURFEE, Fall River, with 2,300 seats, largest in the city, and key in the Yamins group. At the left, the narrow exterior; at the right, the large stand in the outer lobby, facing the entrance doors. As may be noted, the stand sells popcorn and beverages. It also sells ice cream, which Paul Slayer, manager, says is a great draw. "Nine out of 10 buy ice cream and a bag of popcorn."





LEONARD GOLDBERG'S ADAMS, Quincy, Mass., was a garage and then a fight arena. Mr. Goldberg transformed it seven years ago. Mr. Goldberg planned from the outset to serve his customers edibles. "It has worked out well," he says. "The customer would get them elsewhere if he didn't in my theatre."



"THE SODA FOUNTAIN has worked out well," Mr. Goldberg adds. "I count it as one of my assets, although after three years I have found it a bit too much of a burden for a one-man theatre." Mr. Goldberg recently leased the fountain and lounge to an experienced food handler who offers in the Pine Room not only ice cream and sodas but sandwiches and cakes.

Candy When They Are Hungry—They Are Dry"

—NATHAN YAMINS, Famous Yankee Showman

staffed attractively, as may be seen by the picture at the right of the alcove establishment at the Capitol theatre, and another below at the Park. Mr. Yamins takes care of the salesmanship, "You have to have that in candy," he comments. "The result is, each patron spends about nine cents at our stands." Mr. Yamins gives a word of advice to fellow exhibitors: don't sell anything but edibles. "Selling anything else," he says, "you go into inventory headaches, you compete with local merchants, and you never compete successfully, and you have their resentment because they know your patron didn't go into your house to buy sweaters or socks." ¶

— Picture story by Floyd E. Stone



***A TYPICAL AFTERNOON** at the Yamins' Park theatre, Fall River. The stand is in a large inner lobby alcove, and finished, like that at the Durfee, in dark brown.*





***THE ENTRANCE** into the Pine Room and Soda Bar. Note the completely glass door which is in essence a show window. Note also the "hot coffee" sign, indicating to the patron that he may have more than cold edibles. Mr. Goldberg advises exhibitors not to "try to reach for the world. Candy is taken for granted," he says, "and the merchants, who are your friends, know that. Don't betray them."*



***EVERYTHING** a candy stand should have. This lengthy alcove stand faces the Pine Room, and the customer, handing in his tickets, cannot escape its appeal. The stand carries popcorn, a beverage and ice cream. Such is the demand for the latter that Mr. Goldberg has acquired four freezers. Because of the volume of business the stand was recently lengthened, and embellished by the cutout wooden sign above, finished in gold leaf and lighted effectively.*

BEAUTY PAYS

(Continued from page 49)

Numerous other theatres are using the automatic single-cup machines. While most Loop houses charge 10 cents a drink, the majority of the neighborhood houses get five cents. Chicago exhibitors find that the greatest desire for thirst quenching occurs during the "break." Yet many patrons are found to be "saliva dry" upon leaving the theatre, particularly if the picture has been a "tear-jerker," and sales increase then. Sales are now varying anywhere from 800 to 6,000 drinks per week, depending upon theatre traffic.

Strangely enough, concessions are said to be doing better in the neighborhoods and the "grind" houses than in the de luxers. This is because the larger, fancier houses tend to play down their concessions, offering them only as a service, with little effort on the part of the management actually to sell.

Holdout business, ordinarily on weekends, has presented a serious problem to the managers. Customers who have to wait in line for seats are apt to rush past the refreshment stands without stopping to buy.

Recognizing this, mobile carts have been tried to reach the standees. To a certain degree, these carts have meant some additional sales, but the right solution to the problem is still to be found.

The theatres are now keeping a record of the amount of food sales per person entering the houses in order to have an exact picture of their business.



THE fine thing about Heide Candies is the fact that you don't "speculate" when you stock them on your motion picture theatre candy stand.

Heide Candies are "staple" merchandise—sure and steady sellers—as proved by the public demand they have enjoyed for more than 78 years.

HENRY HEIDE
INCORPORATED
NEW YORK, N. Y.



Heide

REG. U. S. PAT. OFF.

Human Touch Is Big Feature of The Drincolator

"The customer does not want a machine to serve him; he wants human service."

With this statement, Herbert Korholz, president of the Drincolator Corp., of New York, manufacturers of a machine pointed up one of its chief advantages. Speaking last week at his New York office, and pointing to a hand-tooled model, Mr. Korholz said:

"That is a vending machine, true; but it is not a coin machine. A pretty girl, or a neat young boy greets you in the theatre,



from behind that machine. He or she gives you the smile that cheers, and the personal service that every person wants.

"The difference in sales between our machine and the purely coin-operated machine, I am convinced, will be the difference that has already proved itself in the countless theatres which have turned from the old-fashioned wall machines to bright, well and personally attended candy stands."

Another aspect of the Drincolator, Mr. Korholz noted, is that a layman can attend to its unit repairs.

Another advantage to the theatre man is the profit inherent in beverage machines, Mr. Korholz said. Look at these figures. A gallon of Coke syrup costs $1.75; a gallon of root beer syrup $1.50. This means, at 125 drinks to the gallon, and 250 drinks for both beverages, a $25 return, a profit of 500 per cent."

Circuit and independent theatre owners are buying Drincolators in test orders and then in quantity reorders, Mr. Korholz claimed. Among customers since October, when the machine began to be made in cooperation with Bastian Blessing by mass method, the customers include the Mullin and Pinanski, Wometco, United Detroit, Griffith and Evergreen circuits, as well as the Golden State theatre, San Francisco; Paramount, New York, and Century and Regent Theatres, Rochester.

Drincolator will produce two other machines in the near future. Mr. Korholz said.

MAKE

"Standing Room Only"

PROFITS WITH A

Manley

POPCORN MACHINE



● When the "S.R.O." Sign goes up and the people still keep coming, your lobby is due to net you extra dollars. "That's all well and good," say theatre men. "but you can't show a smash hit every night."

● Oh, yes you can!... here's a stellar attraction for every matinee and evening performance—one that seldom fails to draw another dime from every entertainment dollar. It's the big, sparkling-bright Manley Popcorn Machine. Everybody loves popcorn! When it's popping—fresh, hot and delicious—right before their eyes and that wonderful aroma hits them...who can resist? You've got another sale! Those popcorn dimes make dollars...LOTS of dollars. There's big money in popcorn and *you* can make it!

● Supported by such an able cast as Manley Popcorn, Manley Seasoning, Salt, Bags and Cartons, this sleek new Manley Popcorn Machine is starred in a profit story you'll never forget. It's called "How to Make BIG PROFITS from POPCORN" and we'd like to send you a copy. Mail the coupon below and learn all the facts about selling a product that EVERYBODY wants and where the profit is over 400%.

learn the 3 [M]'s of Profitable Popcorn Merchandising:

Manley [M] ACHINES

The most important "M"—the Manley Popcorn Machine combines sparkling beauty and eye appeal with mechanical perfection, trouble-free operation and large capacity. Its many exclusive features have won it outstanding popularity. Designed to make the handling of crowds easy—*you'll make more money with Manley.*

Manley [M] ERCHANDISE

It takes the best merchandise to win the largest profits. Manley Popcorn is quality controlled—grown from company-furnished seed—to high company standards. Pop it in Manley Popcorn Seasoning and use only Manley's Popcorn Salt. Serve in a Manley Carton or Bag and *you'll make more money with Manley.*

Manley [M] ETHODS

Manley has compiled a valuable booklet explaining how to operate a successful popcorn business and included many proven, sales-building practices accumulated during our twenty-five years of acknowledged leadership. A copy is yours for the asking. Use the handy coupon. Mail it today and *make more money with Manley.*

Manley, Inc.
BURCH MFG. CO.

GENERAL OFFICES:
1920 Wyandotte Street, Kansas City 8, Missouri

"THE BIGGEST NAME IN POPCORN!"

SALES and SERVICE OFFICES:

Albion, Mich.	Dallas, Texas	Memphis, Tenn.	Omaha, Nebr.	Seattle, Wash.
Atlanta, Ga.	Denver, Colo.	Mexico City, Mex.	Roanoke, Va.	Syracuse, N. Y.
Boston, Mass.	Detroit, Mich.	Minneapolis, Minn.	St. Louis, Mo.	Toronto, Ontario
Charlotte, N. C.	Indianapolis, Ind.	New Orleans, La.	San Diego, Calif.	Vancouver, B. C.
Chicago, Ill.	Los Angeles, Calif.	New York City, N. Y.	San Francisco, Calif.	Washington, D. C.
Cleveland, Ohio		Oklahoma City, Okla.		

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MANLEY, INC., Dept. MPH, 2-48
920 Wyandotte Street
Kansas City 8, Missouri

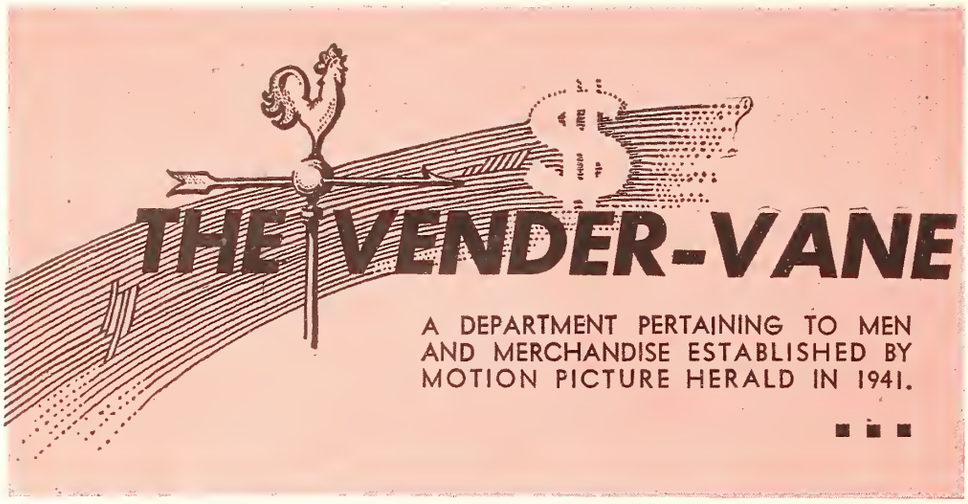
Without obligation please send me a copy of your booklet "How to Make Big Profits From Popcorn."

YOUR NAME _____

BUSINESS NAME _____

ADDRESS _____

CITY _____ ZONE ____ STATE _____



ONE CANDY BAR FOR EACH TICKET

ALL REPORTS from theatre operations confirm candy sales of an average of one bar for every admission ticket. Popcorn runs a close second and drinks, where available, average out a sale for every four and one-half tickets.

THE IDEA that a bottle soft drink vender is not practical for theatres is proven to be fiction in most towns and cities and populations of less than two hundred thousand. Community spirit and pride make it possible even to allow the patrons to take bottles to their seats with no resultant damage to property or persons.

THE NEW air conditioned candy vendor manufactured by United States Vending Corporation includes Nash-Kelvinator refrigeration, Sellavision Selector mechanism, illuminated display and vermin-proof protection and unusually large capacity. It affords candy merchandising three hundred and sixty-five days a year regardless of climate and seven different selections can be made from it.

A SURVEY of South Bend, Indiana, reported by the Council on Candy, shows that twenty-four per cent of the population eat a candy bar every day and forty-six per cent eat from one to five a week. It also shows that while the nickel bar is most universally popular in that city, the ten-cent bar is highly saleable when promoted properly.

THE RAM-CO COMPANY and the Dole Valve Company have just announced new beverage faucets. The Ram-co unit features the three-way pressure drink dispenser providing two popular flavors plus sparkling soda. The Dole Valve faucets are being made exclusively for Coca-Cola.

THE COIN MACHINE Industries' annual meeting in Chicago, January 19-22 drew 44 firms which displayed automatic merchandizing equipment and supplies for vendors and 6,217 registrations. David Gottlieb, who has headed CMI for the past eight years, was reelected president. Other officers elected by the board of directors were: Sam Wolberg, vice-president; John Chrest, treasurer, and James A. Gilmore, secretary-manager.

FOUR FIRMS have been named distributors for Pop Corn Maid hot popcorn vendors by the Jack Nelsor. Company, Chicago. They are: Superior Distributing Company, Denver; McClure Distributing Company, St. Louis and Kansas City; A & B Candy Company, Portland, Ore., and Markepp Sales Company, Cleveland. Pop Corn Maid venders are designed to vend 35 dime portions or 70 five-cent portions of pre-popped corn from one filling

THE TOL-PAK Drink Dispenser, which is very easy to install because it is just hooked up to water and electricity, is now available. It dispenses three flavors from one unit and serves the drink at thirty-eight degrees, which is the ideal temperature.

PRELIMINARY REPORTS on candy vending machine operations show that a theatre with 2,800 admissions makes a profit of $35 a week from the machine. Another operation with 7,000 admissions is averaging $88 per week.

IN PHILADELPHIA, home of 100 major vending machine firms, 500,000 candy bars and 250,000 cups of soft drinks are sold each week through the coin-in-the-slot machines.

THE SECO Company, Inc. has announced the availability of a custom-built fountain line. The Superex soda fountain units, equipment and accessories which were formerly available only for drug stores have been made adaptable to other types of large and small installations. They have a dry refrigerator system and the cost of installation has been greatly reduced because all the units are self-contained.

Seazo
COCONUT OIL POPCORN SEASONING


...has that rich golden color that makes 'em buy!
For those states where colored oil is not sold — use Simko brand.
By the makers of POPSIT PLUS!
Simonin of Philadelphia

FINE QUALITY CANDIES
THAT SELL AND REPEAT
5¢ Boston Baked Beans
5¢ Chocolate Confetti
10¢ Jordan Maid Almonds
10¢ Chocolate Almonds
Write for Samples and Prices
FERRARA CANDY CO: Not Inc.
2200-10 W. Taylor St., Chicago 12, Illinois



95% OF ALL MOTION PICTURE HOUSES *ARE LOSING MONEY!*

Only 5% of all houses satisfy the public's demand for carbonated drinks such as Coca Cola and Root Beer. The 95% who don't serve carbonated drinks are losing money. This 95% claim handling bottled beverages is too much trouble. *We agree!* Other theaters have automatic dispensers. *But living clerks do 4 to 5 times more business than machines!*

HERE'S THE ANSWER TO YOUR PRAYERS—HERE'S HOW TO MAKE REAL MONEY!



THE DRINCOLATOR

- Counter height to fit into your candy stand. Height 42″, width 26″, depth 27″
- No installation cost—just plug into wall socket and connect to city water
- In seconds, the DRINCOLATOR *carbonates, refrigerates, flavors* and *dispenses* an authentic drink of Coca Cola, Root Beer or any other two flavors desired! By simply pulling the handle, the DRINCOLATOR can dispense 10 drinks per minute under 40 degrees
- 500 drink capacity
- Takes less than a minute to refill DRINCOLATOR'S syrup tanks

MAKE FROM 250% TO 500% PROFIT

at 5c per cup—for each $3.60 you spend on 2 gallons of syrup and cups, you receive $12.50. Your profit: $8.90—approximately 250%

at 10c per cup—your profit $21.40—almost 500%

For full information on obtaining the Drincolator for your theaters, write to DRINCOLATOR Corporation, 342 Madison Avenue, New York 17, N. Y.

drincolator CORP.

"PAYS FOR ITSELF WHILE IT PAYS YOU"

DRINCOLATORS have been enthusiastically received by leading motion picture houses from coast to coast. DRINCOLATORS are field and laboratory tested and guaranteed against defective parts or workmanship by the world's largest manufacturers of soda fountains and carbonating equipment.



The proof of the profit promise is in hard cash . . . not big words.

Ask any operator of a 'POP' CORN SEZ Automatic Vending Machine. He'll tell you that here's one of the slickest, easiest ways to big profits he's ever seen. They're completely automatic and electrically controlled: easy to operate — no levers to push — no attendant standing by.

Yes, there's big profit in 'POP' CORN SEZ Popcorn and the Automatic Vendor. Don't take our word for it . . . actual cost analysis will prove more net dollar profit can be made with the 'POP' CORN SEZ Automatic Vendor than any other way of selling popcorn. Ask for percentage figures and check them yourself.

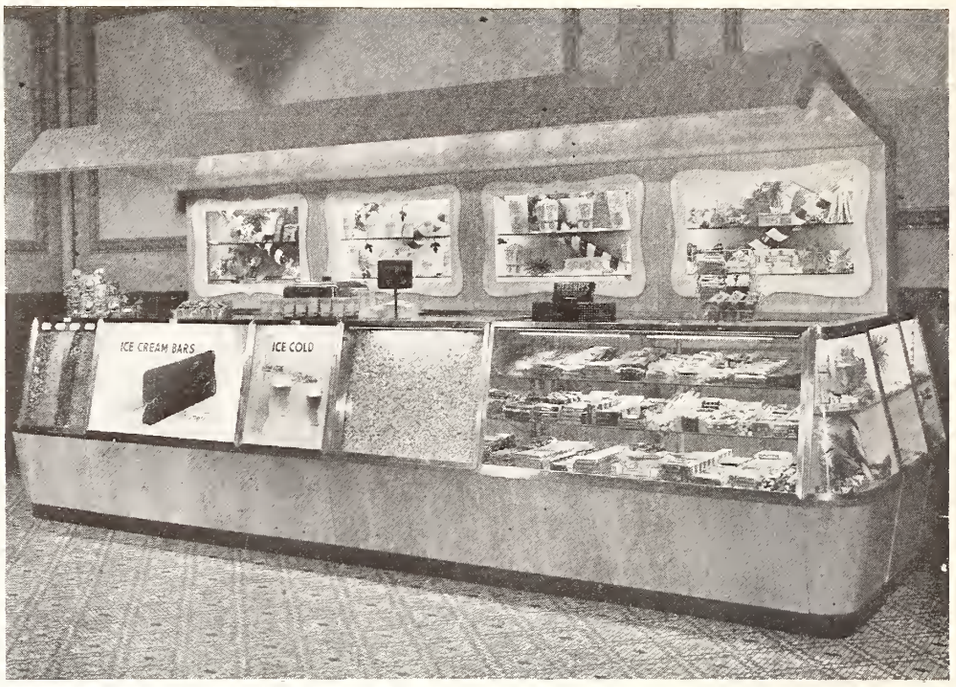
Drop the coupon in the mail and you get the whole story.

Auto-Vend, inc.

FORMERLY T. & C. CO.
P. O. BOX 5998
DALLAS, TEXAS

SEND THIS COUPON

Auto-Vend, Inc. Dept. D
Box 5998
Dallas, Texas
Gentlemen: Rush me profit-proof on 'POP' CORN SEZ AUTOMATIC VENDING MACHINES. Who is my nearest distributor? No obligation.
NAME_____
ADDRESS_____
CITY_____ STATE_____



'THEATRE-STYLED' EQUIPMENT

A new line of "theatre-styled" equipment, combining candy cases, popcorn machines and beverage dispensers, has been announced by Superdisplay, Inc., of Milwaukee.

A combination of uniformly styled units, sleekly modern in design, the special sectional construction of the equipment makes each dispenser a unit complete in itself with its own canopy and its own background. They are so constructed, however, that they can be expanded or contracted to fit large or small areas.

A new serving height has been adopted for the convenience of both customers and sales attendants and the glass fronts of the cases have been designed to slant backwards, thus bringing all merchandise within easy viewing and shopping range.

One of Supurdisplay's features is a radically new popcorn warmer. Across the entire front of the unit is a huge eye-catching display of bulk corn. A special area of the unit is given over to an animated display of bouncing kernels, prompting the customer to believe he is watching the corn pop.

Warner for Popcorn

A new instantaneous heating principle keeps the corn warm at all times and keeps enough of it warm to meet all needs. The unit contains a stainless steel serving door.

Features of the Supurdisplay candy cases include individual plastic trays, for simplicity of filling and inventory; a rotating plastic display for featured merchandise; individual shelf lighting, and a special air system which circulates the air inside the cabinet one and a half times a minute. Refrigeration for the case is optional.

The company's three-drink bulk beverage dispenser will deliver a minimum of 450 drinks an hour, chilled at a temperature of not more than 38 degrees.

Offering three drinks, Orange Crush, Coca Cola and Root Beer, the dispenser is entirely self-contained, having its syrup, storage, carbonator and compressor in one unit. It has a spring-type cup ejector, watertight waste bin, and special storage shelves.

The unit is fronted with a design of three large beverage glasses, set in a field of sparkling snow, the whole animated by the bubbling of vari-colored drinks.

Combination Available

Theatres which wish to sell both ice cream and bottled beverages can obtain a combination dual-temperature refrigerated case which is divided into two adjustable sections. Either the entire unit or either of the two sections can be used as a deep freeze, for ice cream, or adjusted for moderate temperatures, for the storage of beverages.

A lighted front display area for this unit features a molded plastic diorama of the ice cream bar, the bottle beverage, or both.

To back up these units, sectional cabinets have been designed which include cash drawers, storage bins, and an illuminated shadow box which can be utilized to sell confections or to advertise coming attractions.

A canopy for the units is also available in sections. Each contains indented reflector hoods.

Superdisplay is also making available a line of sales accessories, including an open-top popcorn box, uniforms for sales attendants, an all-purpose metal easel, a plastic time schedule holder, adjustable sign holders and various other display pieces.

Cites Value of Effective Display

Striking demonstration that the volume of candy, popcorn and Coca-Cola sales is dependent upon the effectiveness of the display is found in the experience of Hal Neides of Blumenfeld Theatres, San Francisco. Mr. Neides designed a new type of display case for these confections and then experimented in locating it in the Esquire, United Artists and Orpheum theatres. He found an increase of from 25 to 65 per cent in sales, according to the spot in which his counters were placed. In all three cases, it was found that counters displayed near the theatre's entrance, where patrons were obliged to pass directly in front of them, totaled the highest sales.

Pacific Candy Service Has Good Humor for Theatres

Pacific Candy Service Corporation of Los Angeles has been awarded exclusive west coast distribution rights to Good Humors and other ice cream products by agreement with Good Humor Company of California. This marks the first time that Good Humors have been made available to theatres. Herbert R. Ebenstein, president of Pacific, has announced that all equipment will be furnished to the theatre free of cost, that delivery of ice cream will be made direct to the theatre on regular schedule and that intensive merchandising and promotion will be carried out for the exhibitor as part of the service package.

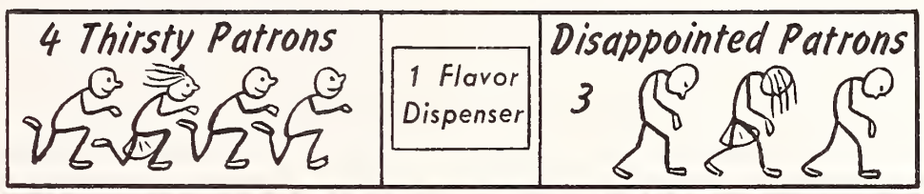
Sales Master Display Cases Again Available to Theatres

The Columbus, Ohio, Show Case Company has again made available to theatre owners its Sales Master Display Cases, only recently produced in sufficient volume to be offered directly to theatre owners. Each Sales Master Case is a separate unit in itself, but two or more may be combined to form a larger compartment for the display and sale of candy and other confections in the theatre lobby. Curved and straight floor cases and wall cases are offered.

Henry Heide Announces 1948 List of Officers

Herman L. Heide, president of Henry Heide, Inc., manufacturers of candy and bakery products, announced this week his company's 1948 officers recently elected by the board of directors. They include: Mr. Heide, president; Julius A. Heide and Henry Heide, Jr., senior vice-presidents; Rudolph J. Kantner, vice-president in charge of purchasing; Walter R. Keefe, vice-president in charge of sales; Henry E. Jaeger, vice-president in charge of plant and production; Pierre Merkl, treasurer and comptroller; Andrew H. Heide, secretary, and Edward Grebenstein, Vincent H. Heide and Victor H. Heide, assistant vice-presidents.

The A B C's of MIX-A-DRINK





Give the Customer What He Wants

THEATRES, everywhere, see in MIX-A-DRINK a new opportunity for increasing soft drink revenue.

MIX-A-DRINK invites your patrons to "Choose The Flavor That You Favor" — or *mix them* to your taste.

MIX-A-DRINK is an automatic Soda Bar. A cool, refreshing, perfectly carbonated cup of sparkling beverage is mechanically vended in 5 seconds. Users have a choice of 3 popular flavors — and can mix these any way they want. Stocked with chocolate, coke and cherry, it gives patrons their choice of—*straight Coke, Chocolate* or *Cherry* — *Cherry Coke, Chocolate Coke* or *Cherry Chocolate.* Think how this exclusive MIX-A-DRINK feature can boost your audience demand for soft drinks.



Automatic coin changer accepts nickels, dimes, and quarters. Streamlined modern design with smart edge-lighted Lucite promotion panel. Meets all known sanitary requirements. Serviced by a national organization.

Send for complete details about MIX-A-DRINK, The Automatic Beverage Dispenser that caters to your customers' taste. No obligation, of course.

SPACARB, Inc.
America's Oldest Manufacturer and Operator of Automatic Beverage Dispensers
311-317 EAST 23rd STREET • NEW YORK 10, N. Y.

SELF-SERVICE EMPHASIZED BY SPACARB

Automatic cup beverage dispensers operated by the customer to suit *his* taste, and operated therefore without the need or expense of attendants to serve the drink or make change—are the answer to the showman's demand for that necessary adjunct to the theatre candy stand, a beverage fountain of efficiency and economy. So declares Jack Pero, sales and advertising manager of Spacarb, Inc.

The Spacarb company, one of the old-line manufacturers, has produced a drink dispenser that does everything but say "thank you." And that may come.

"We are merely on the threshold of the automatic machine era," says Mr. Pero. "The applications of such devices are countless and fascinating. In the case of our mix-a-drink dispenser, we have thought of everything which a machine should do."

"The machine makes change. This means the thirsty patron will not distract the ticket seller, the doorman or ushers with requests for change. When it runs out of change, it says so, and accepts only certain coins. It serves three drinks. When the customer wants to mix them, the machines enables him, merely by pushing buttons, to mix his drinks in the proportion he desires. Our sealed, pressurized, stainless steel syrup tanks eliminate airborne contamination and foreign odors. Used cups are disposed of in separate waste receptacles. The machine has plenty of space, both to tell the customer what to do, and for the advertiser to display his message."



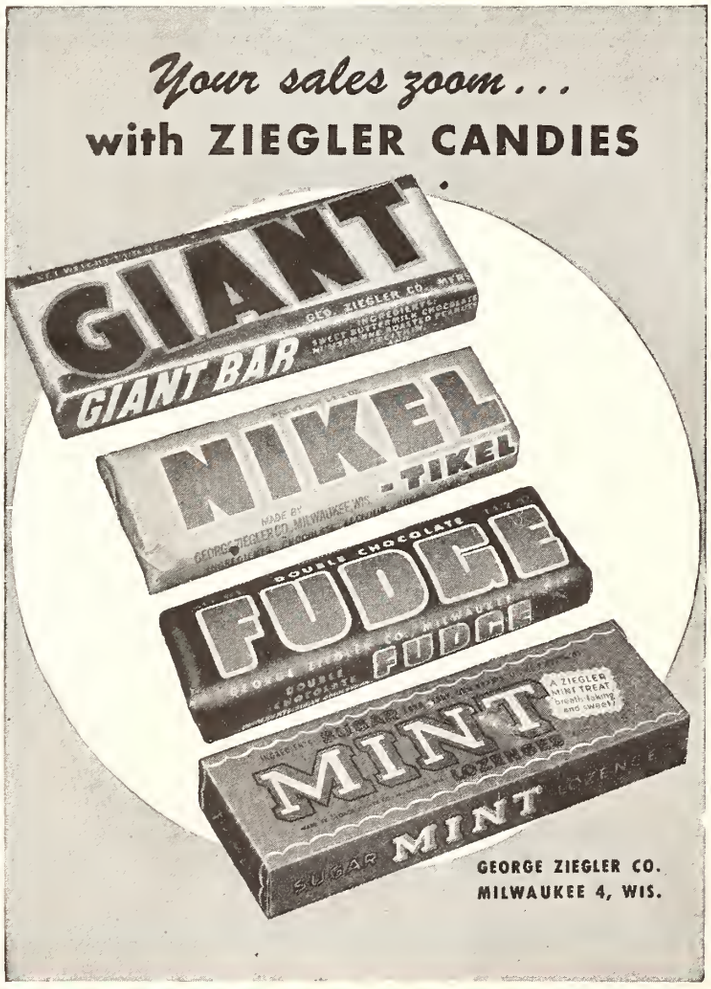
Jack Pero of Spacarb and dispenser

In Mr. Pero's opinion, a great percentage of the soft drink purchases are made by patrons on their way out of the theatre.

The automatic versus manual operation is an issue bandied about lately, and Mr. Pero is prepared to battle on both sides. He pointed out that Spacarb also makes a compact manually operated dispenser called "the fountainette," also with three drinks. And he had this to say:

"The machine does not rely solely on the human element so far as the theatre man is concerned. The fact that it has an automatic drink counter and a locked pre-set syrup throw regulator, measuring precisely the amount of syrup used, means the exhibitor can count on profits unhampered by the all-too-human favoritism of the individual operating a soda fountain. Although the fountainette occupies only 20" by 20" of lobby floor space, it contains basically the same engineering features as the Automatic Mix-A-Drink."

Mr. Pero's company is prepared, through its fountainette, to meet the demand for manual operation, if the theatre owner should decide in favor of a pretty girl servicing the customer. "We have here, however, in contrast to other such manual machines," he commented, "one which could be adapted to operate automatically also. In other words, when theatre personnel go off for the night, this fountainette could be switched to automatic operation," it was emphasized by the executive.



READERS SERVICE from THEATRE SALES

The readers of this department have a special franchise right on special service and information on subjects pertaining to machines, methods and merchandise in this field. We seek to supply requests for facts about products, whether they are mentioned in these pages or not, and about sources from which they can be obtained. We cannot, obviously, go into questions of price, save in general terms, nor can we venture into the realm of legal issues. We endeavour, however, to render an adequate answer to every inquiry. Here is a form to make it handy.

THEATRE SALES DEPARTMENT
MOTION PICTURE HERALD
ROCKEFELLER CENTER, NEW YORK

I would appreciate full information about . . . . . .

. . . . . .

. . . . . .

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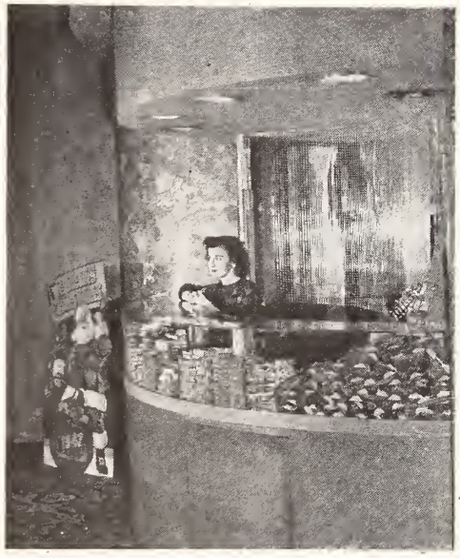
(*Name*) _____

(*Theatre*) _____

(*City*) _____

INTERSTATE SELLS CANDY





E. HAROLD STONEMAN'S large Interstate Circuit of New England is in the candy business for good. The circuit has found the business pays. And it has found a particular type of stand consonant with its particular type of theatre and customer. The stands, modern without too much floss, are building good will and satisfying patrons. Shown here are two examples in southern Massachusetts: the State, Stoughton, above; and the Modern, Brockton, right. The counter at the State is in the standing room area, facing the customer as he gives tickets to the doorman. At the Modern, it is in a small alcove next to the standing room area, but still behind the doorman and facing the customer. With blond wood finishing and recessed overhead spotlighting, the stands carry ice cream and popcorn as well as all candies in the popular-price field.

COLUMBUS THEATRE CASES

AVAILABLE FOR IMMEDIATE DELIVERY

NOW READY TO INCREASE YOUR PROFITS

Do as so many owners of *profitable* theatres are doing. Turn foyers and lobbies that are not paying their way into *profitable* confection sales areas. Columbus Cases are ideal for such a department. Each case is a separate unit that may be combined with others as department grows. Beautiful design, fluorescent illumination invite sales. Features include side-sliding doors with lock, roomy storage space in rear.

Write, wire or 'phone for immediate delivery.

Additional literature on request.



The M-700

THE COLUMBUS SHOW CASE CO.
868 W. FIFTH AVE. COLUMBUS 12, OHIO
Phone University 2166

COLUMBUS SALES - MASTER DISPLAY CASES



Simonin of Philadelphia
SEASONING SPECIALISTS TO THE NATION

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P.M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

USED EQUIPMENT

THEATRE CHAIRS — 3,000 IN STOCK USED spring cushioned, part full upholstered back and part insert panel back, with spring edge and box-spring cushions; 1,000 veneer chairs; 800 good backs, 500 spring cushions; and hinges. Immediate delivery. Advise how many you need. Write for prices and photographs. Phone Valley 2-3445. JESSE COLE, 2565 McClellan Avenue, Detroit, Michigan.

THEATRE CHAIRS—1,000 USED SPRING CUSHioned, full upholstered backs and seats. Immediate delivery. Write or phone for prices. Call Malden 5-7654. LLOYD CLARK, 21 Pleasant St., Malden 48, Mass.

SUPER-SIMPLEX MECHANSIMS, REBUILT, $425; Simplex rear shutter mechanisms, shockproof gears, rebuilt, $340; Powers $114.50; Brenkert Enarc lamphouses, rebuilt, $425 pair, Spring seats, excellent condition, $3; Series II lenses, $35 pair; Peerless lamphouses excellent, $150 pair; Forest late model 30 ampere rectifiers, $105 pair. STAR CINEMA SUPPLY, 459 W. 46th St., New York 19.

MOVING DAY FOR US—MUST MOVE SURPLUS inventories—Ampro arc 16mm. outfits, $995; Drive-Ins, look—DeVry H. I. Arc sound complete outfits, $2,485; 50 & 65 ampere High Intensity Imperial and Stabilarc Generators, panel, ballasts, starters from $395; complete rebuilt projection, sound equipments, Powers, Simplex, Motiograph, Century, Brenkert for all size theatres and drive-ins, $995 up. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

THEATRE CHAIRS—500 EXCEPTIONALLY GOOD Heywood chairs, veneer back spring seat, $5.50 each rebuilt. Other lots. BODELSON & CO., 10-38 Jackson Ave., Long Island City, N. Y.

MUST MAKE ROOM FOR FRESH STOCK IN our new building—cutting prices drastically; Neumade 30" high rewind tables, $19.95; Brenkert H. I. Rectifiers, $79.50; Motiograph K Mechanisms, $195; Simplex BB Movements, $39.50; Simplex 2000' magazines, upper, $11.50; lower, $16.50; double film shipping cans, $2.95; Sound Projectors, 35mm., $89.50 up; 16 mm., $149.50 up. Send for Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

10,000 REBUILT CHAIRS AVAILABLE! COMplete variety from $3.95. American seating, Heywood-Wakefield, Ideal, Stafford, Andrews, veneers, panelbacks, fully upholstered. Send for latest list. S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

FOR SALE: A LARGE QUANTITY OF SIMPLEX and Powers projectors, low-intensity lamps and lenses for export. EDWARD H. WOLK, 1241 S. Wabash Ave., Chicago 5, Ill.

NOTICES

THE NEW SOS BUILDING HAS EVERYTHING —theatre television—latest lighting layouts—dramatic decorations—sumptuous showrooms! Our lobby mat says "Welcome." S. O. S. CINEMA SUPPLY CORP., 602 W. 52nd St., New York 19.

SCHOOLS

LEARN MODERN MANAGEMENT. HUNDREDS have successfully advanced to better theatre positions through the Institute's time tested training in spare time, at low cost. Free information. Established 20th year. THEATRE MANAGERS INSTITUTE, Elmira N. Y.

POSITIONS WANTED

GENERAL MANAGER, BUYER AND BOOKER. 19 years' experience in New York territory. Understand all types of motion picture operations. BOX 2198, MOTION PICTURE HERALD.

SHOWMAN OF 25 YEARS' EXPEDIENCE NOW in executive position with circuit seeks opening with growing concern. Thorough knowledge every phase operation. Age 45, college, sober, reliable, energetic. Excellent record, will go anywhere. Available immediately. BOX 2207, MOTION PICTURE HERALD.

PROJECTIONIST, A1, 20 YEARS' EXPERIENCE, can do technical work. A. J. HAWK, 916 S. Sandusky Ave., Bucyrus, Ohio.

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Filmack Drops Services Of Union Printers

President Irving Mack of Filmack Trailer in Chicago last week discontinued employing members of the Chicago Typographers Union, Local No. 16, which have been asking salary increases of $10.90 a week. Mr. Mack said he was not able to meet the request and has been employing non-union type setters. Local 16 has been on strike since November 24 against Chicago's five major daily newspapers.

Penn-Federal Sets Dividend

The Penn-Federal Corporation, operator of Loew's Penn theatre, Pittsburgh, Pa., has announced a common dividend of 25 cents per share, payable March 15, 1948.

Horizon Will Produce For MGM Release

Hollywood Bureau

Horizon Pictures, headed by Sam Speigel and John Huston, will produce features for MGM release, under terms of a contract announced last week. The association is effective April 1, by which time Horizon expects to finish "Key Largo" for Warners.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS CHART
ADVANCE SYNOPSES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Bride Goes Wild

***MGM*—Top Notch Comedy**

Here is a madcap comedy exhibitors may exploit to the fullest without fear of disappointing their audiences.

For the marquee there are the names of Van Johnson and June Allyson, Butch Jenkins and Hume Cronyn. For the audience there is rapid fire comedy which will provoke gales of laughter. For the exhibitor there will be many happy moments as he counts the box office take at the end of the day.

Directed by Norman Taurog, who has drawn upon his 35 years of experience with this type of picture and has emerged with one of his best, the story is brief and simple. It concerns Johnson as the irresponsible author of fairy tales who hates children. He meets, becomes confused by, but eventually falls in love with Miss Allyson, a prim school teacher from Vermont who is to illustrate his forthcoming story book. Complications follow when Johnson takes a obstreperous child from the orphanage, Butch Jenkins, to pose as his son in an effort to retain Miss Allyson's services. Eventually they part, but after the usual romantic troubles are reunited and plan a home for the orphaned boy.

For the laughs producer William H. Wright and director Taurog have taken the well-knit original screenplay by Albert Beich and incorporated every trick that Mack Sennett pulled in his Keystone comedies to panic audiences. There are speeding automobiles winding through heavily congested roads and knocking the back ends of hay wagons; a nerve-racking walk along the ledge of a building many floors above the street, a hilarious scene of garden ants crawling over wedding guests and breaking up the ceremony. In fact everything but the custard pie.

To test audience reaction MGM held a sneak preview at Loew's Yonkers theatre late one evening. From the first scene to the concluding shot the audience was so hilarious that much of the dialogue was lost.

Reviewed at Loew's Yonkers theatre in New York to the reaction noted above. Reviewer's Rating: Excellent.—George H. Spires.

Release date, March, 1948. Running time, 98 min.
PCA No. 12681. General audience classification.
Greg Rawlings.....Van Johnson
Martha Terryton.....June Allyson
Danny .....Butch Jenkins
John McGrath.....Hume Cronyn
Una Merkel, Arlene Dahl, Richard Derr, Lloyd Corrigan, Elisabeth Risdon, Clara Blandick, Kathleen Howard

Sitting Pretty

***20th-Fox*—Hilarious Comedy**

Here is a picture that exhibitors should welcome with open arms. In days like these, a film like this should act as a tonic and audiences are certain to appreciate an offering of entertainment in the best sense of the word.

For what it tries to achieve, "Sitting Pretty" is almost ideal. It's full of laughs, it offers sparkling performances and a good story that never permits slapstick, and it manages to contain its humor within the comparatively short running time of 84 minutes. All of this adds up to merchandise of highest caliber, tied into a neat package by a string of attention-getting marquee names.

In this story of an elderly writer—a self-termed "genius"—who comes to a little community to take care of a family's three children and in the end writes a book incorporating his experiences, Clifton Webb carries the main load and delivers himself of what probably is destined to be one of the year's funniest performances. He is ably supported by a host of actors with an equally fine sense of comedy including Robert Young, Maureen O'Hara, Ed Begley, Louise Albritton, Betty Ann Lynn and Richard Haydn.

Direction by Walter Lang is of the best. F. Hugh Herbert wrote the excellent screenplay. Samuel G. Engel produced. This is a picture to be enjoyed by the whole family. Scenes like the one in which Webb shows father Young how to bathe Roddy McCaskill, the baby, are sure to bring down the house.

Maureen and Bob advertise for a baby-sitter and are stunned when Webb shows up. They soon find him a man of incredible experience and equally incredible, but quite charming, conceit. He gets the children completely under control, but trouble comes when, with Young away on a trip, Webb is seen with Maureen alone at night in the house by Richard Haydn, who loves to snoop. Soon the place is buzzing with gossip.

There is more trouble when Maureen and Webb are seen dancing a rhumba at a night club and Bob is fired. About this time Webb's book, caricaturing everyone in the community, comes out and is a best seller. The town is scandalized, but Webb announces his work is only the first of a series of three volumes.

Seen at the 20th-Fox projection room in New York. The audience had itself a wonderful time. Reviewer's Rating: Excellent.—Fred Hift.

Release date, April, 1948. Running time, 84 min.
PCA No. 12814. General audience classification.
Harry .....Robert Young
Tacey .....Maureen O'Hara
Lynn Belvedere.....Clifton Webb
Richard Haydn, Louise Albritton, Randy Stuart, Ed Begley, Larry Olsen, John Russell, Betty Ann Lynn, Willard Robertson, Anthony Sydes

The Westward Trail

***Eagle Lion*—Action Drama**

This film is designed for the followers of Eddie Dean and it should please because it contains a lot of outdoor action, including riding and fighting. Dean portrays a stalwart cowboy who protects oppressed ranchers.

A young lady, played by Phyllis Planchard, and her brother, buy a small ranch. However, a gang controlled by Bob Duncan attempts to buy their land. Dean knows that the land is valuable because of a silver deposit and attempts to aid the young people in their fight against the gang. The racketeers try to turn the townspeople against Dean, but he takes the girl into his confidence and tells her that he is a U. S. marshal. Dean, with the aid of Soapy, his sidekick, played by Roscoe Ates, brings the culprits to justice and restores law and order.

This film was produced and directed by Jerry Thomas and Ray Taylor, respectively. There are three Western-type original songs, which are: "When Shorty Plays the Schottische," "Cathy," and "It's Courtin' Time," sung by Dean.

Seen at a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, March 25, 1948. Running time, 58 min.
PCA No. 12747. General audience classification.
Eddie .....Eddie Dean
Soapy .....Roscoe Ates
Ann .....Phyllis Planchard
Eileene Hardin, Steve Drake, Bob Duncan, Carl Mathews, Lee Morgan, Bob Woodward, Budd Buster, Charles "Slim" Whitaker, Frank Ellis

Six-Gun Law

***Columbia*—Western**

The Durango Kid, the masked rider on the white horse, helps the townspeople to get evidence against a gang controlling the town. Charles Starrett plays the dual role of the Durango Kid and Steve Noris. Smiley Burnette is entertaining with his presentation of humorous antics.

The town is run by a gang who framed the sheriff so they would have him on their side. The gang planned a bank robbery, but the Durango Kid is notified of their plan and rides into town and takes the money from the bank before the bandits arrive. The ranchers rise up against the gang and with the help of the Durango Kid the leader and his henchmen are captured.

Colbert Clark produced and Ray Nazarro directed from Barry Shipman's hcreenplay

Seen at the New York theatre. Reviewer's Rating: Fair.—M. R. Y.

Release date, January 9, 1948. Running time, 54 min.
PCA No. 12612. General audience classification.
Steve Noris / Durango Kid .....Charles Starrett
Smiley Burnette.....Smiley Burnette
Nancy Saunders, Paul Campbell, Hugh Prosser, George Chesebro, Billy Dix, Bob Casen, Ethan Laidlaw.

Design for Death

***RKO Radio*—Documentary**

This informative film on Japan and Japanese history and customs is a compilation of confiscated film. The result is a documentary type film which should receive attention from audi-

(*Continued on page* 4079)

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Numerals in parentheses next to titles represent running time as supplied by the distributor.

(For listing of releases back to July 1, 1947, see PD pages 3984-4002)

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
9402	Sing a Song of Six Pants (7) (Stooges)	10-30-47	4020
9403	All Gummed Up (18) (Stooges)	12-11-47	3994
9404	Shivering Sherlocks (17) (Stooges)	1-8-48	4031
9405	Pardon My Clutch (15) (Stooges)	2-26-48	....
9406	Squareheads of the Round Table (18)	3-14-48	....
9421	Wedding Bells (17) (Schilling & Lane)	10-9-47	3942
9422	Should Husbands Marry? (17) (H. Herbert)	11-13-47	4020
9423	Silly Billy (17) (Billie Burke)	1-29-48	4041
9424	Two Nuts in a Rut (17) (Schilling & Lane)	2-19-48	....
9433	Wife to Spare (16) (A. Clyde)	11-20-47	4020
9434	Wedlock Deadlock (16) (J. deRita)	12-18-47	4041
9435	Radio Romeo (17½) (H. Von Zell)	12-25-47	4041
9436	Man or Mouse (18)	1-15-48	4041
9437	Eight-Ball Andy (18)	3-11-48	....
	COLOR RHAPSODIES		
9502	Boston Beany (6)	12-4-47	3994
9503	Flora (7)	3-18-48	....
	COLOR PHANTASIES		
9701	Kitty Caddy (6)	11-6-47	3942
9702	Topsy Turkey (6½)	2-5-48	....
	COLOR FAVORITES (Reissues)		
9601	Dreams on Ice (6½)	10-30-47	4031
9602	Novelty Shop (6½)	11-20-47	4020
9603	Dr. Bluebird (8)	12-18-47	4021
9604	In My Gondola (7½)	1-22-48	4041
9605	Animal Cracker Circus (7)	2-19-48	....
	THRILLS OF MUSIC		
9952	Claude Thornhill & Orch. (10)	10-30-47	3918
9953	Lecuona Cuban Boys (10½)	11-13-47	3985
9954	Skitch Henderson & Orch. (10)	12-11-47	4031
9955	Charlie Barnet & Orch. (10)	1-15-48	4041
9956	Ted Weems & Orch. (10)	3-25-48	....
	COMMUNITY SING		
9652	No. 2 April Showers (9)	10-2-47	3919
9653	No. 3 Peg O' My Heart (9)	11-6-47	4001
9654	No. 4 When You Were Sweet Sixteen (8½)	12-4-47	4019
9655	No. 5 Feudin' and Fightin' (10½)	1-18-48	4031
9656	No. 6 Civilization (9)	2-12-48	....
	SCREEN SNAPSHOTS		
9852	Laguna, U.S.A. (9½)	10-9-47	3994
9853	Out of This World Series (9)	11-27-47	4020
9854	Off the Air (9½)	12-18-47	4020
9855	Hawaii in Hollywood (10)	1-22-48	4051
9856	Hollywood Honors Hersholt (9)	2-12-48	....
	WORLD OF SPORTS		
9802	Ski Demons (9)	10-23-47	3943
9803	Bowling Kings (10)	11-13-47	3994
9804	Navy Crew (Champions (10)	12-25-47	4031
9805	Rodeo Thrills & Spills (10)	1-29-48	4041
9806	Net Marvels (9)	3-11-48	....
	TWO REEL SPECIAL		
9451	A Voice Is Born (20)	1-15-48	4041
	FILM NOVELTIES		
9901	Aren't We All? (10½)	11-27-47	3994

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	FITZPATRICK TRAVELTALKS (Color)		
T-911	Visiting Virginia (9)	11-29-47	3985
T-912	Cradle of a Nation (9)	12-13-47	4020
	PETE SMITH SPECIALTIES		
S-952	Surfboard Rhythm (9)	10-18-47	3985
S-953	What D'Ya Know (9)	11-8-47	3985
S-954	Have You Ever Wondered? (9)	12-13-47	3985
S-955	Bowling Tricks (10)	1-10-48	4068
S-956	I Love My Mother-in-Law But (8)	2-7-48	....
	M-G-M TECHNICOLOR CARTOONS		
W-931	Slap Happy Lion (7)	9-20-47	....
W-932	The Invisible Mouse (7)	9-27-47	....
W-933	Kingsize Canary (7)	12-6-47	4020
W-934	The Bear and the Bean (7)	1-31-48	....
	PASSING PARADE		
K-971	Miracle In a Cornfield (8)	12-20-47	4020
K-972	It Can't Be Done (8)	12-47	4068
K-973	Goodbye Miss Turlock (10)	1-24-48	....
K-974	My Old Town (9)	2-7-48	....
	GOLD MEDAL REPRINT CARTOONS		
W-921	Goldilocks and the Three Bears (11)	11-22-47	3985
W-922	The Fishing Bear (8)	12-20-47	4020
W-923	The Milky Way		....
	MARTIN BLOCK'S MUSICAL MERRY-GO-ROUND		
M-981	Freddy Martin-Keenan Wynn (10)	2-14-48	....

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
L7-1	Hula Magic (10)	11-7-47	4021
L7-2	Bagpipe Lassies (11)	1-2-48	4031
L7-3	Modern Pioneers (10)	2-13-48	....
	GEORGE PAL PUPPETOONS (Color)		
U6-3	Date with Duke (8)	10-31-47	3985
U6-4	Rhapsody In Wood (9)	12-19-47	4020
	POPEYE (Color)		
E7-1	All's Fair at the Fair (8)	12-19-47	4020
E7-2	Olive Oyl for President (6)	1-30-48	4068
E7-3	Flip-Flap (8)	2-13-48	....
E7-4	Pre-Hysterical Man (8)	3-26-48	....
	POPULAR SCIENCE (Color)		
J7-1	Radar Fisherman (10)	10-17-47	3918
J7-2	Desert Destroyers (11)	12-26-47	4020
J7-3	Streamlined Luxury (10)	2-20-48	....
	SPEAKING OF ANIMALS		
Y7-1	Dog Crazy (11)	10-3-47	3966
Y7-2	Ain't Nature Grand (10)	11-14-47	3994
Y7-3	Monkeyshines (9)	12-12-47	4020
Y7-4	Home Sweet Home (10)	2-6-48	....
	SPORTLIGHTS		
R7-1	Riding the Waves (10)	10-3-47	3918
R7-2	Running the Hounds (11)	10-31-47	3994
R7-3	Five Fathoms of Fun (10)	11-28-47	4020
R7-4	Stop, Look and Guess 'Em (10)	12-5-47	4020
R7-5	All-American Swing Stars (10)	1-16-48	....
R7-6	Double Barrelled Sport (10)	2-20-48	....
R7-7	Big Game Angling (10)	3-26-48	....
	MUSICAL PARADES (Color)		
FF6-5	Midnight Serenade (18)	11-21-47	4020
FF6-6	Jingle, Jangle, Jingle (20)	1-2-48	4020
FFZ-1	Samta-Mania (18)	2-27-48	4062
FF7-2	Footlight Rhythm (18)	4-9-48	....
	LITTLE LULU (Color)		
D6-3	A Bout with a Trout (8)	10-10-47	3876
D6-4	Super Lulu (7)	11-21-47	3994
D6-5	The Baby Sitter (7)	11-28-47	4020
D6-6	Oogshow-Off (7)	1-30-48	4041
	NOVELTOONS (Color)		
P7-1	Santa's Surprise (9)	12-5-47	3994
P7-2	Cat O' Nine Ails (8)	1-9-48	4068
P7-3	Wigwam Whoopee (8)	2-27-48	....
P7-4	We're in the Honey (8)	3-19-48	....
P7-5	The Bored Cuckoo (8)	4-9-48	....
P7-6	There's Good Boo's Tonite (9)	4-23-48	....
	PACEMAKERS		
K7-1	It Could Happen to You (11)	10-3-47	3966
K7-2	Babies, They're Wonderful (11)	11-14-47	3994
K7-3	Bundle from Brazil (11)	1-2-48	4041
K7-4	Musical Miracle (11)	3-12-48	....
	SCREEN SONGS		
X7-1	The Circus Comes to Clown (8)	12-26-47	4068
X7-2	Base Brawl (8)	1-23-48	....
X7-3	Little Brown Jug (8)	2-20-48	4041
X7-4	The Golden State (8)	3-12-48	....
X7-5	Winter Oraws On (8)	3-19-48	....
	NEWS SPECIAL		
....	1947, Year of Division (20)	12-30-47	4019

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
	CARTOON (Color)		
761	It's a Grand Old Nag (8)	12-20-47	4068

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color)		
74,107	Mickey's Delayed Date (7)	10-3-47	3907
74,108	Foul Hunting (8)	10-31-47	3876
74,109	Mail Dog (7)	11-14-47	3943
74,110	Chip an' Dale (7)	11-28-47	3985
74,111	Pluto's Blue Note (7)	12-26-47	3994
74,112	They're Off (7)	1-23-48	....
74,113	The Big Wash (7)	2-6-48	4068
84,701	Hawaiian Holiday (R) (8)	10-17-47	3918
84,702	Clock Cleaners (R) (7)	12-12-47	4020
84,703	Little Hiawatha (7)	2-20-48	....
	SPORTSCOPES		
84,302	Golf Doctor (8)	10-17-47	3919
84,303	Quail Pointers (8)	10-17-47	4019
84,304	Pin Games (8)	12-12-47	....
84,305	Racing Day (8)	1-9-48	4068
84,306	Sports Coverage (8)	2-6-48	....
	EDGAR KENNEDY		
83,401	Mind Over Mouse (18)	11-21-47	....
83,402	Brother Knows Best (17)	1-2-48	4068
83,403	No More Relatives (18)	2-6-48	....
	LEON ERROL		
73,706	The Spook Speaks (18)	12-5-47	3985
83,701	Bet Your Life (16)	1-16-48	4068
	FLICKER FLASHBACKS		
84,201	No. 1 (10)	10-24-47	3943
84,202	No. 2 (9)	12-5-47	4001
84,203	No. 3 (9)	1-16-48	4068
84,204	No. 4 (10)	2-27-48	....
	THIS IS AMERICA		
83,101	Border Without Bayonets (18)	11-14-47	3956
83,102	Switzerland Today (18)	12-12-47	3994
83,103	Children's Village (19)	1-9-48	4068
83,104	Operation White Tower (18)	2-6-48	....
	MUSICAL FEATURETTES		
73,204	Carle Comes Calling (18)	9-12-47	3862
	RAY WHITLEY WESTERN MUSICALS (Reissues)		
83,502	Musical Bandit (16)	10-10-47	3919
83,503	Corralling a Schoolmarm (20)	11-14-47	3985
83,504	Prairie Spooners (13)	12-19-47	4021
	JAMBOREE SERIES (Reissues)		
84,402	It's Tommy Tucker Time (R) (8)	10-3-47	3919
84,403	Johnny Long & Orch. (8)	10-31-47	3931
84,404	Duke Ellington (8)	11-28-47	3966
84,405	Jerry Wald & Orch. (9)	12-26-47	....
84,406	Ray McKinley (8)	1-23-48	....
84,407	Dick Stabile & Orch. (9)	2-20-48	....
	TWO REEL DRAMAS		
83,201	My Pal (22)	10-31-47	3908

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color)		
8252	Home of the Danes (8)	10-17-47	3876
8202	The 3 R's Go Modern (9)	11-7-47	3876
8203	Sky Thrills (9)	3-48	....
8253	Jungle Closeups (8)	12-12-47	....
8254	Copenhagen Pageantry (8)	1-48	4067
	SPORTS REVIEW (Color)		
8302	Olympic Class (10) (Mel Allen)	2-48	...
8303	Everglades Adventure (9) (Mel Allen)		....
8351	Vacation Magic (8)	9-26-47	3862
8352	Aqua Capers (8) (Mel Allen)	1-48	...
8353	Playtime in Scandinavia (8)	4-48	....
	TERRYTOONS (Color)		
8501	One Note Tony (7)	2-48	..
8505	The First Snow (7)	10-10-47	4051
8506	Super Salesman (7)	10-24-47	4051
8507	A Fight to the Finish (7)	11-14-47	4051
8508	The Wolf's Pardon (7)	12-5-47	4068
8509	Swiss Cheese Family Robinson (7)	12-19-47	....
8510	Hitch Hikers (7)	12-12-47	..
8511	Lazy Little Beavers (7)	12-26-47	....
8512	Felix the Fox (7)	1-48	....
8513	Talking Magpies in Taming the Cat (7)	1-48	....
8514	Mighty Mouse and the Magician (7)	3-48	....
8515	Gandy Goose and the Chipper Chipmunk (7)	3-48	....
8516	Hounding the Hares (7)	4-48	....
8517	Mighty Mouse in the Feuding Hillbillies (7)	4-48	....
	MARCH OF TIME		
V14-2	T-Men In Action (18)	10-3-47	3862
V14-3	End of an Empire? (18)	10-31-47	3907
V14-4	Public Relations—This Means You! (18)	11-28-47	4068
V14-5	The Presidential Year (18)	12-26-47	4019
V14-6	The Cold War (18½)	1-48	4041
V14-7	Marriage and Divorce	2-48	4067
	DRIBBLE PUSS PARADE		
8901	Album of Animals (8)	11-21-47	3876
	FEMININE WORLD		
8601	Something Old—Something New (8)	2-48	....
8602	Fashioned for Action (8)	4-48	....

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	LOEW MUSICOLOR		
....	Enchanted Lake (7)	12-47	4020
....	Fingal's Cave (10)	3-48	....
	DAFFY DITTY		
..	The Fatal Kiss (8)	11-47	....
	LANTZ CARTUNES		
....	The Band Master (7)	12-47	3994
....	The Mad Hatter (7)	2-48	...
....	Banquet Busters (7)	3-48	...
....	Kiddie Koncert (7)	4-48	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	VARIETY VIEWS		
3342	Chimp Aviator (9)	11-17-47	3968
3343	Brooklyn Makes Capital (10)	2-9-48	....
	NAME-BAND MUSICALS		
3301	Alvino Rey & Orch. (15)	10-22-47	3931
3302	Drummer Man (15)	12-3-47	3968
3303	Carlos Molina & Orch. (15)	12-31-47	...
3304	Tex Beneker Orch. (15)	3-3-48	....
	TWO-REEL SPECIALS		
2201	Fight of the Wild Stallions (20)	12-24-47	..
2202	Harnessed Lightning (17)	11-12-47	4068
3201	Snow Capers (19)	2-18-48	....
	THREE-REEL SPECIAL		
5555	Royal Wedding (29)	11-27-47	....
	THE ANSWER MAN		
3391	Wind, Curves and Tradoor (10)	12-22-47	....
3392	Hall of Fame (10)	1-19-48	....
	TECHNICOLOR CARTUNES		
3321	Giant Killer (7)	12-15-47	....
	MUSICAL WESTERN		
3351	Hidden Valley Days (25)	2-5-48	....
3352	Powder River Gunfire (24)	2-26-48	....

WARNER—VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR ADVENTURES		
4802	Beautiful Bali (10)	11-15-47	3966
4803	Dad Minds the Baby (10)	12-20-47	3966
4804	What's Hatchin'? (10)	2-28-48	4067
4805	Rhythm of a Big City (10)	3-27-48	....
	TECHNICOLOR SPECIALS		
3008	Sunset In the Pacific (20)	11-8-47	3943
4001	Celebration Days (20)	1-31-48	4041
4002	Soap Box Derby (20)	10-18-47	3943
4003	Teddy the Roughrider (20)	2-21-48	4067
4004	King of the Carnival (20)	4-3-48	....
	FEATURETTES		
4101	Power Behind the Nation (20)	10-11-47	3931
	SPORTS PARADE (Color)		
4501	Las Vegas, Frontier Town (10)	11-1-47	3943
4502	Action In Sports (10)	12-13-47	3957
4503	A Nation on Skis (10)	2-14-48	....
4504	Sun Valley Fun (10)	2-14-48	4067
4505	Trip to Sportland (10)	3-6-48	....
4506	Ride, Rancher, Ride (10)	3-20-48	....
4507	Holiday for Sports (10)	4-17-48	....
	BLUE RIBBON CARTOONS (Color)		
4301	Dangerous Dan McFoo (7)	12-20-47	3966
4302	Hobo Gadget Band (Tech.) (7)	1-17-48	4041
4303	Little Pancho Vanilla (7)	3-20-48	....
4304	Don't Look Now (7)	4-10-48	....
4305	Curious Puppy (7)	4-24-48	....
	MELODY MASTER BANDS		
4602	Swing Styles (10)	10-25-47	3931
4603	Borrah Minnevitch & Harmonica School (10)	12-6-47	4068
4604	Rubinoff and His Violin (10)	1-3-48	4021
4605	Artie Shaw & Orch. (10)	2-7-48	4067
	MERRIE MELODIES CARTOONS (Color)		
3707	Ooggone Cats (7)	10-25-47	3965
3708	Mexican Joy Ride (7)	11-29-47	3968
3709	Catch as Cats Can (7)	12-6-47	3966
3710	Horse Fly Fleas (7)	12-13-47	3966
3711	Two Gophers from Texas (7)	1-17-48	4068
3712	Back Alley Oproar (7)	3-27-48	....
3713	What's Brewin', Bruin? (7)	2-28-48	....
3714	What Makes Daffy Duck? (7)	2-14-48	....
3715	Daffy Duck Slept Here (7)	3-6-48	....
3716	A Hick, a Slick, and a Chick (7)	3-13-48	....
3717	I Taw a Putty Tat (7)	4-3-48	....
3718	Hop, Look and Listen (7)	4-17-48	....
	"BUGS BUNNY" SPECIALS (Color)		
3720	Slick Hare (7)	11-1-47	3986
3721	Gorilla My Dreams (7)	1-3-48	4021
3722	A Feather In His Hare (7)	2-7-48	..
3723	Rabbit Punch (7)	4-10-48	....
	VITAPHONE VARIETIES		
4402	So You Want to Hold Your Wife (10)	11-22-47	3966
4403	So You Want an Apartment (10)	1-3-48	4021
4404	So You Want to Be a Gambler (10)	2-14-48	4067
	MEMORIES FROM MELODY LANE		
4202	Let's Sing an Old Time Song (10)	12-27-47	3966
4203	Let's Sing a Song About the Moonlight (10)	1-24-48	4041
4204	Let's Sing Grandfather's Favorites (10)	3-13-48	....

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
9140	Brick Bradford (15 episodes)	12-18	4031
9160	Tex Granger (15 episodes)	4-1-48	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
792	Dangers of the Canadian Mounted (12 episodes)		4031
793	Dick Tracy Returns (R) (15 episodes)		....

(*Continued from page* 4077)

ences on account of the interesting scenes and commentary.

The rise of the Japanese war lords is traced from its origin to the culmination—the attack on Pearl Harbor. The film shows that the warmongers of Japan used the Shinto religion as a force for their evil ends. They kept the people slaves on the farms and prevented them from learning about the outside world. When the Americans defeated the Japanese at the end of World War II the era of the war lords' control in Japan ceased. The film concludes that if another war is to be avoided the people of the nations of the world must see that their leaders are not aggressive warmakers.

Kent Smith and Hans Conried are the narrators for this film which was produced by Theron Warth and Richard O. Fleischer. Sid Rodell was the executive producer.

Seen at the home office projection room. Reviewer's Rating: Good.—M. R. Y.

Release date, not set. Running time, 48 min. PCA No. 11471. General audience classification.

The Challenge

Twentieth Century-Fox—Melodrama

Tom Conway, as Bulldog Drummond, is the central figure in this melodrama, which concerns a hidden treasure of gold. It is a Reliance picture, produced by Ben Pivar and Bernard Small and directed by Jean Yarbrough. It was adapted from an original story by Sapper.

As the film opens a retired sea captain, who makes model ships, is pushed off a cliff. Scotland Yard investigates the case to determine the cause of the fall, suspecting that it might have been murder. Three persons are involved. They are the captain's housekeeper, his nephew and a young lady, who is the daughter of an old sailing friend of the captain. One of the ship models, "The Flying Dutchman," disappears and the girl is determined to find it. While she is endeavoring to recover the model, others join in the search. Another murder is committed and eventually it is discovered that the sails of the ship have the key to the location of a gold treasure which was found on the last voyage of the "Flying Dutchman." Tom Conway is able to get a message to Scotland Yard as the culprits, the nephew and the housekeeper, are about to seize the treasure.

June Vincent plays the girl who is the rightful heir to the fortune which the sea captain had stolen from her father. Richard Stapley plays the nephew and John Newland is an assistant to Bulldog Drummond.

Seen at the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, March, 1948. Running time, 68 min. PCA No. 121863. General audience classification.
Bulldog Drummond ..... Tom Conway
Vivian Bailey ..... June Vincent
Cliff Sonnenberg ..... Richard Stapley
John Newland, Eily Malyon, Terry Kilburn, Stanley Logan, Leyland Hodgson, James Fairfax, Pat Aherne, Oliver Blake, Houseley Stevenson
(*Review reprinted from last week's* HERALD)

Adventures of Casanova

Eagle Lion—Romantic Adventure

A gay, dashing Casanova portrayed by Arturo de Cordova charms the women and inspires a group of patriots to follow him in battle. The background is 18th Century Sicily which, at the time, is under foreign rule. Arturo de Cordova is supported by Turhan Bey as one of his right hand men, and Lucille Bremer is most attractive as the lady who wins the love of Casanova.

This colorful film was produced by Leonard S. Picker and directed by Roberta Gavaldon from a story by Crane Wilbur. The action scenes are excellent, with duelling and much swordsmanship. Fight scenes between the soldiers of the King and the patriots are fierce. The principal players are supported by John Sutton, George Tobias and Noreen Nash.

When the patriots are about to disband Turhan Bey gets Casanova to lead them. Casanova and the patriots wage a guerilla type war. The rightful governor is put into jail and eventually Casanova and his followers defeat the troops and restore the governor. Turhan Bey dies in a duel and Casanova marries the governor's daughter, played by Lucille Bremer.

Seen at a New York projection room. Reviewer's Rating: Good.—M. R. Y.

Release date February 7, 1948. Running time, 83 min. PCA No. 12695. General audience classification.
Casanova ..... Arturo de Cordova
Lady Bianca ..... Lucille Bremer
Lorenzo ..... Turhan Bey
John Sutton, George Tobias, Noreen Nash, Lloyd Corrigan, Fritz Lieber, Nestor Piava, Jorge Trevino, Cliff Carr, Jacqueline Dalya, Miroslava, Rafael Alciade, Jacqueline Evans
(*Review reprinted from last week's* HERALD)

ADVANCE SYNOPSES

THE MIRACLE OF THE BELLS
(RKO-Radio)

PRODUCERS: Jesse L. Lasky, Walter MacEwen. DIRECTOR: Irving Pichel. PLAYERS: Fred MacMurray, Valli, Frank Sinatra, Lee J. Cobb, Harold Vermilyea.

DRAMA. Bill Dunnigan, the world's greatest press agent by his own admission, comes to the dingy community of Coaltown to carry out the dying wish of his sweetheart, Olga, who wished to be buried in her home town. Olga, who had been trying to get into burlesque when he met her, eventually through Bill wins her big chance to appear in a film. She dies at the completion of the film, and it is shelved. Bill, thinking he can force the studio to release the film, conceives the idea of having the church bells in the town toll continuously for a few days. During the tolling, it is discovered that two of the statues in the church have turned on their bases, and it is acclaimed a "miracle." The picture is released.

I REMEMBER MAMA
(RKO-Radio)

PRODUCER: Harriet Parsons. DIRECTOR: George Stevens. PLAYERS: Irene Dunne, Barbara Bel Geddes, Oscar Homolka, Philip Dorn, Sir Cedric Hardwicke, Edgar Bergen, Rudy Vallee, Ellen Corby.

COMEDY-DRAMA. Taken from the Broadway stage success, this is the story of a Norwegian mother's problems in bringing up a family in America. Mama, who is the center of activity in the household and dominates practically everyone, miraculously gets along on papa's slender earnings always backed up by the assurance of her alleged "bank account." Beset by many tempestuous and comical situations, Mama brings her husband and their brood through, and not until they are considerably older and their financial status on a firmer footing do they realize that Mama never had a bank account—she had invented it to give the family a feeling of security in times of stress.

HOMECOMING
(MGM)

PRODUCER: Sidney Franklin. DIRECTOR: Mervyn LeRoy. PLAYERS: Clark Gable, Lana Turner, Anne Baxter, John Hodiak, Ray Collins, Glayds Cooper, Cameron Mitchell.

ROMANTIC DRAMA. Following service overseas with a medical unit as a major during World War II, a surgeon (Clark Gable) returns to his practice in his home town, a small midwestern community. He resumes his civilian practice, and the plot centers around his efforts to adjust himself to the demands of his patients.

THE NOOSE HANGS HIGH
(Eagle-Lion)

PRODUCER: Aubrey Schenck. DIRECTOR: Charles Barton. PLAYERS: Bud Abbott, Lou Costello, Kathy Downs, Mike Mazurki, Leon Errol, Joseph Calleia.

COMEDY: Abbott & Costello are mistaken for messenger service employees by a suave "bookie". He orders them to collect a $50,000 gambling debt, promising them a $50 bonus. The boys, however, overhear a plot to double-cross them, so after collecting the money, they duck into an office where a corps of girls are mailing samples of face powder. Costello shoves the money into one of the sample envelopes and it is promptly mailed. The boys' lives are threatened unless they retrieve the money. By means of a mailing list they track down the girl who received it. After futile attempts to win back the money, which has already been spent, the boys are spirited to a cement warehouse where the gangsters encase them in barrels of cement. As they are about to be dumped into the river, they are rescued and the debt is amicably settled.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

For Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation, see Service Data page numbers in last column.

Short Subjects Chart with Synopsis Index can be found on pages 4078-4079, issue of February 28, 1948.

Feature product listed by Company on page 4070, issue of February 21, 1948. For complete listing of 1946-47 Features by Company, see Product Digest, pages 3808-3809, issue of August 30, 1947.

(T) before a date in the list below is the tradeshow date; release dates are given as soon as available.

(†) indicates a Box Office Champion.

Title	Company	Prod Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
ADVENTURE Island (color)	Para.	4702	Rory Calhoun-Rhonda Fleming	Oct. 10,'47	67m	Aug. 16,'47	3782	3759	3909
Adventures in Silverado	Col.	....	William Bishop-Gloria Henry	Mar. 25,'48	....	.....	....	....	....
Adventures of Casanova	EL	812	Arturo de Cordova-Lucille Bremer	Feb. 7,'48	83m	Feb. 28,'48	4079	4039	....
Adventures of Robin Hood (color) (Reissue)	W8	718	Errol Flynn-Olivia de Havilland	Mar. 13,'48	102m	Jan. 17,'48	4019	....	
Albuquerque (color)	Para.	4709	Randolph Scott-Barbara Britton	Feb. 20,'48	90m	Jan. 24,'48	4030	3956	4071
Alias a Gentleman	MGM	818	Wallace 8eery-Tom Drake	Mar.,'48	76m	Feb. 7,'48	4050	3717	....
All My Sons	Univ.	....	Edw. G. Robinson-Arlene Francis	Apr.,'48	94m	Feb. 21,'48	4065	4010	....
Along the Oregon Trail (color)	Rep.	651	Monte Hale-Adrian Booth	Aug. 30,'47	64m	Sept. 13,'47	3829	3818	
Always Together	WB	713	Joyce Reynolds-Robt. Hutton	Jan. 10,'48	78m	Dec. 20,'47	3982	3956	4042
Angels Alley	Mono.	4708	Leo Gorcey-Geneva Gray	Mar. 7,'48	67m	Jan. 24,'48	4030	....	....
Another Part of the Forest	Univ.	....	Fredric March-Ann Blyth	May,'48	....	.....	....	4038	....
Anthony Adverse (Reissue)	WB	709	Fredric March-Olivia de Havilland	Dec. 13,'47	116m	Nov. 1,'47	3907	....	....
An Ideal Husband (color) (8rit.)	20th-Fox	809	Paulette Goddard-Michael Wilding	Mar.,'48	96m	Jan. 17,'48	4017	4000	4042
April Showers	W8	719	Jack Carson-Ann Sothern	Mar. 27,'48	94m	.....	....	4051	....
Arch of Triumph (Special)	UA	....	Ingrid 8ergman-Charles 8oyer	Mar.,'48	120m	Feb. 21,'48	4065	3487	....
Are You With It?	Univ.	....	Donald O'Connor-Olga San Juan	Apr.,'48	....	.....	....	4039	....
Argyle Secrets, The	FC	....	William Gargan-Marjorie Lord	Mar.,'48	....	.....	....	4069	....
Arnelo Affair, The	MGM	803	John Hodiak-George Murphy	Sept.,'47	87m	Feb. 15,'47	3473	3459	3633
† BACHELOR and the 8obby Soxer, The (8lock I)	RKO	801	Cary Grant-Myrna Loy-Shirley Temple	Sept. 1,'47	95m	June 7,'47	3665	3363	4071
8ambi (Reissue) (color)	RKO	892	Disney Feature Cartoon	Feb. 2,'48	70m	Dec. 6,'47	3966	....	4042
8andits of Dark Canyon	Rep.	752	Allan Lane-Bob Steele	Dec. 15,'47	59m	Dec. 20,'47	3982	3956	4071
8etrayed (Reissue)	Mono.	4706	Kim Hunter-Dean Jagger	Dec. 27,'47	66m	Nov. 29,'47	3956		
B. F.'s Daughter	MGM	....	8arbara Stanwyck-Van Heflin	(T) Feb. 17,'48	108m	Feb. 21,'48	4066	4059	....
Big Clock, The	Para.	....	Ray Milland-Maureen O'Sullivan	Apr. 9,'48	95m	Feb. 21,'48	4065	4051	....
8ig Town After Dark	Para.	4706	Phillip Reed-Hillary Brooke	Dec. 12,'47	69m	Nov. 22,'47	3941	3931	4011
8ill and Coo (color)	Rep.	....	8ird Picture	Mar. 26,'48	61m	Dec. 27,'47	4000	..	
8ishop's Wife, The	RKO	852	Cary Grant-Loretta Young	(T) Feb. 16,'48	110m	Nov. 22,'47	3941	3702	4071
8lack Arrow, The	Col.	....	Louis Hayward-Janet Blair	Not Set	....	.....	....	4069	....
8lack Bart (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	Feb.,'48	80m	Feb. 7,'48	4051	4000	....
8lack Gold (color) (Allied Artists)	Mono.	2	Anthony Quinn-Katherine DeMille	Aug. 16,'47	92m	June 28,'47	3701	3631	3983
Black Hills	EL	851	Eddie Dean-Roscoe Ates	Oct. 25,'47	58m	Nov. 29,'47	3955	3818	4011
Blackmail	Rep.	617	William Marshall-Adele Mara	July 24,'47	67m	Aug. 9,'47	3771	3759	....
Black Narcissus (Brit.) (color)	Univ.	....	Deborah Kerr-Sabu-David Farrar	Dec.,'47	90m	July 12,'47	3725	....	..
8londe Savage	EL	807	Leif Erickson-Gale Sherwood	Nov. 22,'47	62m	Oct. 11,'47	3874	....	3933
8londie's Anniversary	Col.	913	Penny Singleton-Arthur Lake	Dec. 18,'47	67m	.....	....	3919	....
8londie in the Dough	Col.	911	Penny Singleton-Arthur Lake	Oct. 16,'47	67m	Nov. 29,'47	3954	3830	4011
† 8ody and Soul	UA	....	John Garfield-Lilli Palmer	Nov.,'47	104m	Aug. 16,'47	3781	....	4011
8old Frontiersman, The	Rep.	754	Allan "Rocky" Lane-Eddie Weller	Apr. 1,'48	....	.....	....	4069	....
8order G-Man (Reissue)	RKO	882	Laraine Johnson-Ray Whitley	Nov. 14,'47	61m	Jan. 10,'48	4009	....	....
8owery 8uckaroos	Mono.	625	Leo Gorcey-Huntz Hall	Nov. 22,'47	66m	Oct. 25,'47	3894	3782	....
8oy! What a Girl!	SG	X-2	Tim Moore-Elwood Smith	Sept. 20,'47	69m	Feb. 8,'47	3458	....	..
8ride Goes Wild, The	MGM	819	Van Johnson-June Allyson	Mar.,'48	98m	Feb. 28,'48	4077	4021	....
† 8rute Force	Univ.	620	8urt Lancaster-Hume Cronyn	Aug.,'47	98m	June 28,'47	3702	3611	3877
8uckaroo from Powder River	Col.	961	Charles Starrett-Smiley Burnette	Oct. 14,'47	55m	Dec. 6,'47	3966	3830	....
8ulldog Drummond Strikes 8ack	Col.	821	Ron Randall-Pat O'Moore	Sept. 4,'47	65m	Nov. 1,'47	3906	3782	....
Burning Cross, The	Screen Guild	4704	Hank Daniels-Virginia Patton	Oct. 11,'47	78m	July 26,'47	3746	..	
Bury Me Dead	EL	803	Mark Daniels-June Lockhart	Oct. 18,'47	68m	Sept. 27,'47	3850	3818	....
8ush Christmas	Univ.	635	Chips Rafferty-Helen Grieve	Dec.,'47	76m	Nov. 29,'47	3953	....	4011
CAGED Fury	Para.	....	Richard Denning-Sheila Ryan	Mar. 5,'48	60m	Feb. 14,'48	4057	....	....
California Firebrand	Rep.	654	Monte Hale-Adrian 8ooth	Mar. 15,'48	....	.....	....	4051	....
Call Northside 777	20th-Fox	805	James Stewart-Helen Walker	Feb.,'48	111m	Jan. 24,'48	4029	....	4071
Campus Honeymoon	Rep.	703	Lyn & Lee Wilde-Adele Mara	Feb. 1,'48	61m	Jan. 31,'48	4037	4031	....
Captain Boycott (Brit.)	Univ.	652	Stewart Granger-Kathleen Ryan	Jan.,'48	92m	Nov. 29,'47	3953	....	4011
† Captain from Castile (color)	20th-Fox	801	Tyrone Power-Jean Peters	Jan.,'48	140m	Nov. 29,'47	3953	3562	4071
Caravan (8rit.)	EL	106	Stewart Granger-Jean Kent	Sept. 30,'47	80m	Sept. 13,'47	3829	....	....
Carnegie Hall	UA	....	Marsha Hunt-William Prince	Aug. 8,'47	134m	Mar. 1,'47	3501	....	4071
Casbah	Univ.	....	Yvonne de Carlo-Tony Martin	Mar.,'48	....	.....	....	4010	....
Case of the 8aby Sitter, The	SG	4618	Tom Neal-Pamela 8lake	July 26,'47	40m	Sept. 20,'47	3841	3689	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Cass Timberlane	MGM	813	Spencer Tracy-Lana Turner	Jan.,'48	120m	Nov. 15,'47	3930	3759	3983
Challenge, The	20th-Fox	807	Tom Conway-June Vincent	Mar.,'48	68m	Feb. 28,'48	4079	....	....
Check Your Guns	EL	853	Eddie Dean-Roscoe Ates	Jan. 24,'48	55m	Nov. 15,'47	3930	....	....
Cheyenne Takes Over	EL	530	Al "Lash" LaRue-Al "Fuzzy" St. John	Dec. 13,'47	58m	Dec. 6,'47	3965	3876	4071
Chinese Ring, The	Mono.	626	Roland Winters-Louise Currie	Dec. 6,'47	68m	Dec. 20,'47	3982	3850	4011
Christmas Eve	UA		George Raft-George Brent	Oct.,'47	90m	Nov. 8,'47	3918	....	3983
Corsican Brothers (R.)	EL	733	Douglas Fairbanks, Jr.-Ruth Warrick	Dec.,'47	110m	Dec. 27,'47	4000	....	....
Crime Doctor's Gamble, The	Col.	915	Warner Baxter-Micheline Cheirel	Nov. 27,'47	66m	Dec. 13,'47	3973	3919	4011
Crimson Key, The (Wurtzel)	20th-Fox	722	Kent Taylor-Doris Dowling	July,'47	76m	July 5,'47	3714	3679	....
† Crossfire (Block 1)	RKO	802	Robert Young-Robert Mitchum	Aug. 15,'47	86m	June 28,'47	3701	....	3983
Cry Wolf	WB	625	Errol Flynn-Barbara Stanwyck	Aug. 16,'47	84m	July 5,'47	3713	3138	3933
Cynthia	MGM	726	Elizabeth Taylor-George Murphy	July,'47	98m	May 17,'47	3629	3611	3933
DAISY Kenyon	20th-Fox	731	Joan Crawford-Dana Andrews	Dec.,'47	99m	Nov. 29,'47	3953	3876	3983
Dangerous Years (Wurtzel)	20th-Fox	804	William Halop-Ann E. Todd	Feb.,'48	62m	Dec. 20,'47	3981	....	4011
† Dark Passage	WB	703	Humphrey Bogart-Lauren Bacall	Sept. 27,'47	106m	Sept. 6,'47	3817	3599	3933
† Dear Ruth	Para.	4616	Joan Caulfield-William Holden	July 18,'47	95m	May 31,'47	3653	....	3909
Deep Valley	WB	701	Ida Lupino-Dane Clark	Sept. 1,'47	104m	Aug. 2,'47	3757	3717	3909
Deep Waters	20th-Fox	....	Dana Andrews-Jean Peters	Not Set	....	.....	....	4039	....
Desert Fury (color)	Para.	4617	John Hodiak-Lizabeth Scott	Aug. 15,'47	95m	Aug. 2,'47	3757	3611	3909
Design for Death	RKO	....	Documentary	Not Set	48m	Feb. 28,'48	4077	....	....
Desire Me	MGM	807	Greer Garson-Robert Mitchum	Oct.,'47	91m	Sept. 27,'47	3849	3287	3983
Devil Ship	Col.	923	Richard Lane-Louise Campbell	Dec. 11,'47	62m	Jan. 17,'48	4019	3943	4042
Devil's Cargo	FC	....	John Calvert-Rochelle Hudson	Feb.,'48	....	.....	....	4031	....
Dick Tracy's Dilemma (Block 6)	RKO	729	Ralph Byrd-Lyle Latell	July,'47	60m	May 17,'47	3630	3599	....
Dick Tracy Meets Gruesome (Bl. 2)	RKO	809	Boris Karloff-Ralph Byrd	Nov. 12,'47	65m	Oct 4,'47	3861		
Double Life, A	Univ.	650	Ronald Colman-Signe Hasso	Mar.,'48	103m	Jan. 3,'48	4001	3956	4071
Down to Earth (color)	Col.	930	Rita Hayworth-Larry Parks	Oct. 29,'47	101m	Aug. 2,'47	3757	3126	3933
Dragnet, The	Screen Guild	4703	Henry Wilcoxson-Mary Brian	Oct. 25,'47	71m	July 12,'47	3725	....	....
Driftwood	Rep.	621	Ruth Warrick-Walter Brennan	Sept. 15,'47	88m	Nov. 8,'47	3917	3850	....
EMPEROR Waltz (color)	Para.	....	Bing Crosby-Joan Fontaine	July 2,'48	....	.....	....	3611	
Escape Me Never	WB	708	Errol Flynn-Ida Lupino	Nov. 22,'47	104m	Nov. 1,'47	3905	3876	4011
Exile, The	Univ.	630	Douglas Fairbanks, Jr.-Maria Montez	Nov.,'47	92m	Oct. 25,'47	3893	3865	4042
Exposed	Rep.	629	Adele Mara-Robert Scott	Sept. 8,'47	59m	Sept. 20,'47	3841	3830	...
FABULOUS Texan	Rep.	624	William Elliott-John Carroll	Nov. 9,'47	95m	Nov. 15,'47	3930	3907	3983
Fiesta (color)	MGM	727	Esther Williams-Ricardo Montalban	July,'47	104m	June 14,'47	3677	3611	3851
Fighting Vigilantes, The	EL	527	Al "Lash" LaRue-Al "Fuzzy" St. John	Nov. 15,'47	61m	Nov.22,'47	3942	3919	....
Flame, The	Rep.	628	John Carroll-Vera Ralston	Nov. 24,'47	97m	Jan. 17,'48	4018	3931	4042
Flashing Guns	Mono.	673	Johnny Mack Brown-Raymond Hatton	Sept. 20,'47	59m	Aug. 30,'47	3806	3759	....
† Forever Amber (Spcl.) (col.)	20th-Fox	733	Linda Darnell-Cornal Wilde	Oct. 22,'47	140m	Oct. 18,'47	3885	3475	3933
For You I Die	FC	....	Cathy Downs-Paul Langton-Mischa Auer	Dec.,'47	77m	Dec. 20,'47	3982	3972	....
† Foxes of Harrow, The	20th-Fox	729	Rex Harrison-Maureen O'Hara	Oct. 1,'47	119m	Sept. 27,'47	3849	3830	3983
Frieda (British)	Univ.	624	David Farrar-Glynis Johns	Sept.,'47	97m	Aug. 23,'47	3793	....	....
Fugitive, The (Special)	RKO	863	Henry Fonda-Dolores Del Rio	Nov. 3,'47	104m	Nov. 8,'47	3917	3895	....
Fun and Fancy Free (color) (Spl.)	RKO	891	Disney Feature Cartoon	Sept. 27,'47	73m	Aug. 23,'47	3793	3631	4042
Fury at Furnace Creek	20th-Fox	....	Victor Mature-Colleen Gray	Not Set	....	.....	....	4039	....
GANGSTER, The (Allied Artists)	Mono.	AA3	Barry Sullivan-Belita	Nov. 22,'47	83m	Oct. 4,'47	3861	3666	....
Gas House Kids Go West	EL	711	Emory Parnell-Chili Williams	July 12,'47	62m	July 19,'47	3735	....	....
Gas House Kids in Hollywood	EL	712	Carl Switzer-Rudy Wissler	Aug. 23,'47	63m	Sept. 6,'47	3818	....	....
Gay Ranchero (color)	Rep.	644	Roy Rogers-Jane Frazee	Jan. 1,'48	72m	Jan. 17,'48	4018	3931	4042
Gentleman After Dark (R.)	EL	740	Brian Donlevy-Miriam Hopkins	Nov. 8,'47	76m	Nov. 29,'47	3957	....	....
Gentleman's Agreement	20th-Fox	806	Gregory Peck-Dorothy McGuire	Mar.,'48	118m	Nov. 15,'47	3929	3818	....
Ghost of Frankenstein (R.)	Realart	1212	Lon Chaney-Evelyn Ankers	Jan.,'48	67m	Jan. 24,'48	4031	....	....
Ghost Town Renegades	EL	754	Al "Lash" LaRue-Al "Fuzzy" St. John	July 26,'47	57m	Aug. 2,'47	3758	3702	....
Glamour Girl	Col.	907	Gene Krupa Orch.-J. Leonard	Jan. 16,'48	68m	.....	....	3992	....
Golden Earrings	Para.	4703	Marlene Diatrich-Ray Milland	Oct. 31,'47	95m	Aug. 30,'47	3805	....	4042
Good News (color)	MGM	810	June Allyson-Peter Lawford	Dec.,'47	93m	Dec. 6,'47	3965	3850	4042
Grapes of Wrath, The (R.)	20th-Fox	745	Henry Fonda-Charley Grapewin	Dec.,'47	128m	Dec. 6,'47	3966	....	....
Great Expectations (Brit.)	Univ.	....	John Mills-Valerie Hobson	July,'47	118m	Mar. 29,'47	3549	....	3783
Green for Danger (British)	EL	802	Sally Gray-Trevor Howard	Oct. 4,'47	93m	July 26,'47	3746	3611	4011
† Green Dolphin Street	MGM	811	Lana Turner-Van Heflin	Nov. 5,'47	141m	Oct. 25,'47	3894	3587	4042
Green Grass of Wyoming	20th-Fox	....	Peggy Cummins-Chas. Coburn	Not Set	....	.....	....	4038	....
Gunfighters (color)	Col.	838	Randolph Scott-Barbara Britton	July,'47	87m	June 14,'47	3677	3587	3983
Gun Law (Reissue)	RKO	881	George O'Brien-Rita Oehmen	Oct. 3,'47	60m	Jan. 10,'48	4010	....	....
Gun Talk	Mono.	674	Johnny Mack Brown-Raymond Hatton	Dec. 20,'47	58m	Jan. 17,'48	4019	3919	4071
HAL ROACH Comedy Carnival (color)	UA	..	Frances Rafferty-Walter Abel	Aug. 29,'47	112m	Aug. 30,'47	3805		3877
Half Past Midnight (Wurtzel)	20th-Fox	808	Kent Taylor-Peggy Knudsen	Mar.,'48	69m	Feb. 14,'48	4059	4039	....
Hat Box Mystery, The	Screen Guild	4617	Tom Neal-Pamela Blake	July 12,'47	44m	Aug. 30,'47	3806	3866	....
Hazard	Para.	4716	Paulette Goddard-Macdonald Carey	May 28,'48	....	.....	....	4069	....
Heading for Heaven	EL	810	Stuart Erwin-Glenda Farrell	Jan. 17,'48	71m	Dec. 20,'47	3982	....	4042
Heaven Only Knows	UA	...	Robert Cummings-Brian Donlevy	Sept.,'47	98m	Aug. 2,'47	3758	....	3933
Her Husband's Affairs	Col.	929	Franchot Tone-Lucille Ball	Nov. 12,'47	86m	July 26,'47	3745	3735	4042
Here Comes Trouble	UA	....	Wm. Tracy-Beverly Lloyd	Not Set	....	.....	....	4039	....
High Conquest	Mono.	620	Anna Lee-Warran Douglas	June 21,'47	79m	Mar. 15,'47	3525	3435	....
High Tide	Mono.	4701	Lee Tracy-Don Castle	Oct. 11,'47	72m	Aug. 9,'47	3769		
High Wall	MGM	815	Robert Taylor-Audrey Totter	Feb.,'48	99m	Dec. 20,'47	3981	3972	4011
Holiday Camp (Brit.)	Univ.	....	Jack Warner-Hazel Court-Flora Robson	Jan.,'48	97m	Jan. 31,'48	4037	....	4071
Hollywood Barn Dance	Screen Guild	4701	Ernest Tubb-Lori Talbott	June 21,'47	72m	June 7,'47	3665	3655	3909
Homecoming	MGM	....	Clark Gable-Lana Turner	Not Set	....	.....	....	4079	....
Hoppy's Holiday	UA	....	William Boyd-Andy Clyde	July 18,'47	60m	May 17,'47	3630		
† Hucksters, The	MGM	728	Clark Gable-Deborah Kerr	Aug.,'47	115m	June 28,'47	3701	3574	3877
Hungry Hill (British)	Univ.	....	Margaret Lockwood-Dennis Price	Not Set	92m	Oct. 18,'47	3885		
Hunted, The (Allied Artists)	Mono.	AA5	Belita-Preston Foster	Apr. 3,'48	85m	Feb. 7,'48	4050	4039	4071

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I BECAME a Criminal (Brit.)	WB	717	Sally Gray-Trevor Howard	Mar. 6,'48	78m	Feb. 14,'48	4057	4031	....
I Cover Big Town	Para.	4624	Philip Reed-Hillary Brooke	July 25,'47	63m	Mar. 1,'47	3502	3459	
I Love Trouble	Col.	934	Franchot Tone-Janet Blair	Jan.,'48	94m	Jan. 17,'48	4018	3980	4042
If You Knew Susie	RKO	811	Eddie Cantor-Joan Davis	Feb. 7,'48	90m	Feb. 7,'48	4049	3575	
If Winter Comes	MGM	814	Walter Pidgeon-Deborah Kerr	Jan.,'48	99m	Dec. 27,'47	3993	3972	4071
I Know Where I'm Going (Brit.)	Univ.	...	Wendy Hiller-Roger Livesey	June,'47	91m	Aug. 9,'47	3769	...	...
In Old Mexico (Reissue)	SG	HC16	William Boyd-George Hayes	Feb. 7,'48	60m	Jan. 10,'48	4009	....	....
Indian Summer	RKO		Alexander Knox-Ann Sothern	Not Set	..	.....	....	3865	...
Inside Story, The	Rep.	705	Marsha Hunt-W. Lundigan-C. Winninger	Mar. 14,'48	....	.....	....	4059	....
Intrigue	UA		George Raft-June Havoc	Dec.,'47	90m	Dec. 27,'47	3994	3907	4011
Invisible Wall, The (Wurtzel)	20th-Fox	732	Don Castle-Virginia Christine	Oct. 15,'47	73m	Oct. 18,'47	3885		...
I Remember Mama	RKO	....	Irene Dunne-Barbara Bel Geddes	(T) Mar. 1,'48	....	.....	....	4079	....
It Had to Be You	Col.	931	Ginger Rogers-Cornel Wilde	Dec.,'47	98m	Oct. 25,'47	3893	....	3983
I Walk Alone	Para.	4708	Lizabeth Scott-Burt Lancaster	Jan. 16,'48	98m	Dec. 20,'47	3981	3919	4011
† I Wonder Who's Kissing Her Now? (color)	20th-Fox	723	June Haver-Mark Stevens	Aug.,'47	104m	June 14,'47	3678	3563	3933
JASSY (Brit.) (color)	Univ.	....	Margaret Lockwood-Basil Sydney	Mar.,'48	96m	Feb. 14,'48	4059	....	....
Jezebel (Reissue)	WB	710	Bette Davis-Henry Fonda	Dec. 13,'47	93m	Nov. 1,'47	3907		
Jiggs and Maggie in Society	Mono.	4704	Joe Yule-Renie Riano	Jan. 10,'48	66m	Feb. 21,'48	4066	3895	....
Joe Palooka in Fighting Mad	Mono.	4709	Joe Kirkwood, Jr.-Elyse Knox	Feb. 7,'48	75m	Jan. 31,'48	4037	4001	....
Joe Palooka in the Knockout	Mono.	4702	Leon Errol-Elyse Knox	Oct. 18,'47	72m	Aug. 30,'47	3805	....	...
Jungle Book, The (color) (R)	FC	....	Sabu	Feb.,'48	115m	Dec. 20,'47	3992	....	....
Jungle Flight	Para.	4625	Robert Lowery-Ann Savage	Aug. 22,'47	67m	Mar. 1,'47	3502	3126	....
KEEPER of the Bees	Col.	803	Harry Davenport-Michael Duane	July 10,'47	69m	Nov. 29,'47	3958	3679	4042
Key Witness	Col.	905	John Beal-Trudy Marshall	Oct. 9,'47	67m	Aug. 9,'47	3769	....	....
Killer Dill	Screen Guild	4702	Stuart Erwin-Anne Gwynne	Aug. 2,'47	71m	June 14,'47	3678	3666	....
Killer McCoy	MGM	809	Mickey Rooney-Brian Donlevy	Dec.,'47	104m	Nov. 1,'47	3907	..	....
King of the Bandits	Mono.	624	Gilbert Roland-Angela Green	Nov. 8,'47	66m	Nov. 29,'47	3954	3809	...
Kiss of Death	20th-Fox	725	Victor Mature-Brian Donlevy	Sept.,'47	99m	Aug. 23,'47	3794	3735	3909
LADY From Cheyenne (R)	Realart	1121	Loretta Young-Robert Preston	Sept.,'47	89m	Feb. 21,'48	4067	....	....
Lady from Shanghai, The	Col.	....	Rita Hayworth-Orson Welles	Not Set	....	.....	....	4069	....
Lady in a Jam (R)	Realart	1208	Irene Dunne-Patric Knowles	Sept.,'47	85m	Feb. 21,'48	4067	....	....
Last Days of Boot Hill	Col.	964	Charles Starrett-Smiley Burnette	Nov. 20,'47	56m	Dec. 13,'47	3973	3895	...
Last of the Redmen, The (color)	Col.	837	Jon Hall-Evelyn Ankers	Aug.,'47	77m	Nov. 29,'47	3955	3574	...
Last Round-Up, The	Col.	981	Gene Autry-Jean Heather	Nov. 5,'47	77m	Oct. 11,'47	3874	3850	...
Lawless Valley (Reissue)	RKO	884	George O'Brien-Kay Sutton	Jan. 30,'48	60m	Jan. 10,'48	4009	....	....
Let's Live Again	20th-Fox	813	John Emery-Hillary Brooke	Apr.,'48	67m	.....	....	....	....
Letter from an Unknown Woman, A	Univ.	...	Joan Fontaine-Louis Jourdan	May,'48	...	.....	....	3943	...
† Life With Father (color)	WB	702	Irene Dunne-William Powell	(Spcl.) Sept. 13,'47	118m	Aug. 16,'47	3781	3475	3909
Linda, Be Good	EL	808	Elyse Knox-Marie Wilson	Jan. 3,'48	66m	Nov. 1,'47	3906	3895	....
Lightnin' in the Forest	Rep.	706	Lynn Roberts-Warren Douglas	Mar. 15,'48	....	.....	....	4069	....
Lone Wolf in London	Col.	917	Gerald Mohr-Nancy Saunders	Nov. 13,'47	68m	Nov. 29,'47	3954	3895	4011
Long Grey Line, The	Para.	....	Alan Ladd-Donna Reed	Not Set	...	.....	....	4039	....
Long Night, The (Special)	RKO	861	Henry Fonda-Barbara Bel Geddes	Aug. 6,'47	97m	May 31,'47	3654	....	3909
Lost Moment, The	Univ.	.	Robert Cummings-Susan Hayward	Dec.,'47	89m	Oct. 25,'47	3894	....	4071
Louisiana	Mono.	4703	Jimmie Davis-Margaret Lindsay	Nov. 1,'47	85m	Aug. 16,'47	3781	3771	
Love from a Stranger	EL	806	John Hodiak-Sylvia Sidney	Nov. 15,'47	81m	Nov. 8,'47	3917	3907	4042
MAD Wednesday (formerly Sin of Harold Diddlebock)	UA	...	Harold Lloyd-Raymond Walburn	Oct.,'47	89m	Mar. 1,'47	3503	2870	3633
Madonna of the Desert	Rep.	704	Lynne Roberts-Donald Barry	Feb. 23,'48	....	.....	....	4051	....
Magic Town (Special)	RKO	862	James Stewart-Jane Wyman	Oct. 12,'47	103m	Aug. 23,'47	3793	3563	4042
Main Street Kid, The	Rep.	701	Al Pearce-Arlene Harris	Jan. 1,'48	64m	Jan. 24,'48	4030	3972	4071
Man About Town (French)	RKO	864	Maurice Chevalier-Francois Perier	Special	89m	Oct. 25,'47	3893		
Man from Texas	EL	815	James Craig-Johnnie Johnston	Mar. 6,'48	71m	.....	....	3895	....
Man in Iron Mask (R.)	EL	735	Louis Hayward-Joan Bennett	Nov. 8,'47	110m	Nov. 29,'47	3956		
Man of Evil (Brit.)	UA	....	James Mason-Phyllis Calvert	Jan.,'48	90m	Feb. 7,'48	4050	3992	....
Marauders, The	UA	.	William Boyd-Andy Clyde	July,'47	63m	July 19,'47	3734		...
Marshal of Cripple Creek	Rep.	667	Allan Lane-Bobby Blake	Aug. 15,'47	58m	Aug. 23,'47	3794	3759	....
Mary Lou	Col.	906	Frankie Carle Orch.-R. Lowery	Jan. 23,'48	66m	.....	....	3992	....
Mating of Millie, The	Col.	....	Glenn Ford-Evelyn Keyes	Not Set	....	.....	....	4067	....
Meet Me at Dawn (British)	20th-Fox	812	William Eythe-Stanley Holloway	Apr.,'48	81m	Jan. 25,'47	3434	....	....
Merton of the Movies	MGM	805	Red Skelton-Virginia O'Brien	Oct.,'47	82m	July 19,'47	3734	3655	4011
Miracle Can Happen, A	UA	....	Paulette Goddard-Jas. Stewart-H. Fonda	Feb.,'48	107m	Feb. 7,'48	4049	4038	....
Miracle in Harlem	SG	X-3	Stepin Fetchit	Jan. 24,'48	71m	.....	....	3919	....
Miracle of the Bells, The	RKO	....	Fred MacMurray-Valli	Not Set	....	.....	....	4079	....
Mr. Reckless	Para.	....	William Eythe-Barbara Britton	Mar. 26,'48	66m	Feb. 21,'48	4067	4059	....
Money Madness	FC	....	Hugh Beaumont-Frances Rafferty	Apr.,'48	....	.....	....	4069	....
Monsieur Verdoux	UA		Charles Chaplin-Martha Raye	Oct.,'47	123m	Apr. 19,'47	3585	....	...
Mother Wore Tights (color)	20th-Fox	724	Betty Grable-Dan Dailey, Jr.	Sept.,'47	107m	Aug. 23,'47	3793	3563	4011
Mourning Becomes Electra	RKO	865	Roselind Russell-Michael Redgrave	Not Set	170m	Nov. 22,'47	3941	3919	....
Mr. Blandings Builds His Dream House	Selznick	206	Cary Grant-Myrna Loy	Not Set	..	....	....	4010	...
My Girl Tisa	WB	715	Lilli Palmer-Sam Wanamaker	Feb. 7,'48	95m	Jan. 24,'48	4029	4010	4071
My Wild Irish Rose (color)	WB	711	Dennis Morgan-Andrea King	Dec. 27,'47	101m	Dec. 13,'47	3973	3599	4071
NAKED City, The	Univ.	651	Barry Fitzgerald-Dorothy Hart	Feb.,'48	96m	Jan. 31,'48	4038	4010	....
News Hounds	Mono.	622	Leo Gorcey-Christine McIntyre	Sept. 13,'47	68m	June 21,'47	3689	....	....
Nicholas Nickleby (British)	Univ.	637	Derek Bond-Cedric Hardwicke	Dec.,'47	94m	Nov. 15,'47	3930	....	...
Nightmare Alley	20th-Fox	730	Tyrone Power-Joan Blondell	Oct. 18,'47	111m	Oct. 11,'47	3873	3830	4071
Night Song (Block 2)	RKO	806	Dana Andrews-Merle Oberon	Nov. 10,'47	102m	Nov. 15,'47	3930	3717	....
Night Unto Night	WB	...	Viveca Lindfors-Ronald Reagan	Not Set		.....	....	3735	...
Ninotchka (R.)	MGM	812	Greta Garbo-Melvyn Douglas	Dec.,'47	110m	Nov. 22,'47	3942		4011
Noose Hangs High, The	EL	819	Bud Abbott-Lou Costello	Apr. 17,'48	....	.....	....	4079	....

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OKLAHOMA Bedlands	Rep.	753	Allan "Rocky" Lane-Mildred Coles	Feb. 22,'48	....	.....	....	4021	....
On the Old Spenish Treil (col.)	Rep.	648	Roy Rogers-Jane Frezee	Oct. 15,'47	75m	Nov. 1,'47	3906	....	....
Open Secret	EL	813	John Ireland-Jane Randolph	Feb. 14,'48	70m	Jan. 17,'48	4018	....	....
Other Love, The	UA	..	Barbare Stanwyck-Devid Niven	July 11,'47	96m	Apr. 5,'47	3561	3550	3851
Out of the Blue	EL	801	George Brent-Virginia Mayo	Oct. 11,'47	87m	Aug. 30,'47	3806	....	4042
Out of the Pest (Block 2)	RKO	810	Robert Mitchum-Jane Greer	Nov. 13,'47	97m	Nov. 22,'47	3942	3875	4011
Overlend Treil	Mono.	4751	Johnny Mack Brown-Virginia Belmont	Jan. 31,'48	....	.....	....	4001	....
PACIFIC Adventure	Col.	835	Ron Rendell-Muriel Steinbeck	July,'47	95m	Nov. 29,'47	3958	3689	4071
Painted Desert (Reissue)	RKO	883	George O'Brien-Laraine Johnson	Dec. 19,'47	59m	Jan. 10,'48	4009	....	....
Panhandle (Allied Artists)	Mono.	AA7	Rod Cameron-Cathy Downs	Feb. 22,'48	84m	Jan. 31,'48	4037	3943	....
Peredine Cese, The	Selznick		Gregory Peck-Ann Todd	Jan.,'48	125m	Jan. 3,'48	4001	3666	4042
Pearl, The	RKO	867	Pedro Armendariz-Maria Marques	(T) Feb. 10,'48	77m	Feb. 14,'48	4057	...	....
Perilous Waters (formerly In Self Defense)	Mono.	4707	Don Castle-Audrey Long	Feb. 14,'48	66m	Nov. 1,'47	3906	....	...
† Perils of Pauline (color)	Pere.	4615	Betty Hutton-John Lund	July 4,'47	96m	Mey 31,'47	3653	3631	3795
Personal Column (formerly Lured)	UA	....	Geo. Sanders-Lucille Ball	Sept.,'47	102m	July 19,'47	3733	3575	3933
Phentom Velley	Col.	....	Charles Starrett-Virginia Hunter	Feb. 19,'48	....	.....	....	4021	....
Philo Vance's Secret Mission	EL	709	Alan Curtis-Sheila Ryen	Aug. 30,'47	58m	Sept. 6,'47	3817	3475	....
Piccadilly Incident (Brit.)	MGM	....	Anna Neagle-Michael Wilding	Not Set	88m	Feb. 7,'48	4050	....	....
Pirate, The (color)	MGM	....	Judy Garland-Gene Kelly	Not Set	..	.....	....	3865	
Pirates of Monterey (color)	Univ.	632	Maria Montez-Rod Cameron	Dec.,'47	77m	Nov. 22,'47	3942	3127	4011
Possessed	WB	624	Joan Crawford-Van Heflin	July 26,'47	108m	May 31,'47	3653	3078	..
Preirie, The	SG	4705	Alan Baxter-Lenore Aubert	Mar. 13,'48	80m	.....	....	3919	...
Prairie Express	Mono.	678	Johnny Meck Brown-Reymond Hetton	Oct. 25,'47	55m	Nov. 29,'47	3955	3809	...
Pretender, The	Rep.	620	Albert Dekker-Catherine Craig	Aug. 16,'47	69m	Aug. 23,'47	3794	3759	
Prince of Thieves, The (color)	Col.	933	Jon Hall-Patricia Morison	Jan.,'48	72m	Jan. 17,'48	4018	3943	4042
RAILROADED	EL	710	John Irelend-Sheile Ryan	Sept. 25,'47	71m	Oct. 11,'47	3874	3809	....
Red River	UA	...	John Weyne-Montgomery Clift	Not Set	....	.....	....	3575	..
Red Stellion (color)	EL	107	Robert Peige-Ted Donaldson	Aug. 16,'47	81m	July 26,'47	3746	3475	4071
Relentless (color)	Col.	....	Robert Young-Marguerite Chapman	Feb. 20,'48	93m	Jan. 17,'48	4017	....	4071
Return of the Lesh	EL	755	Al "Lesh" LeRue-Al "Fuzzy" St. John	Oct. 11,'47	53m	Nov. 15,'47	3930	3907	...
Return of Rin Tin Tin, The (col.)	EL	804	Donald Woods-Bobby Bleke	Nov. 1,'47	67m	Nov. 8,'47	3918	3527	....
Return of the Whistler, The	Col.	....	Michael Duane-Lenore Aubert	Mar. 18,'48	63m	.....	....	4069	....
Ride the Pink Horse	Univ.	625	Robt. Montgomery-Wande Hendrix	Oct.,'47	101m	Sept. 20,'47	3841	..	3983
Riders of the Lone Star	Col.	870	Charles Sterrett-Smiley Burnette	Aug. 14,'47	55m	Nov. 29,'47	3958	3735	4071
Ridin' Down the Trail	Mono.	685	Jimmy Wekely-Beverly John	Oct. 4,'47	53m	Nov. 29,'47	3955	3850	...
Riff Raff (Block 1)	RKO	803	Pet O'Brien-Anne Jeffreys	Sept. 15,'47	80m	June 14,'47	3678	3666	3851
River Lady (color)	Univ.	....	Yvonne de Carlo-Dan Duryea	June,'48	....	.....	....	4010	....
Road to the Big House, The	SG	4706	John Shelton-Ann Doren	Dec. 27,'47	72m	Nov. 1,'47	3906	3876	
† Road to Rio	Pere.	4707	Bing Crosby-Bob Hope	Dec. 25,'47	100m	Nov. 15,'47	3929	3818	4071
Robin Hood of Monterey	Mono.	623	Gilbert Rolend-Evelyn Brent	Sept. 6,'47	55m	Sept. 13,'47	3829	3759	...
Robin Hood of Texes	Rep.	685	Gene Autry-Lynn Roberts	July 15,'47	71m	Sept. 13,'47	3829	3735	...
Rocky	Mono.	4705	Roddy McDowall-Edgar Barrier	Feb. 21,'48		.....	....	3931	
Romence of Rosy Ridge	MGM	729	Ven Johnson-Thomas Mitchell	Aug.,'47	105m	July 5,'47	3713	3611	3877
Roosevelt Story, The (Special)	UA		Documentary	Nov.,'47	80m	July 12,'47	3725		
Rose of Sante Rose	Col.	951	Eduardo Noreige-Petricie White	Dec. 25,'47	....	.....	....	3931	....
Rose of the Rio Grende (Reissue)	Mono.	4710	Movita-John Cerroll-A. Moreno	Feb. 28,'48	60m	Jan. 17,'48	4019	....	....
Roses Are Red (Wurtzel)	20th-Fox	734	Don Cestle-Peggy Knudsen	Dec.,'47	66m	Nov. 8,'47	3918		....
Rustlers of Devil's Canyon	Rep.	666	Allen Lene-Bobby Bleke	July 1,'47	58m	July 19,'47	3735	3679	....
SAIGON	Para.	4710	Alan Ladd-Veronice Lake	Mar. 12,'48	94m	Feb. 7,'48	4049	3666	....
Sainted Sisters, The	Para.	4714	Veronica Lake-Joan Caulfield	Apr. 30,'48	....	.....	....	4069	....
Scudda Hoo, Scudde Hay	20th-Fox	811	June Haver-Lon McCallister	Apr.,'48	95m	.....	....	4039	....
Second Chance (Wurtzel)	20th-Fox	726	Kent Teylor-Louise Currie	Sept.,'47	62m	July 26,'47	3745	3735	
Secret Beyond the Door, The	Univ.	627	Joan Bennett-Michael Redgrave	Feb.,'48	99m	Jan. 10,'48	4009	3956	4042
† Secret Life of Welter Mitty, The (color) (Speciel)	RKO	851	Denny Keye-Virginia Mayo	Sept. 1,'47	110m	July 19,'47	3733	3611	4042
Senetor Wes Indiscreet, The	Univ.	633	Williem Powell-Elle Reines	Jen.,'48	81m	Dec. 13,'47	3973	3956	4011
Sepia Cinderelle	SG	X-1	Billy Daniels-Sheile Guyse	Oct. 18,'47	70m	Aug. 2,'47	3758	....	....
Seven Keys to Beldpate (Bl. 1)	RKO	804	Phillip Terry-Jecqueline White	Oct. 1,'47	68m	June 14,'47	3679	....	3983
Shedow Velley	EL	852	Eddie Dean-Roscoe Ates	Nov. 29,'47	58m	Nov. 29,'47	3954	....	4071
Shaggy	Para.	4717	Brenda Joyce-Robt. Shayne-Geo. Nokes	June 11,'48	....	.....	....	4069	....
Sign of the Ram, The	Col.	....	Susan Peters-Alex. Knox	Mar.,'48	84m	Feb. 7,'48	4050	....	4071
Silver River	WB	....	Errol Flynn-Ann Sheridan	Not Set	....	.....	....	4021	....
Singepore	Univ.	622	Fred MecMurrey-Ava Gardner	Sept.,'47	79m	Aug. 16,'47	3782	....	3851
Sitting Pretty	20th-Fox	810	Robert Young-Maureen O'Hara	Apr.,'48	84m	Feb. 28,'48	4077	4039	....
Six-Gun Law	Col.	962	Chas. Starrett-Smiley Burnett	Jen. 9,'48	54m	Feb. 28,'48	4077	4000	....
Sleve Girl (color)	Univ.	623	Yvonne DeCarlo-George Brent	Aug.,'47	80m	July 19,'47	3734	3631	3933
Sleep, My Love	UA	....	Cleudette Colbert-Rob't Cummings	Jan.,'48	97m	Jan. 17,'48	4017	3992	4071
Slight Cese of Murder, A (R)	WB	712	Edw. G. Robinson-Jene Bryan	Dec. 13,'47	85m	Dec. 13,'47	3980	....	
Slippy McGee	Rep.	702	Donald Berry-Dele Evens	Jen. 15,'48	65m	Jan. 31,'48	4038	3943	4071
Smart Politics (formerly The Old Grey Mayor)	Mono.	627	June Preisser-Freddie Stewart	Jan. 3,'48	68m	.....	....	3907	....
Smart Woman (Allied Artists)	Mono.	AA6	Constance Bennett-Brian Aherne	Apr. 30,'48	90m	.....	....	4038	....
Smoky River Serenede	Col.	851	Peul Campbell-Ruth Terry	Aug. 21,'47	67m	Nov. 29,'47	3958	3759	
Smugglers, The (Brit.) (color)	EL	811	Micheel Redgrave-Jean Kent	Jen. 31,'48	85m	Jan. 31,'48	4037	4010	4071
Snake Pit, The	20th-Fox	....	Olivia de Hevilland-Leo Genn	Not Set	....	.....	....	4039	....
Something in the Wind	Univ.	621	Deanne Durbin-John Dell	Sept.,'47	89m	July 26,'47	3746	3735	3877
Song of Idaho	Col.	....	Kirby Grant-Ken Trietsch	Mar. 30,'48	....	.....	....	4059	....
Song of the Drifter	Mono.	686	Jimmy Wakely-"Cannonball" Teylor	Jen. 10,'48	....	.....	....	3972	....
Song of Love	MGM	804	Katharine Hepburn-Robert Welker	Oct.,'47	118m	July 26,'47	3745	3679	3983
Song of My Heert (Allied Artists)	Mono.	AA4	Frenk Sundstrom-Audrey Long	Jan. 17,'48	85m	Nov. 8,'47	3917	3717	
Song of the Thin Men	MGM	801	Williem Powell-Myrne Loy	Sept.,'47	86m	July 26,'47	3745	....	3877
Son of Drecula (R.)	Reelert	1295	Lon Cheney-Louise Allbritton	Jan.,'48	80m	Jan. 24,'48	4031	....	....

Title	Company	Prod. Number	Stars	Tradeshow or Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Son of Rusty, The	Col.	813	Ted Donaldson-Tom Powers	Aug. 7,'47	69m	Aug. 23,'47	3794	3735	
South of Pago Pago (R.)	EL	736	Victor McLaglen-Jon Hall	Dec.,'47	97m	Dec. 27,'47	4000	....	....
So Well Remembered (British) (Block 2)	RKO	807	John Mills-Martha Scott	Nov. 12,'47	114m	Nov. 1,'47	3905	3631	...
Speed to Spare	Para.	....	Richard Arlen-Jean Rogers	May 14,'48	57m	Feb. 21,'48	4066	4059	....
Spirit of West Point	FC	....	Felix Blanchard-Glenn Davis	Oct. 1,'47	77m	Oct. 11,'47	3874	....	4042
Sport of Kings	Col.	811	Paul Campbell-Gloria Henry	June 26,'47	68m	.....	....	3655	....
Springtime in the Sierras	Rep.	646	Roy Rogers-Jane Frazee	July 15,'47	75m	July 26,'47	3746	3689	...
Stage to Mesa City	EL	758	Al "Fuzzy" St. John-Jennifer Holt	Not Set	52m	Jan.24,'48	4030	....	4042
State of the Union	MGM	....	Spencer Tracy-Katherine Hepburn	Not Set	...	.....	....	4039	....
Stranger from Ponca City	Col.	869	Charles Starrett-Smiley Burnette	July 3,'47	56m	Nov. 29,'47	3955	3679	4071
Strawberry Roan, The	Col.	....	Gene Autry-Gloria Henry	Not Set	....	.....	....	4067	....
Summer Holiday (color)	MGM	....	Mickey Rooney-Gloria DeHaven	Not Set		.....	....	3599	
Sweet Genevieve	Col.	918	Jean Porter-Jimmy Lydon	Oct. 23,'47	68m	Nov. 29,'47	3954	3830	4011
Swordsman, The (color)	Col.	932	Larry Parks-Ellen Drew	Jan. 9,'48	81m	Oct. 25,'47	3894	3771	4042
TAKE My Life (Brit.)	EL	814	Greta Gynt-Hugh Williams	Feb. 28,'48	80m	Feb. 21,'48	4066	....	....
Tap Roots (color)	Univ.	....	Van Heflin-Susan Hayward	Aug.,'48	....	.....	...	4010	
Tawny Pipit (British)	Univ.	...	Bernard Miles-Rosamund John	Not Set	81m	Sept. 13,'47	3829	....	
Tender Years, The	20th-Fox	803	Joe E. Brown-Noreen Nash	Jan.,'48	81m	Dec. 6,'47	3965	....	4011
Tenderfoot, The (Allied Artists)	Mono.	AA8	Eddie Albert-Gale Storm	May 30,'48	86m	.....	....	4038	....
Tenth Avenue Angel	MGM	816	Margaret O'Brien-George Murphy	Feb.,'48	74m	Jan. 17,'48	4017	3031	4042
That Hagen Girl	WB	707	Ronald Reagan-Shirley Temple	Nov. 1,'47	83m	Oct. 25,'47	3893	....	3983
They Won't Believe Me (Bl. 6)	RKO	726	Robert Young-Susan Hayward	July,'47	95m	May 17,'47	3630	3599	3819
Thief of Baghdad (color) (R.)	FC	....	Sabu	Feb.,'48	106m	Dec. 20,'47	3992	....	....
13 Lead Soldiers	20th-Fox	814	Tom Conway-Maria Palmer	Apr.,'48	....	.....	....	4051	....
† This Time for Keeps (color)	MGM	808	Esther Williams-Jimmy Durante	Nov.,'47	106m	Oct. 11,'47	3873	3865	4071
Three Daring Daughters (color)	MGM	817	Jeanette MacDonald-Jose Iturbi	Mar.,'48	115m	Feb. 14,'48	4057	3599	....
Thunder in the Valley (color) (formerly Bob, Son of Battle)	20th-Fox	720	Peggy Ann Garner-Lon McCallister	Nov.,'47	103m	June 14,'47	4677	3539	..
Timber Trail	Rep.	656	Monte Hale-Lynne Roberts	Not Set	....	.....	....	4069	....
T-Men	EL	809	Dennis O'Keefe-Mary Meade	Jan. 10,'48	91m	Dec. 20,'47	3981	....	4071
Tobacco Road (Reissue)	20th-Fox	744	Gene Tierney-Charley Grapewin	Dec.,'47	84m	Dec. 6,'47	3966	....	....
To the Ends of the Earth	Col.	....	Dick Powell-Signe Hasso	Feb. 27,'48	107m	Jan. 24,'48	4030	4010	....
To the Victor	WB	....	Dennis Morgan-Viveca Lindfors	Apr. 10,'48	...	...		4021	....
Tornado Range	EL	854	Eddie Dean-Roscoe Ates	Feb. 21,'48	56m	Feb. 21,'48	4067	4031	....
Trail of the Mounties	SG	4708	Russell Hayden-Jennifer Holt	Dec. 20,'47	42m	.....	....	3931	
Treasure of the Sierra Madre, The	WB	714	Humphrey Bogart-Walter Huston	Jan. 24,'48	126m	Jan. 10,'48	4009	4000	4042
Trespasser, The	Rep.	619	Dale Evans-Warren Douglas	July 3,'47	71m	July 19,'47	3734	3717	....
Trouble in Sundown (Reissue)	RKO	885	George O'Brien-Rosalind Keith	Mar. 2,'48	60m	Jan. 17,'48	4019	....	....
Trouble with Women, The	Para.	4614	Ray Milland-Teresa Wright	June 27,'47	80m	May 17,'47	3629	3611	3877
Two Blondes and a Redhead	Col.	919	Jean Porter-Jimmy Lloyd	Nov. 6,'47	70m	Nov. 29,'47	3954	3895	4011
Tycoon (color)	RKO	866	John Wayne-Laraine Day	Dec. 27,'47	126m	Dec. 6,'47	3965	3956	4071
† UNCONQUERED (color)	Para.	4705	Gary Cooper-Paulette Goddard	Apr.,'48	146m	Sept. 27,'47	3849	3809	4042
Under Colorado Skies (color)	Rep.	652	Monte Hale-Adrian Booth	Dec. 15,'47	65m	Dec. 20,'47	3982	3949	4071
Under the Tonto Rim (Block 1)	RKO	805	Tim Holt-Nan Leslie	Aug. 1,'47	61m	June 14,'47	3678	3666	....
Unfaithful, The	WB	623	Ann Sheridan-Zachary Scott	July 5,'47	109m	May 31,'47	3654	3574	3819
Unfinished Dance (color)	MGM	802	Margaret O'Brien-Cyd Charisse	Sept.,'47	100m	Aug. 2,'47	3757	3240	3983
Unsuspected, The	WB	706	Joan Caulfield-Claude Rains	Oct. 11,'47	103m	Sept. 20,'47	3841	3818	3909
Upturned Glass, The (British)	Univ.	631	James Mason-Rosamund John	Nov.,'47	87m	Nov. 1,'47	3905		...
Up in Central Park	Univ.	....	Deanna Durbin-Dick Haymes	July,'48	....	.....	....	4010	....
† VARIETY Girl	Para.	4618	Mary Hatcher-DeForest Kelley	Aug. 29,'47	93m	July 19,'47	3733	3599	3851
Vigilantes Return, The (color)	Univ.	618	Jon Hall-Margaret Lindsay	July,'47	67m	May 31,'47	3654	3611	
Voice of the Turtle, The	WB	716	Eleanor Parker-Ronald Reagan	Feb. 21,'48	103m	Dec. 27,'47	3993	3831	4042
WALLFLOWER	WB		Joyce Reynolds-Robert Hutton	Not Set	....	.....	....	3876	..
Waterfront at Midnight	Para.	4719	Wm. Gargan-Mary Beth Hughes	June 25,'48	....	.....	...	4069	....
Web of Danger	Rep.	616	Adele Mara-Bill Kennedy	June 10,'47	58m	June 7,'47	3665	3631	..
West of Sonora	Col.	....	Chas. Starrett-Smiley Burnette	Mar. 25,'48	....	.....	....	4069	....
Western Heritage	RKO	812	Tim Holt-Nan Leslie	Jan. 24,'48	61m	Feb. 7,'48	4051	....	4071
Westward Trail, The	EL	....	Eddie Dean-Phyllis Planchard	Mar. 25,'48	58m	Feb. 28,'48	4077	....	....
When a Girl's Beautiful	Col.	827	Stephen Dunne-Adele Jergens	Sept. 25,'47	68m	Sept. 27,'47	3850	3809	....
Where the North Begins	SG	4707	Russell Hayden-Jennifer Holt	Dec. 13,'47	42m	.....	....	3919	
Where There's Life	Para.	4704	Bob Hope-Signe Hasso	Nov. 21,'47	75m	Oct. 11,'47	3873	3865	4042
Whiplash	WB	....	Dane Clark-Alexis Smith	Not Set	...	.....	....	3717	
Whispering City (British)	EL	805	Helmut Dantine-Mary Anderson	Nov. 15,'47	89m	Sept. 6,'47	3817	....	4042
Wild Frontier, The	Rep.	751	Allan Lane-Jack Holt	Oct. 1,'47	59m	Oct. 11,'47	3874	....	...
Wild Harvest	Para.	4701	Alan Ladd-Dorothy Lamour	Sept. 26,'47	92m	Aug. 9,'47	3769	3759	4011
Wild Horse Mesa (Block 2)	RKO	808	Tim Holt-Nan Leslie	Nov. 13,'47	60m	Nov. 22,'47	3942	3931	4071
Winter Meeting	WB	....	Bette Davis-Jim Davis	Apr. 24,'48	....	.....	....	4021	....
Wistful Widow of Wagon Gap	Univ.	628	Bud Abbott-Lou Costello	Oct.,'47	78m	Oct. 4,'47	3861	..	3933
Woman from Tangier, The	Col.	....	Adele Jergens-Stephen Dunne	Feb. 12,'48	66m	Feb. 7,'48	4051	4021	4071
Woman in White, The	WB	...	Alexis Smith-Sydney Greenstreet	Not Set	..	.....	...	3575	
Woman's Vengeance, A	Univ.	634	Charles Boyer-Rachel Kempson	Jan.,'48	96m	Dec. 27,'47	3993	3972	4071
Women in the Night	FC	....	Tala Birell-William Henry	Jan.,'48	90m	Jan. 17,'48	4018	3992	....
Wreck of the Hesperus, The	Col.	....	Willard Parker-Patricia White	Feb. 5,'48	..	.....	....	4021	....
Wyoming	Rep.	618	William Elliott-Vera Ralston	Aug. 1,'47	84m	Aug. 2,'47	3758	....	3795
YOU Were Meant for Me	20th-Fox	802	Jeanne Crain-Dan Dailey	Feb.,'48	91m	Jan. 24,'48	4029	....	4071

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